

Discussion on the Application and Integration of Traditional Cultural Elements from the Perspective of the Art Anthropology

--Taking the Stone Carvings of the Han Dynasty in Xiao County, Anhui Province

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Abstract: Art Anthropology, as a kind of empirical science and the forerunner of new art science, is both cultural anthropology and aesthetics. Historically, many art theories reflect something about the art anthropology. The task of arts is to logically reveal the generation mechanism of art and historically describe the generation process of art. The formation and development of traditional culture is closely related to the art anthropology, and the stone carvings from the Han Dynasty in the culture of Xiao County are the most representative. This article mainly explores the application and integration of the most representative traditional cultural elements in Xiao County from the perspective of the art anthropology.

1. Introduction

Traditional cultural elements in traditional culture have gone through the long-term historical accumulation and are closely related to the art anthropology. In recent years, “intangible heritage” and “the art anthropology” have developed rapidly with the times. As a new subject, the art anthropology is not only a subject that studies human life with literary value, but also a high-level generalization of culture in the process of social development with artistic values. The current research direction of the art anthropology is to put art into the ecological system of culture, emphasizing the collective experience of art. It observes the process of art through the perspective of ethnic society and small society and focuses on building an artistic observation that treats traditional art equally. The traditional cultural elements of Xiao County are also deeply influenced by it, and are closely connected with the art anthropology.

2. The Embodiment of the Traditional Elements of Xiao County in the Traditional Cultural Elements

2.1 The Development of Xiao County's Culture

With profound cultural deposits, Xiao County relies on its unique geographical advantages and humanistic feelings with regional characteristics to carry forward and pass on the application and

development of Xiao County's traditional elements. Xiao County, also known as the Dragon City, gave birth to the famous Dragon City Painting School. At the end of the 20th century, it was awarded the honorary title of "The Hometown of Chinese Painting and Calligraphy". It has unique artistic attainments. When it comes to the application of Anhui Province's traditional elements, Xiao County will be mentioned as an ancient city with deep heritage. In Xiao County, the most famous and representative heritage is the Han Dynasty's stone carvings whose combination of patterns and lines has important enlightenment for painting and modern design.

2.2 Decorative Elements in the Traditional Culture of Xiao County

The stone carvings in Xiao County are the most famous in the Han Dynasty. The social function of them is mainly to serve the ruler who built tombs to protect the bodies of the tomb's occupants. The stone carvings not only have social functions but also artistic values. First of all, their main carrier is stone. There are various types of carving techniques, including bas-relief, high-relief, and overcast line carving. Secondly, the carvings have very rich themes. The first one is from ancient myths: auspicious beasts and birds, black cranes, and phoenixes. The second comes from real life: music and dance, banquet and game, cart and horse travel, hunting and farming, etc. The third one is based on myths and legends: Fuxi and Nvwa, Dayu Controls Flood, Pangu Separates the Sky from the Earth, etc. Art comes from life, and what the slate shows is a high degree of unity of content and form, carving methods and decorative factors. The stone carvings in the Han Dynasty vividly reflect the wisdom of the working people, the characteristics of the Han Dynasty and the people's beautiful longing for life.

3. The Line Aesthetics of Traditional Cultural Elements in Xiao County from the Perspective of the Art Anthropology

3.1 Outer Clumsiness and Inner Fineness, Simple and Concise Strokes

Lines are one of the basic structures that make up all things and are closely related to our lives. It is not difficult to find that the lines shown in the stone portraits of the Han Dynasty and the Chinese paintings are similar to each other. The appearance of the stone carvings of the Han Dynasty in Xiao County is relatively immature. For example, in the analysis of the Painting "Nüwa (a goddess in Chinese mythology)" in the stone carvings of the Han Dynasty, it is found that this painting shows Nüwa with a snake body and a human face. The overall outline looks like a thick and heavy tadpole. And the shapes in this picture are very rich, including human faces, clothes wrinkles, etc., and the density relationship is very strong. The visual effect it gives is the sharp contrast between the concise outline of the appearance and the meticulous depiction of the interior, forming a special artistic visual effect. Lines are also very important in Chinese painting, because Chinese paintings mainly pursue the momentum of the picture, and the lines are arranged in different combinations to form the aura of the picture. For example, Tang Yin, a painter in the Ming Dynasty, emphasized the use of color effects in his paintings, but when appreciating his art works, it is not difficult to find that in terms of the composition of colors and the arrangement of lines, he selected the permutation and combination of lines, and used colors as the embellishment of the picture. It can be seen that the line theory used in the Han Dynasty's stone carvings has a close relationship with the line composition shown in Chinese paintings.

Line-drawing in Chinese painting is an expression method with the highest realm based on "the Life-movement of the Spirit through the Rhythm of Things" in the six laws of Hsieh Ho. Appreciating contemporary line-drawing works from the perspective of the art anthropology can reflect the characteristics of simple strokes. The seemingly simple lines contain the wisdom of the

ancient people, and vividly show the intensity, thickness and transitions of the lines and other changes. Coupled with the painter's own experience in processing the picture, the lines in the painting have been highly summarized, and the lines represented by the stone carvings contain line aesthetics.

3.2 Acquirement of Artistic Inspiration from All Things in Nature and people's Innermost Thoughts.

Under the background of the art anthropology, artistic creation should be closer to life. The Tang Dynasty painter Zhang Wei put forward the artistic creation theory—"drawing artistic inspiration from all things in nature and people's innermost thoughts". It means that artistic creation comes from nature, but greater than nature, artistic creation requires the painter to express his inner feelings and construction of the picture. This is fully reflected in the stone carvings of the Han Dynasty. When looking at the stone carving of the Han Dynasty—"Crane, Fish and Lotus", we can see that the picture depicts the scene of two cranes competing for one fish. However, in history, in other paintings, one crane and one fish are usually drawn and the scene of one crane eating one fish is depicted so everyone's basic understanding of this kind of picture is the sexual behavior between men and women while this picture depicts two cranes and one fish, which expresses more profound meaning. The whole picture is full of vitality. The lotus remains undefiled in spite of general corruption. The combination of crane and fish reflects peace and auspiciousness. This fully embodies the art theory of "drawing artistic inspiration from all things in nature and people's innermost thoughts".

4. Innovative Application of Traditional Cultural Elements in Xiao County

4.1 Cultural Inheritance and Innovation in the Consumer Market-Production of Related Derivatives

In 2017, the Ministry of Culture issued a notice on the revitalization plan of Chinese traditional crafts that "based on the excellent traditional culture of the Chinese nation, learn from the outstanding achievements of human civilization, explore and use the cultural elements and craft concepts contained in traditional crafts." It mainly reflects that in modern times, the reason for the large demand for traditional cultural derivatives is to better meet people's requirements of living standards after their current level of consumption has increased. Then the stone carvings of the Han Dynasty are an important part of the material cultural heritage of the Han Dynasty. For this traditional culture, we are adhering to the re-creation of traditional cultures, responding to the country's demand for innovative ideas, and discovering the practical value of related derivatives of the Han Dynasty's stone carvings.

At present, there are mainly three ways to inherit traditional culture: utilization, transformation and creation. Among them, cultural and creative design is the most direct inheritance of traditional cultural innovation and re-creation. The stone carvings of the Han Dynasty often contain beautiful meanings and strong regional characteristics., Mao Zedong's historical materialism view of "Make the Past Serve the Present" thinks that traditional cultural elements need to be innovated and advance with the times, and China's excellent traditional culture needs to be recreated to better express cultural diversity and show the breadth and depth of Chinese culture. For example, adding innovative elements can also be integrated with the twenty-four solar terms or traditional Chinese festivals. For example, the New Year is one of the most important and grand traditional festivals in our country. In this festival, red color is representative as the main color of costumes. Take the painting "Auspicious Birds and Beasts" as an example. The patterns in it are all designed for

harmony. The painting depicts the scene where the auspicious birds and beasts such as phoenix and dragon are playing with each other, bringing people a strong visual impact when the scene is applied to costumes.

4.2 Cultural Inheritance and Innovation under New Media Creation- Communication and Marketing of “Internet +”

In the context of the art anthropology, new media creation comes into being with the development of the times. The modern and contemporary “Internet +” operation mode appears. Combined with the stone carvings of the Han Dynasty, this operation mode transforms cultural products into tourism products with the new model of combining “cultural and creative products of Internet + travel” with the sharing economy. Based on the regional characteristics of Xiao County’s culture, it uses the stone carvings of the Han Dynasty as the theme to develop cultural heritage brands with local characteristics, dig out the true cultural value and connotation of Han Dynasty’s stone carvings, and advocate the ecological concept of sustainable development of the country, making the viewer establish “cultural identity” in their hearts, pulling in the connection between consumers and inheritors and letting cultural inheritance penetrate into the viewer’s mind. Therefore, the cultural and creative brands can be truly inherited and recreated. The development of cultural and creative products not only facilitates the development of local culture, but also develops the regional industrial economy and promotes a good extension of the industry.

Ji Xianlin said: “For the longevity of Chinese culture, the panacea is translation.” Cultural innovation is the panacea for traditional Chinese culture. Expanding the art and culture market of Chinese culture is a necessary way to reinvent traditional culture. In the era of new media, new industries have emerged with the times. The integrated development of traditional culture and new media can achieve a multiplier effect. For example, during the first half of 2020, with the epidemic raging, the real economy has fallen sharply while emerging Internet operating models have risen rapidly, such as the current popular webcast and short video form. With a function of fast communication, these models can make the culture of the stone carvings of the Han Dynasty not only developed regionally but spread across China through the Internet, so that the public can learn about the historical development of the stone carvings of the Han Dynasty and the production process of related cultural tourism products through this emerging model and have a good experience feeling which can be enhanced by pushing through the WeChat official account and mini programs. For example, posting some articles of the stone carvings of the Han Dynasty enables people to better understand the knowledge about the stone carvings through the Internet. Developing WeChat mini games can also achieve this. The integration of new media and traditional culture not only extends the traditional culture, but also expands the art market through the Internet. New art collisions are generated from it, and a broader art market will be opened.

5. Conclusion

In the context of the art anthropology, the stone carvings of the Han Dynasty are material cultural heritage with Xiao County’s characteristics. President Xi Jinping emphatically put forward two key words when visiting Anhui: inheritance and innovation. For the re-creation and development of the elements of Han Dynasty’s stone carvings, it is necessary to constantly adapt to the society and keep pace with the times to be better integrated into the lives of modern people. How to carry out innovative development on the basis of retaining its regional characteristics and cultural genes is what we urgently need to solve.

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