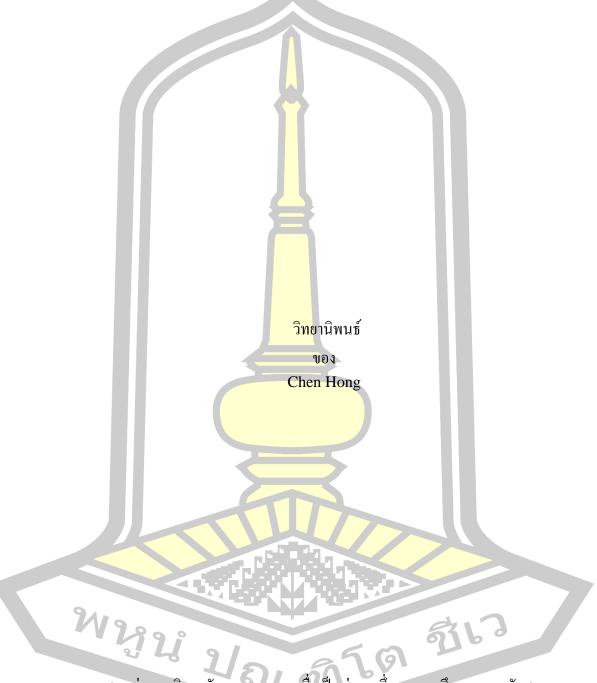


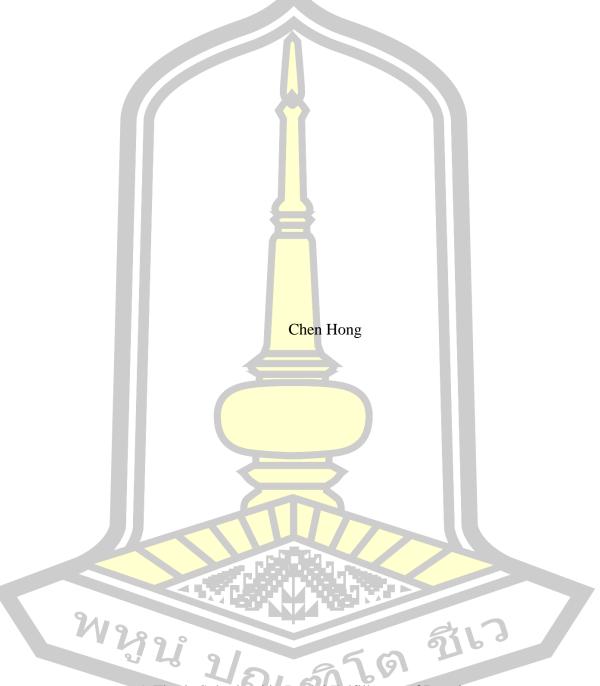
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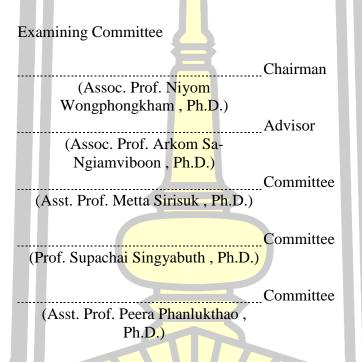
Traditional New Year Pictures of Tantou, Hunan Province : Re-invention of Tradition in the Process of China Intangible Cultural Heritage



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The examining committee has unanimously approved this Thesis, submitted by Mr. Chen Hong , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University



Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

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	invention of Tradition in th	e Process of	China Intangible Cultural
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ABSTRACT

Tantou Traditional New Year Pictures is rooted in the folklore and daily life of the common people in Tantou, constructing people's feelings and perceptions, and becoming a popular folk art. It was conceived in the Han and Tang dynasties, started in the Song dynasty, flourished in the Ming and Qing dynasties, and has undergone decline in the Republic of China, reform in the early years of the founding of the People's Republic of China, suspension during the Cultural Revolution, revival after the reform and opening up, decline at the end of the 20th century, and finally became a China Intangible Cultural Heritage at the beginning of this century. It can be seen that social transformation is inextricably linked to the change of Tantou Traditional New Year Pictures.

After the founding of New China, the state has attached great importance to traditional culture and formulated relevant national policies on Intangible Cultural Heritage.Because Intangible Cultural Heritage is an important part of the excellent Chinese traditional culture, a vivid testimony of the continuity of Chinese civilization. It is an important foundation for linking national emotions and maintaining national unity. The research objective of this research is 1. To study the history and development that New Year Pictures is a kind of traditional culture in Tantou Town.2. To study the re-invention of Tradition of Tantou Traditional New Year Pictures in the process of China Intangible Cultural Heritage.3. To study the re-invention of Tradition of Tantou Traditional New Year Pictures after it becoming China Intangible Cultural Heritage.

Focusing on the research objective mentioned above, this study used qualitative research methods. The research results are as follows:

In this study, Zhong Jiantong, a National Intangible Cultural Heritage inheritor of Tantou Traditional New Year Pictures, and Yin Dongxiang, a Intangible Cultural Heritage inheritor in Hunan Province, were used as the unit of analysis.They have all made their own unique contributions to the heritage and development of Tantou Traditional New Year Pictures.Zhong Jiantong focuses on the re-invention of content and techniques, while Yin Dongxiang focuses on the reinvention of production objects and methods. Through their works we can find the re-invention of traditional of Tantou Traditional New Year Pictures.

As an excellent traditional Chinese culture, Tantou Traditional New Year Pictures have been expanding their functions in the course of its historical development, such as from folk beliefs for the New Year to daily decoration to gift symbols to maintaining the relationship between people and society. At present, Tantou Traditional New Year Pictures are becoming more and more influential and have been exhibited overseas for many times, gaining wide recognition from the society and eventually becoming one of the representative cultures of Chinese traditional culture.

After becoming China Intangible Cultural Heritage, Tantou Traditional New Year Pictures has faced new demands and challenges, and New Year Pictures artists have, to varying degrees, re-invented the tradition to meet the new demands and challenges of Tantou Traditional New Year Pictures.

In conclusion, the re-invention of tradition of Tantou Traditional New Year Pictures is based on the inherent pattern of tradition, and the core of Tantou Traditional New Year Pictures has not changed, but its function has been expanded in modern times, which is the contemporary inheritance of modern society.

Keyword : Tantou, Traditional, Re-invention of Tradition, China



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Chen Hong

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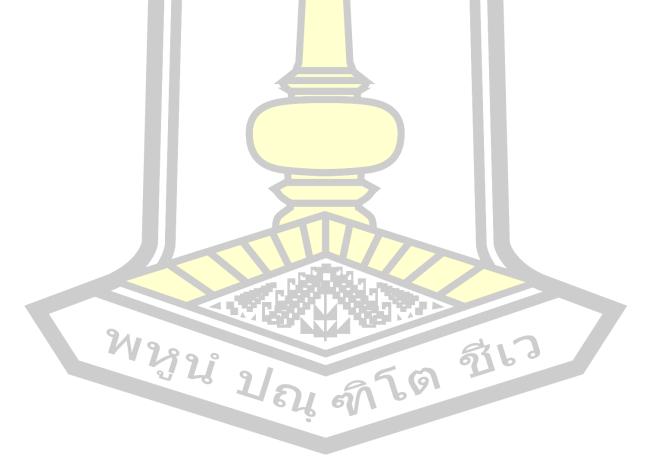
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## Chapter I

### Introduction

#### Background

New Year Pictures is one of the painting categories in China. It can be rated as one of the most influential, culturally intensive and geographically rich art varieties in China's traditional folk art. (Wang Shushu.1995.)

In ancient China, agricultural production was the economic basis, and farmers occupied the dominant position. Therefore, the "year", a symbol of bumper harvest, was highly valued. In the past, the working people who spent all their time in the fields were always looking forward to good weather, good harvest, peaceful homes, no disease and a prosperous population. Therefore, at the end of each year, people will use New Year Pictures to express their wishes and welcome the beginning of a beautiful New Year. In China, most places have the traditional custom of posting New Year Pictures in the New Year. It is replaced with a new one at the end of each year and can be enjoyed for one year, so it is called "New Year Pictures". (Wang Wenwen. 2008)

In China, New Year Pictures, as a decorative painting used to embellish the living environment and living places during the Spring Festival, are art collections in the treasure house of national culture, just like the traditional painting in ancient China. China's folk arts are as brilliant as stars, and New Year Pictures are the most eye-catching and glorious among them. It has a wide range of artistic themes, complex creative techniques, colorful colors, and diverse regional styles. No other folk art can compare with it. New Year Pictures have profound cultural heritage, carry dense cultural information, and show a distinctive and profound national psychology, which is more difficult for other folk arts to achieve. Although the New Year Pictures has gradually declined since the beginning of the last century, it still retains the proud wealth of agricultural civilization today.

Before discussing the value of Traditional New Year Pictures, we should first accurately define the concept of Traditional New Year Pictures. Traditional New Year Pictures and New Year Pictures are not completely equivalent. In a broad sense, the New Year Pictures is a kind of painting to express the festival of the year. Its origin can be traced back to the Shen Tu and Yu Lei used to exorcise evil spirits in the 17th of the Han Dynasty; In the narrow sense, New Year Pictures are wood block printed paintings, which are a kind of popular art. (Wang Shushu.1995.)

For the general public, only when the New Year is celebrated, can New Year Pictures become an indispensable demand - that is, the demand for folk beliefs, and Traditional New Year Pictures be truly established. So when was it born?

From a historical perspective, the emergence of Traditional New Year Pictures is closely related to woodblock printing. China's block printing rose in the Tang Dynasty and flourished in the Song Dynasty. At first, it was mainly used to make illustrations of Buddhist scriptures. Gradually, Paper-charms printed by folk woodblock printing became popular. It is recorded in the *Dongjing Menghua Lu* and *Old Stories in Wulin* that there were Paper-charm shops specializing in selling such prints in Kaifeng at that time. This shows that in the Song Dynasty, the custom of using wood block printed gods to beg for peace has appeared every New Year. However, the custom of posting New Year Pictures and a more complete cultural system have not been formed. That is to say, woodblock printing - in terms of technology, whether it is stereotyped or printed, has been mature, but has been patiently waiting to meet the custom of large-scale posting New Year Pictures, until the late Ming and early Qing Dynasty, this custom was really formed. Especially in the prosperous period of Kangxi-Qianlong, the colorful customs spread all over the country. Although the term "New Year Pictures" appeared in the earliest book *Xiang Yan Jie Yi* in Daoguang's reign, the custom of posting New Year Pictures was in Kangxi-Qianlong reign. This conclusion is a firm fact. With such folk needs, the woodblock printing New Year Pictures with great reproduction ability immediately set sail and developed rapidly. Many producing areas of New Year Pictures in the north and south of China almost rose at the same time, and entered a glorious period together. In essence, Traditional New Year Pictures are not pure works of art. In folk life, it is more a demand for customs and beliefs, and a way and carrier of traditional New Year customs. The strong humanistic spirit and New Year mentality are poured into the New Year

Pictures, which makes the New Year Pictures naturally not a painting in general sense. (Sun Liping.1992.PP: 23-26)

In a long farming society that has lasted for thousands of years, the rhythm of people's life is synchronized with the four seasons of nature. They sow in spring, plant in summer, harvest in autumn, and store in winter. For this reason, "Nian" must be the most celebrated day of the year. "Nian" is not only the end of the last four seasons and life, but also the beginning of a new round.Compared with the modern people living in the industrial society, "Nian" is more important and profound to the ancient people in the agricultural era. The change of time can be clearly perceived in the lives of the ancients. Every time a new year comes, the hope for happiness in the unknown new year, and the avoidance and rejection of disasters and misfortunes arise spontaneously in my heart. As a consequence, avoiding evil spirits and praying for blessings have become the most simple New Year mentality. Among them, the part of avoiding evil spirits was originally expressed by peach charms, door gods and firecrackers. Before the birth of modern science, human beings created gods in their own perception and imagination and used them to talk to nature. Compared with those embellished luck, people are more concerned about disasters, because disasters will bring terrible threats. Therefore, the Paper-charms became the earliest New Year custom and the travel of Traditional New Year Pictures, which were worshipped by the ancients as gods. It is known that there had been several kinds of Paper-charms in the Song Dynasty, such as Zhong Kui, Cai Ma and Huitouluma.





Figure 1 Paper-Charm Source: Photographed by Liu Changjun

Here there is the content of avoiding evil spirits and also the meaning of praying. Some people think that Liu Songnian's lost *Greeting New Year*, Su Hanchen's *Kaitai Painting* and Li Song's *Suichao Painting*, which depict festivals, are a kind of New Year Pictures that conform to the standards of the times, and they have the meaning of praying.



Figure 2 The Painting of Kaitai (Left) and the Painting of Suichao (Right) Source: Photographed by Bu Jun

In fact, this kind of auspicious Pictures that were hung only during the Spring Festival were recorded many times in historical records. Although it is not a woodblock print, nor is it a custom article used by the vast majority of people during the Spring Festival, it confirms that praying for blessings is a common Chinese New Year mentality. When these wishes for blessing really become the theme of New Year Pictures and enter the category of customs, the themes of Traditional New Year Pictures will become rich and diverse. (Zhang Dianying. 1990. PP: 23)

From the perspective of folklore, the Spring Festival is a great creation of the Chinese people. Out of a practical and strong desire for life, Chinese people regard Nian as a promising starting point for a new life in the future. On the one hand, during the Spring Festival, people provide themselves with more new clothes and food than usual, making life close to the ideal and the reality ideal; On the other hand, they also posted the characters of blessing and couplets representing good luck and luck, and the New Year Pictures full of yearning in their hearts, making life full of ideals and making them realistic. In addition to lanterns, ancestor worship, cooking stove worship, New Year's Eve dinner, firecrackers, diabolos, sugar gourds, hanging money, window decorations, greeting the God of Wealth, New Year's greetings, New Year's money, and other special customs and activities, the New Year has been built into an extremely special and beautiful time and space, seemingly virtual but actually can be touched. It is a strengthened and exaggerated day, a colorful life mixed with ideal colors, and a New Year culture created by the Chinese in the agricultural era. In this unique culture, New Year Pictures play the leading role.

In the face of the New Year Picture, people can intuitively see their imagination, that is, all the desires and yearnings for life, such as a prosperous life, a happy family, good weather, a bumper crop, a successful career, a prosperous business, harmonious interpersonal relationship, peace in the world, a long life for the elderly, no illness for children, everything is good, safe travel, etc., are all on the New Year Picture. The image of money is the most common one in Traditional New Year Pictures. The Traditional New Year Pictures of Yangjiabu, Wuqiang and Yangliuqing all have money trees. In Linfen, Shanxi Province, there is even a kind of Paper-charm that uses money as a sacrificial object, not to mention the ubiquitous god of wealth among the people. But this is not money worship. In the agrarian era, which lacked material conditions, it was just an idealized symbol of happiness. (Wang Qiong. 2014. PP: 63)

In essence, New Year Pictures are Pictures that highlight idealism. No matter how vivid the scenes and details of life in the New Year Picture look, it shows the image world of ordinary people's idealism. Especially in the days when see the old year out and welcome the new one, these Pictures are particularly infectious and cordial, which brings comfort, encouragement and hope to people. To cheer for the New Year is to cheer for life. What kind of folk art can fully display people's life ideal and life emotion? Therefore, the most important value of Traditional New Year Pictures is the spiritual value.

Another layer of folk content in the New Year Pictures is displayed on the posters. Folklore is established by convention and finally becomes a common life rule and cultural norm, which no one can disobey. The time and place of posting New Year Pictures (such as Kitchen King, God of Wealth, Door God, various Papercharms, etc.) and the specific location and content of the posting are strictly stipulated. It is a folk custom to stick a specific New Year Picture in a specific place at a specific time. In different regions, due to the difference of living environment and different demands for New Year Pictures, different types of New Year Pictures naturally emerged. These New Year Pictures contain rich cultural memories and have become Intangible Cultural Heritage.

The functions and connotations of Traditional New Year Pictures are diverse. There are worship of ancestors, worship of nature, belief in religion, and the significance of enlightenment, dissemination and decoration.

Traditional New Year Pictures are often an important tool for people to carry out moral and ethical standards, life knowledge education, and cultural and artistic dissemination. Traditional New Year Pictures involve a wide range of history, religion, myth, legend, novel, production, architecture, scenery, drama, nature, games, festival celebrations and social life. It can be said that there is everything. In the agricultural era, the charm of opera art is equivalent to today's film and television, or even better. The Traditional New Year Pictures depict numerous dramas, and the New Year Pictures depicting operas in various places all represent local operas. Many operas were once portrayed as vivid New Year Pictures, but now they have disappeared cleanly. In addition, how many novels and legends have been moved to Traditional New Year Pictures? *The White Snake* and *Tianhe Pai* were depicted over and over again in various places of origin and periods in various forms - single, multiple, complete sets of strips and screens and comic strips. Those countless New Year Pictures of folk customers, with the temperament of different regions and times, record a large number of precious humanistic information, which is the precious wealth left to us by Traditional New Year Pictures. In particular, these images are based on a unique perspective of farmers. Farmers are the creators of Traditional New Year Pictures. Their brushes and carving knives directly reflect their love and hate, interest, life attitude, cultural psychology and values. The St. Peter Hermitash Museum in Russia has a traditional New Year Picture of Yang Liuqing, A person has a unique character, and a hundred birds give out a hundred songs, which expresses the farmers' tolerant attitude towards people's different personalities. From this, we can understand the pursuit and beauty of folk interpersonal relationships. There is also a Picture of *Pig and Sheep with One Chop*, which depicts that after the butcher killed an adult pig, the piglets went to the Jade Emperor to complain. The Jade Emperor advised the piglets to be relieved, because "pigs and sheep live in the world, and they are just a piece of food for people". It is in this humorous way that the peasants have resolved the unfairness caused by the law of the jungle in the world. However, does this humor also contain a kind of irony and helplessness? These two New Year Pictures, which deeply depict the minds of farmers, are far from alone. They are largely hidden in the remains of New Year Pictures. However, the remains were unknowingly scattered in the fields.

In particular, during the late Qing Dynasty and the early Republic of China, some of the New Year Pictures showed social scenes and major events at that time, reflecting the political sensitivity and thinking vision of farmers as much as the current events pictorials in today's metropolises. (Shen Hong. 2015.) In China's rich Traditional New Year Pictures, such works are not rare. They were very special in the artistic environment at that time, which showed that these paintings were very realistic and had very realistic details. When photography was not yet popular, these Traditional New Year Pictures turned out to be dazzling portraits of the society at that time. At this level, which other folk art can be compared with it?

No one can answer how many Pictures have been created by the Traditional New Year Pictures that have lasted for hundreds of years. New Year Pictures are consumer goods, no one keeps them, and no one regards them as historical culture. Even though the New Year Pictures have shown a trend of dying out in the last century, they still haven't attracted the attention and collection intention of the people all over the world, let alone all kinds of man-made damage and destruction. But now, as long as an old painting or an ancient printing plate is found in the folk, in most cases, it is a lonely product that has never been seen before. The number of existing New Year Pictures at home and abroad should be tens of thousands. Such vast Traditional New Year Pictures contain three-dimensional images of Chinese folk in the agricultural era, wide-angle life and society, as well as spiritual feelings that cannot be copied. The humanistic value of Traditional New Year Pictures is profound and boundless.

Another great value of Traditional New Year Pictures is their artistic value. (Chen Hongyan, 2014.) It has distinctive artistic features, numerous means of expression, and high aesthetic content, forming a very unique aesthetic system. Here, it is divided into three aspects, namely, specificity, localization and regionality:

First of all, the characteristics of Traditional New Year Pictures come from the specific requirements of New Year customs. In order to meet the psychological needs of the New Year, that is, to be rich and prosperous, the New Year Pictures are characterized by full Pictures and lively content. There is very little blank in the New Year Picture. Even the sky and ground in the Picture are enriched and filled with various images. Almost every character in the painting is smiling, which is related to the taboo of the New Year - no crying. In the New Year Picture, every child is healthy and sturdy, everyone is wearing new clothes, and every item is perfect, which symbolizes the prosperity and auspiciousness of life. In order to express this desire and aspiration, a large number of auspicious patterns (such as various auspicious animals, flowers, fruits, objects, purple, auspicious clouds, etc.) are attached to the screen. Artists do not need to consider whether these numerous mascots are connected, because auspiciousness is the only strengthened wish for the New Year. Artists are very clever, they put these dense images together harmoniously and elegantly with decorative techniques. Therefore, happiness, auspiciousness, prosperity, fullness and decoration are the most prominent features of New Year Pictures, which is also a very infectious beauty of New Year Pictures.

The colors render the characteristics of the Traditional New Year Pictures vividly. Most of the New Year Pictures are printed in sets, with a maximum of six colors, which requires that the colors of the New Year Pictures must be concise and expressive. In order to comply with the requirements of the New Year mentality, the Traditional New Year Pictures are bright and warm in color. The fiery red is the most prominent color and the most frequently used color, because red is the main color of the Chinese New Year Culture. In terms of color relations, more contrast colors are used, such as the folk formula that "red with green, a piece of meat; yellow with purple, not dead" (Tianjin). "Red with yellow makes the whole family happy; red with purple makes the whole family unlucky" (Shandong). These experiences all show that the color keynote of Traditional New Year Pictures is to contrast with each other rather than integrate as a whole. The purpose colors emphasize each other, making the Pictures strong and bright as a whole. Most of the colors of New Year Pictures come directly from the original colors of plants and mineral materials, and rarely use the colors after blending. In order to make several simple original colors show rich expressive force, the artist makes colors interlace each other, making the whole Picture mottled, rich but concise, bringing strong impact. This is the unique color language of Traditional New Year Pictures.

The value of Traditional New Year Pictures lies in their local characteristics. (Feng Jicai .2007) This kind of art, which was born in the field and grew up in the countryside, is simple, frank, optimistic and humorous. The artists who created it work in farming season and paint in slack season. They live in remote and poor villages, and have nothing to do with the literary inquisition in the imperial court. Throughout the history of traditional Chinese New Year Pictures, it is rare for New Year Pictures to cause trouble by attacking the current problems. They are peasants' self entertainment and free expression of their joy or anger. Therefore, the state and mood in the Picture fully reflect the character and mentality of farmers. Peasant Painting does not rely on too much rational technology. In addition to the stylized experience accumulated from generations of professors and successors, the rest is only their own nature and talent of natural growth. Although their images are sometimes simple and sometimes childish, they have a simple, naive, extremely vivid and natural sense of local beauty. This kind of local beauty contains a kind of emotional freedom and nature.

At the same time, the art of these farmers is highly intelligent. The highest expression is the homophonic image. In the agricultural era, the literacy level of farmers was limited, even many people were pure illiterate, but they could skillfully use homophones to show beautiful words in Pictures. There are two kinds of homophonic images: one is a homophonic image with one or two characters (such as the image of a chicken and the word "Ji"; the image of a bat and the word "Fu"; pomegranate has many seeds hidden in its pericarp, which is homophonic with the word "Duozi"). The other is that the combination of two or three images is homophonic to an idiom (such as the combination of a horse, a bee and a monkey, which is homophonic to the idiom "Ma Shang Feng Hou"; the combination of a magpie and a plum tree, which is homophonic to the idiom "Xi Shang Mei Shao"; the combination of lotus and goldfish, which is homophonic to the idiom "Lian Nian You Yu"). These homophonic words and idioms that have been transformed into images are auspicious words that symbolize happiness, so these images with special meanings are also called auspicious patterns. Strangely, these homophonic images, which are combined together, have nothing to do with each other in daily life, but they are formed into a combination with interesting imagination and show people's yearning. Farmers are really smart. They skillfully avoid the shortcoming of illiteracy and let people guess the meaning (idiom) in the Picture through these homophonic images. These idioms are well known to everyone, which enables everyone to slowly find the idioms hidden in the Pictures. In this way, on the one hand, the interest of the Picture is improved, and on the other hand, the viewer can obtain a pleasure of appreciation when guessing the meaning of the image in the Picture. At the same time, the connotation of the homophonic image itself has been wonderfully expanded.

The way of homophonic is the creation of farmers, which naturally suits farmers themselves. In the folk, this auspicious pattern, which is homophonic to the characters, is also widely used to decorate various objects, such as clothing, furniture, architectural stone carving, brick carving and wood carving. This is a kind of artistic interpretation and expression method that people are accustomed to, and people love it.

In addition to the images that are homophonic with auspicious words, there is another kind of images in the Traditional New Year Pictures, namely, the ones that are not homophonic. Most of the images that also represent auspicious meanings are based on historical allusions, which are symbolic and allegorical. For example, flat peach symbolizes longevity, pine tree, bamboo and plum blossom (Sui Han San You) symbolize long-term friendship, and a carp leaping over the Longmen means that it has made great progress. In New Year Pictures, these large numbers of images, homophonic or non homophonic, are matched with the Pictures of various New Year Pictures to form a strong, rich, beautiful and romantic scene. This unique painting atmosphere and realm can only be seen in New Year Pictures.

Another thing that can reflect the extraordinary value of Traditional New Year Pictures is their regionality. Traditional New Year Pictures cover almost the whole China. Except for individual provinces, almost all provinces in China have their own Traditional New Year Pictures. Due to the complexity of China's region, the diversity of nationalities, the diversity of cultural qualifications, and the unique customs, the themes, genres, styles, techniques, and production methods of Traditional New Year Pictures show great differences, thus presenting a colorful situation.

In the long historical process, each producing area of New Year Pictures has formed a set of unique production experience, as well as the characteristics of art and technology. At the same time, it has also created a number of typical and enduring images of New Year Pictures that are popular with the masses. For example, the Tantou Traditional New Year Pictures, *The Mouse Marries*, Mianzhu's *Door God*, Zhuxian Town's *Da Kui Tou*, Taohuawu's *A Mass of Harmony*, Yangjiabu's *Tiger in the Deep Mountains*, and Wuqiang's *Six Boys Compete to Be the Boss*, etc. Today, these artistic images, which have been popular for hundreds of years, have become the most dazzling and charming symbols of these places of origin and even Chinese folk culture.



Figure 3 The Work of Mouse Marries Source: Photographed by Liu Fang



Figure 4 Six Boys Compete to Be the Boss (Left), A Mass of Harmony (Middle), and Da Kui Tou (Right) Source: Photographed by Liu Changjun

China's Traditional New Year Pictures also have an important contribution, which is reflected in the engraving. (Jiao Youtian.2016.) As mentioned earlier, the Traditional New Year Pictures originated from the engraving since the Tang and Song Dynasties. However, the engraving workshops in the Song Dynasty were mainly used to engrave scriptures and books. As for the large-scale production of New Year Pictures, they were formed after the middle of the Ming Dynasty. Engraving books belong to classical culture, while printing New Year Pictures belong to folk culture. The former are mostly in the city, while the latter are all in the countryside. From the macro perspective, the imprinted books are influenced by the literati's aesthetics, advocating elegance, delicacy, implication and poetry; The printing of New Year Pictures, due to the influence of public aesthetics and the requirements of New Year customs, pursues a bright, strong and enthusiastic feeling. As a result, the two kinds of stereotyped techniques, techniques and aesthetics are completely different languages. In many places where New Year Pictures are produced, the carving technique is skilled and the skill is superb, which can be called the top grade of wood carving. At the same time, the lines pursue simplicity and fluency, and the trend of the carving knife completely follows the mood of the creator, which finally shows a very vivid and full of tension printing plate painting. If you take out the classical books and royal palace editions of the Hui and Jinling sects in the Ming and Qing Dynasties and compare them with the New Year Pictures of Tantou, Yang Liuqing, Zhu Xianzhen, Wuqiang and Yangjiabu, you can realize that these are two aesthetic worlds at a glance. The contribution of Traditional New Year Pictures to the history of Chinese block printing is "the other half of the country".

Traditional New Year Pictures are a great heritage of Chinese Folk Art. Due to the long and vertical historical changes, diversified and horizontal regional background, unique and profound customs, and the creation of generations of talented artists, New Year Pictures have developed into a peak in Chinese culture. Above the peak, almost close to the sky, its prospects are destined to be brilliant and charming. It most clearly depicts the spiritual world of people in the agricultural era, most ardently displays the aspirations of the people, and most profusely expresses the full Picture of social life in that long historical era. Therefore, the Traditional New Year Pictures are the leader of Chinese Folk Art.

Specifically, the research object of this paper is the Tantou Traditional New Year Pictures. The reason for choosing it as an object is based on the following considerations. First of all, all the existing information shows that among all the production areas of Chinese New Year Pictures, the most well preserved is the Tantou Traditional New Year Pictures, which still show strong vitality. In addition, among the traditional Chinese New Year Pictures, the Tantou Traditional New Year Pictures, as a kind of peasant art, are different from the palace style embodied in the Traditional New Year Pictures of Yang Liuqing and the folk cultural tendency of the Traditional New Year Pictures of Suzhou Taohuawu. Tantou Traditional New Year Pictures represent more farmers' habits and aesthetic interests, and are closely related to agricultural activities. Secondly, Gao Lamei, the first inheritor of Tantou Traditional New Year Pictures and a famous folk artist, lives in Tantou Town. His son Zhong Jiantong learned Tantou traditions from his parents when he was young, and mastered the techniques and painting skills of Tantou Traditional New Year Pictures. His construction of figure outlines and the use of color have strong local characteristics and artistic style. In recent years, Zhong Jiantong has made great achievements in the Re-invention of Tantou Traditional New Year Pictures, and invited me to design many New Year Pictures to celebrate real life. According to my design draft, Zhong Jiantong is responsible for drawing and making Traditional New Year Pictures. These innovative Tantou Traditional New Year Pictures have been praised by the community and have had a wide social impact. Zhong Jiantong has set up a studio and recruited many apprentices. In this way, he ensured that there would be successors to the Tantou Traditional New Year Pictures, and made outstanding contributions to the inheritance of the Tantou Traditional New Year Pictures. It is worth noting that due to my long-term relationship with Zhong Jiantong, he will appear in the fourth chapter as a case study of this paper. Third, Tantou Town has rich local documents and New Year Pictures of different historical stages. In addition, Tantou Town is very close to Loudi, where I work. It only takes 45 minutes to drive. The language and culture of the two places are very similar, so I can integrate into local life relatively quickly.

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Figure 5 Scenes of People Pasting New Year Pictures in Tantou Town Source: Photographed by Liu Fang

Tantou Traditional New Year Pictures are the only handmade woodblock watermarked New Year Pictures in Hunan Province, also known as Tantou woodblock watermarked New Year Pictures. "Woodblock" expresses the property of woodcut prints and the way of woodblock printing, while "woodblock watermark" further and more accurately expresses its processing method. "Woodblock watermark" is one of the traditional methods of block printing in China. The various colors used in this printing method are mixed and blended with water and pigments, and then printed on the woodblock, which is different from the ink of various colors used in machine printing. In China, wood block watermarks are widely used in the reproduction of calligraphy and painting and the printing of New Year Pictures.

From the late Ming Dynasty to the early Qing Dynasty to the early Republic of China, Tantou Traditional New Year Pictures have gradually formed their own exclusive artistic style. Because of their strong local characteristics in southern Chu, they have become a unique art genre: gorgeous and moist colors, primitive, exaggerated, full and personalized modeling methods, pure local materials and unique crafts, which make the whole work individual in artistic effect and highly decorative. Tantou Town is located in the southeast of Longhui County, Shaoyang City, Hunan Province. There are simple and honest folk customs and distinctive local customs. Historically, there have been paper-making villages, carving villages, lanes selling colored paper, floral paper, and fragrant paper, and streets selling New Year Pictures. The handicraft industry is very developed, and the division of labor is clear, supporting each other. The production of a Tantou Traditional New Year Picture, from the selection of paper materials, the manufacture of paper, the brushing of the bottom, to the engraving, seven times of printing, seven times of hand farme, requires more than 20 processes. In the whole process, the traditional processes such as steaming paper, brushing powder and outlining are very special, which are different from the production processes of New Year Pictures in other places and have significant regional characteristics. From hand paper-making to finished product production, all the production processes of Tantou Traditional New Year Pictures are concentrated in one place, forming a perfect production series, which is extremely rare in the national New Year Pictures production. Tantou Traditional New Year Pictures can be divided into three categories, namely, images of gods, auspicious meanings, and drama stories. No matter the Door Gods, stories, or blessings, they are all vividly presented in small New Year Pictures. More than 40 existing varieties have become important carriers to witness history and inherit civilization.

The Tantou Traditional New Year Pictures have experienced hundreds of years of wind and rain, experienced several prosperous periods, and were almost submerged several times, all the way has been tortuous. The most fundamental reason is that it is rooted in and serves the folk; Secondly, the Tantou Traditional New Year Pictures have distinctive local characteristics of southern Chu, which is a combination of Hunan and Chu folk arts and customs. This is why Tantou Traditional New Year Pictures can witness the unique value of the vitality of the traditional Chinese culture.

In old China, farmers suffered from all kinds of natural and man-made tribulations, so they sincerely prayed for a peaceful, smooth and prosperous life. The Tantou Traditional New Year Pictures , based on historical stories and folk legends, use unique imagination and creativity to create vivid characters who are regarded by the common people as protectors. For example, in the New Year Pictures *Qin Shubao and Yu Chigong*, which depicts the Door God, there are five children in different shapes around the Door God. On the one hand, they can avoid evil and disaster, and on the other hand, they can predict a prosperous and promising future. In the New Year Pictures Guan Yu and Ma Chao, the flag of the two pictures is marked with a "Blessing", and the war robes of the two legendary heroes are marked with the words "Love" and "Joy", which clearly express the desire to pray for happiness. In the New Year Pictures *Heroes of the Miao Nationality*, the white faced Door God holds an iron gun to ward off evil spirits in one hand and a jade Ruyi in the other. "Ruyi" is a homophone, representing everything is going well; The red faced Door God holds a firecracker in one hand and a branch of plum blossom in the other. When the plum blossom with five petals is in full bloom, five kinds of luck will come, so plum blossom represents great luck. In order to comply with the psychological needs of the common people to pray for blessings and children, these Door Gods were skillfully transformed. On the one hand, the original meaning of the Door God to exorcise ghosts and eliminate evils has been retained, and on the other hand, the new concept of praying for blessings and children has been infused into it, which makes it easy for people to be partially liberated from the psychological shadow of fear of ghosts and evil, indulge in the vision of a beautiful and peaceful life, and enrich the original connotation of the Door God. The content of Attracting Wealth and Treatment is based on the folk legend that Zhao Gongming, the god of wealth, changed his mount from a tiger to a unicorn, because the unicorn can run fast in the sky, which can better meet the common people's secular desire to become rich overnight. The Mouse *Marries* is based on folk tales, but it is not the traditional story that cats eat mice. Instead, it is to marry the mouse to make the house peaceful. Each Tantou Traditional New Year Pictures has a vivid story or allusion, but it is not a rigid and pure application, but a clever re conception, re creation, and re endowing it with new connotation and vitality.

The Tantou Traditional New Year Pictures break the thinking set of traditional composition, with exaggerated thinking and distorted thinking. In a word, they attach importance to similarity in appearance but are not limited to similarity in shape. In terms of the use of colors, Tantou Traditional New Year Pictures are not limited by the inherent primary colors. They strive for unity in the divided color blocks and coordination in the contrast based on the principle of beauty and flamboyance. They

are bright but not conventional, warm but not impetuous. In terms of production process, steaming paper, applying glue, brushing powder, drawing outline and other processes are different from the traditional handicrafts of other New Year Pictures.

The expression methods and contents of Tantou Traditional New Year Pictures have an inseparable relationship with folk arts such as printing and dyeing, embroidery, cross stitch, paper-cut in Hunan and Chu regions, especially with Tantou Paper-charms.

There is a paper culture museum in the Tantou. The preparation of paper materials, manual paper-making, various processing of paper, woodblock carving, and the final completion of the New Year Pictures are all completed in the same place. This is unique in the country.

In 2001, the "China · Yuefu Gallery - Large National Symphony Concert" of the Central National Orchestra toured Russia, Paris, Hong Kong and other places, and received a lot of praise. They selected nearly ten of the more than 300 traditional Chinese painting and New Year Pictures showing the styles of Tang, Song, Yuan, Ming and Qing dynasties. Later, they invited composers to create works based on the meaning of traditional painting, and explained and set off each other with music works and traditional art works projected with lighting technology on the sky screen. All these let the people at the scene enjoy a feast of hearing and vision, which complement each other. In particular, the composer Mr. Cheng Dazhao created the orchestral music of the same name based on the New Year Pictures *The Mouse Marries* produced by Chunantan Town, which is vividly integrated with the pictures on the sky screen, giving the audience a shock of sight and hearing.

Tantou Traditional New Year Pictures has always been loved and praised by the masses of the people and experts at home and abroad. The products are widely distributed in more than half of China, Hong Kong, Macao, and Southeast Asian countries and regions. Many works have been collected by large museums in Britain, the United States, Germany, Japan, and other countries. *The New Carved The Mouse Marries Complete Work* in Chunantan Town, collected by Chinese literary giant Lu

Xun, is the representative work of Tantou Traditional New Year Pictures . In 1994, the Ministry of Culture of the People's Republic of China held the "One Wonder Exhibition of Chinese Folk Art", and the Tantou Traditional New Year Pictures won the silver medal in 2003. In the first Chinese folk handicraft exhibition hosted by the Chinese Cultural Relics Society, the Tantou Traditional New Year Pictures won the gold medal of traditional handicrafts.

In Longhui County, the Tantou Traditional New Year Pictures have created a large number of local farmer painters. They learned from and used the expression form and artistic style of Tantou Traditional New Year Pictures to create excellent works close to life, full of interest and loved by the masses. In 1989, Fu Zhenxin, Tan Chunyu, Xiao Zhushan and others learned the style of Tantou Traditional New Year Pictures , created art works like *Greeting the Lover, Companion, Autumn Song*, and participated in the seventh national art exhibition. Their works are collected by the China Art Museum as national contemporary fine arts. Fu Zhenxin won the national award for his book collection ticket created in the style of Tantou Traditional New Year Pictures ; Xiao Zhushan's work *Ji Fei Dan Da* won the first prize in the National Peasant Painting Exhibition and was collected by the Chinese Folk Art Museum. Because of the achievements of peasant painters, Longhui County was named "The Hometown of Modern Folk Painting in China" by the Social and Cultural Bureau of the Ministry of Culture in 1988.





Figure 6 The Work of Greeting Source: Photographed by Wang Ping



Figure 7 The Work of Song Autumn Source: Photographed by Zhu Heping



Figure 8 Tantou Traditional New Year Pictures Exhibited and Exchanged in Nepal Source: Provided by Yin Dongxiang

Tantou Traditional New Year Pictures are China's Intangible Cultural Heritage. At the same time, there are other New Year Pictures that are also China's Intangible Cultural Heritage. Their information is as follows. It can be seen that the New Year Pictures with the title of China's Intangible Cultural Heritage are mainly concentrated in northern China, such as Tianjin, Shandong and Hebei Province, which are known as the Northern New Year Pictures series, while the Southern New Year Pictures series is composed of Hunan, Guangdong, Sichuan and other provinces.

# Table 1 Detailed List of Traditional Chinese New Year Pictures (China Intangible Cultural Heritage)

The first batch of New Year Pictures in the list of Intangible Cultural Heritage released by the state					
No.	Name of program	Declaration area or unit			
VII-1	Yangliuqing Traditional New Year Pictures	Tianjin			
VII-2	Wuqiang Traditional New Year Pictures	Wuqiang,Hebei			
VII-3	Taohuawu Traditional New <mark>Ye</mark> ar Pictures	Suzhou, Jiangsu			
VII-4	Zhangzhou Traditional New Year Pictures	Zhangzhou, Fujian			
VII-5	Yangjiapu Traditional New Year Pictures	Weifang,Shandong			
VII-6	Gaomi Gery Traditional New Year Pictures	Gaomi,Shandong			
VII-7	Zhuxian Town Traditional New Year Pictures	Kaifeng,Henan			
VII-8	Tantou Traditional New Year Pictures	Longhui,Hunan			
VII-9	Foshan Traditional New Year Pictures	Foshan,Guangdong			
VII-10	Liangping Traditional New Year Pictures	Liangping, Chongqing			
VII-11	Mianzhu Traditional New Year Pictures	Deyang,Sichuan			
VII-12	Fengxiang Traditional New Year Pictures	Fengxiang,Shanxi			

## Source: Sorted by Chen Hong

## **Research Objectives**

According to the research background, the research objectives of this paper can be summarized as follows:

1. To study the history and development that New Year Pictures is a kind of traditional culture in Tantou Town.

2. To study the re-invention of Tradition of Tantou Traditional New Year Pictures in the process of China Intangible Cultural Heritage.

3. To study the re-invention of Tradition of Tantou Traditional New Year Pictures after it becoming China Intangible Cultural Heritage.

## **Research Problem**

According to the research purpose, the research questions of this paper are derived, specifically involving the following four research questions:

1. In the traditional culture of Tantou Town, what are the dimensions of New Year Pictures?

As a traditional Chinese Folk Arts and crafts with a long history, Tantou Traditional New Year Pictures are not only famous at home and abroad for their unique patterns, artistic forms, crafts and folk cultural connotations, but also add fun to the festivals of Tantou people and give them expectations for a better life. This research will start with the history of Tantou Traditional New Year Pictures, sort out and analyze the generation, development, maturity and other stages of Tantou Traditional New Year Pictures Town, and discuss the positive role of New Year Pictures in Tantou Town as a traditional culture to local people and society from the perspective of folk beliefs.

2. Discuss why the Tantou Traditional New Year Pictures can become China's Intangible Cultural Heritage. And what changes have taken place after it became an Intangible Cultural Heritage?

In 2006, Tantou Traditional New Year Pictures were officially listed as China's Intangible Cultural Heritage. In the application process, what factors affected the Tantou Traditional New Year Pictures and what difficulties did they encounter? After becoming China's Intangible Cultural Heritage, what changes have taken place in the application of Tantou Traditional New Year Pictures in daily life, as well as their relationship with the people and society of Tantou Town.

3. After becoming a China Intangible Cultural Heritage, what market demand have emerged from the re-invention of the Tantou Traditional New Year Pictures? How to re-invent the Tantou Traditional New Year Pictures?

After becoming China's Intangible Cultural Heritage, what market demand have emerged in the market for Tantou Traditional New Year Pictures? In response to these consumer demands, what aspects of Tantou Traditional New Year Pictures have been re-invented? I selected three cases to specifically discuss the way to meet market demands through the re-invention of the Tantou Traditional New Year Pictures.

## **Concept Definition**

## 1. China Intangible Cultural Heritage

As for Intangible Cultural Heritage, when the United Nations Educational Scientific and Cultural Organization (UNESCO) announced the Chinese version of the Convention, it translated it into the "*Convention on the Protection of Intangible Cultural and Cultural Heritage*". The Ministry of Culture of China and many subsequent conservation projects have used the term "*intangible cultural heritage*". This paper uses the concept of Intangible Cultural Heritage. First, it conforms to national regulations and documents; Second, it is convenient for dialogue with existing literature.

As for the definition of Intangible Cultural Heritage, this paper adopts the definition and description of Intangible Cultural Heritage in *The Notice on Strengthening the Protection of Cultural Heritage* issued by the Ministry of Culture of China: Intangible Cultural Heritage refers to various forms of traditional culture that exist in intangible form, are closely related to people's lives, and are passed down from generation to generation, including oral traditions, traditional performing arts, folk activities, ceremonies and festivals Traditional folk knowledge and cultural practice about the natural world and the universe, traditional handicrafts, etc., as well as cultural space related to the above traditional cultural manifestations. (Wang Wenwen, 2001)

The above definitions are based on the *Convention on Intangible Cultural Heritage* and conform to China's actual national conditions. The research object of this paper is the Tantou Traditional New Year Pictures listed as traditional handicrafts in *The Notice on Strengthening the Protection of Cultural Heritage* issued by the Ministry of Culture of China.

Since the first list of China's Intangible Cultural Heritage was published, the protection of Intangible Cultural Heritage has been raised to an unprecedented height. Therefore, the China Intangible Cultural Heritage Protection Association was established. This is not only an important measure for the Chinese government to attach great importance to the development of contemporary cultural undertakings, but also a major event in the protection of China's Intangible Cultural Heritage. As the only China Intangible Cultural Heritage protection association in China, its initiation and establishment are based on the merger of the China Intangible Cultural Heritage Protection Center and the Intangible Cultural Heritage Department of the Ministry of Culture. Ma Wenhui, the current director of the Intangible Cultural Heritage Department of the Ministry of Culture, serves as the legal representative of the association.



Figure 9 Logo of China's Intangible Cultural Heritage Source: China Intangible Cultural Heritage Website

The establishment of China Intangible Cultural Heritage Protection Association, a national protection institution, not only can effectively organize the work of Intangible Cultural Heritage protection, but also, as a party to the UNESCO (United Nations Education Scientific and Cultural Organization) *Convention on the Protection of Intangible Cultural Heritage*, the Association has fulfilled its corresponding obligations to China and exercised China's rights as a member of the Intergovernmental Committee for the Protection of Intangible Cultural Heritage, are of great significance.

At the same time, in order to provide a relatively stable economic foundation for the protection and inheritance of Intangible Cultural Heritage in China, the Association has also set up the Intangible Cultural Heritage Foundation (hereinafter referred to as the immaterial heritage foundation). As a public raising foundation specially approved by the Ministry of Civil Affairs, the Intangible Cultural Heritage Foundation will operate in a non-profit way, use all the funds raised for the protection of Intangible Cultural Heritage, and promise to allocate 30% of the funds to promote the economic and industrial development of China's intangible culture.

In addition, the China Association for the Protection of Intangible Cultural Heritage had set up an official website to make contributions to the protection and promotion of Intangible Cultural Heritage through the combination of online and offline.

2. Re-invention of Tradition

Tradition has many meanings. In its most obvious and basic sense, it represents something handed down from generation to generation, that is, anything handed down from the past to today. (Hills. 1991. PP: 67)

From the above definition, the connotation of "tradition" is based on the following elements: 1) things passed down from generation to generation. Everything possessed by a society in a specific period of time has existed before its owner discovered it; 2) The identity of the things spread. Basically maintain the identity in the stage or process of continuation and inheritance (the original state or the most important aspect has never changed); 3) Continuity of tradition. Its duration must last at least three generations - no matter how long or short - to become a "tradition" in the true sense. These three elements define the cultural characteristics of "tradition", and also clarify the cultural functions of "tradition". The reason why this kind of thing that is passed down from generation to generation is different from others is that no matter how long it has gone through and how great changes, its persistence and character are consistent.

No matter what its substantive content and institutional background are, tradition is something that has been passed on for a long time or appears repeatedly. (Hills. 1991.)

Hobsbaum, an English historian, has a very different understanding of "tradition" from that of Sears. His book, *Re-invention of Tradition*, expounds the conclusion of "Re-invention of tradition". The core idea in the book is that "*Those seemingly or claimed to be ancient 'traditions' often originate quite late, and some are even invented at all.*" (Hobsbaum.2004.)

A more straightforward statement is that not all traditions have ancient origins and history, and many so-called "traditions" are actually some kind of "invention" or "production" in modern times. In their view, "when the rapid transformation of society weakens or even destroys the social models that match the old traditions, and produces new social models that conflict with the old traditions; or when these old traditions and their institutional carriers and communicators lose full adaptability and flexibility, or are eliminated. In short, when the demand side or the supply side has undergone considerable and rapid changes." (Hobsbaum.2004.) " Re-invention of tradition " will continue to be produced. Of course, this kind of production does not only exist in the folk, but also involves the national will and the elite. It is a conscious process of cultural production and reproduction.

Hobsbawm also believes that Re-invention of tradition means a set of practical activities controlled by a set of rules that are usually accepted publicly or privately. It has a sense of ritual or symbolic characteristics, which is manifested in an attempt to instill certain values and codes of conduct through repetition, and inevitably implies continuity with the past. " (Hobsbaum.2004.)

In my opinion, tradition refers to an essential feature. In a short period of time in a certain historical period, it may be difficult to see the change of its essence. However, when we place it in the long period of social and historical development, we can see the traditional culture. In fact, it has experienced a dynamic and continuous construction process, and it is a continuous reconstruction process deeply influenced by the surrounding culture. Its outcome is the Re-invention of tradition. Of course, this "reinvented" tradition must maintain close continuity with the cultural matrix. Because, Re-invention of tradition means a set of practical activities controlled by a set of rules that are usually accepted publicly or privately. It has a sense of ritual or symbolic characteristics, which is manifested in an attempt to instill certain values and codes of conduct through repetition, and inevitably implies continuity with the past. " (Hobsbaum.2004.) It is also because tradition is the cultural heritage of a society and the ideographic symbol of various systems, beliefs, values and ways of behavior created by human beings in the past; It keeps a certain continuity and identity between generations, between one historical stage and another, and constitutes a cultural code of social creation and self recreation. At the same time, it also brings order and significance to human survival. " (Hills. 1991.)

In short, tradition is the product of the integration of different cultures during the long period of social and historical development. The tradition's "Re-invention" is absorbing, transforming and innovating other cultures based on its mother culture. The purpose is to adapt to the aesthetic needs of the social and historical context in which they live. Re-invention of tradition is not only the basis and premise of cultural reconstruction, but also the continuous reconstruction made to adapt to the current social audience and context in the context of long-term historical development. It requires practitioners of Tantou Traditional New Year Pictures to improve their local knowledge, as well as the invention, transformation and innovation of other cultural materials. Of course, this process of reconstruction of local culture caused by "Reinvention of tradition" clearly depicts the historical track of changes in its cultural identity. Therefore, the Re-invention of tradition and the reconstruction of local culture are both planned subjective and objective choices to adapt to the impact of multiple social contexts (globalization, urbanization, commercialization, popularity, etc.). Because, any culture is not inexplicable and unchanging. Culture is not a fixed existence (being), but a changing process without a fixed form (become). The real new culture is located at the edge and critical point of the contact between different civilizations. (Wang Ning. 2011. PP: 182)

## **Research Methodology**

1. Qualitative research methods

Social science research has four levels, namely epistemology, theoretical perspective, methodology and method, which are concreted in turn. (Crotty. 1998. pp: 65) The researchers' philosophical assumptions, analytical strategies and research results are closely related to the choice of a specific methodology. (Wilson, Hutchinson.1996. PP: 23) The orientation of this research in epistemology, theoretical perspective, methodology and methods is shown in the following figure:

	Source: Sorte	d by Chen Hong
Epistemology		Social constructivism
Theoretical Concepts		Re-invention of tradition
Methodology		Qualitative research
Method	In-depth int <mark>erview,</mark>	focus group, participatory observation, diary of
wiethou		introspection

Table 2: Research Level of This pape	r
Source: Sorted by Chen Hong	

This research is based on the epistemology of social constructivism, and guides the implementation process and analysis perspective of the whole research. The research adopts the concept of Re-invention of tradition to explore and analyze how the Tantou Traditional New Year Pictures have become China Intangible Cultural Heritage, and how to carry out Re-invention of tradition in the future.

In terms of methodology, I mainly adopt qualitative research methods. Capture people's views on Tantou Traditional New Year Pictures becoming China Intangible Cultural Heritage, as well as their actions and thoughts on their Re-invention of tradition. In terms of specific research methods, I used a variety of methods to collect different types of data, mainly including in-depth interviews, focus groups, and participatory observation. In addition, I also invited several Tantou Traditional New Year Pictures artists to write their memoirs on the road of art and record the process of applying for the China Intangible Cultural Heritage.

## 2. Data collection

In this study, I mainly rely on purpose sampling and snowball sampling to find the target interviewees. On the one hand, through the existing project cooperation relationship, I contacted qualified interviewees, invited them to make further introductions, and also invited other qualified interviewees. In order to ensure representativeness, this study purposefully recruited interviewees from the inheritors of the Intangible Cultural Heritage "Tantou Traditional New Year Pictures " in China, provincial inheritors of Tantou Traditional New Year Pictures , cultural officials of provincial and municipal governments, folk artists, consumers and other groups.

The interviewees must meet the following three conditions: 1) They have been engaged in the Traditional New Year Pictures of Tantou for more than 10 to 15 years; 2) I like the Tantou Traditional New Year Pictures and have purchasing experience; 3) Be familiar with the process of applying for Intangible Cultural Heritage of China for Tantou Traditional New Year Pictures. Regarding the sample size, this paper uses the saturation principle as the guiding standard for the data collection process. That is, when no new or more important information is found in the process of data collection and analysis, it means that the data has reached the theoretical saturation state, and the number of respondents is consistent with the requirements. Finally, based on the principle of information saturation, I will anonymize the real names of all respondents to protect them.

Field data collection will begin in July 2020 and end in December 2021, lasting more than one and a half years. In addition to winter and summer vacation, I insist on conducting research at least once a week, mainly through observation, interview and collection of physical objects, to obtain first-hand information.

Observation is a very important method in qualitative research. Before entering the field, I designed two main observation scales: Table 1 involves the observation of the surrounding and overall environment of the Tantou Traditional New Year Pictures workshop and Tantou Traditional New Year Pictures shop; Table 2 records specific events, such as the design, production, production or consumption of Tantou Traditional New Year Pictures. Every time I go to the scene, I will carry different observation scales to record my perception and thinking on the scene. Of course, I will focus on different time periods. In addition, I also use some other tools, such as the contact summary table, to record reflection on each observation.

The interview methods I used include formal interview and informal interview. Guided by the research purpose, I prepared a semi-structured interview outline, which consists of some concise questions, supplemented by some keywords, to further explain these questions and promote the focus of the interview.

Physical materials mainly include notes, policy documents and documents for declaring China's Intangible Cultural Heritage provided by Tantou Traditional New Year Pictures inheritors and cultural officials from government.

The main purpose of using different data collection methods is to eliminate the threat to the effectiveness of research and make research more realistic and adequate.

Source: Sorted by Chen Hong	
Type of data	Number
1.Observation	
Audio visual materials of Tantou Traditional New Year Pictures	16
Workshop	
Text materials of Tantou Traditional New Year Pictures Workshop	3
Consumers who buy Tantou Traditional New Year Pictures (text	21
materials) Field note	12
In-depth interview(The one-to-one semi-structured interview usually lasts 60 to 90 minutes)	15
Structured interview (20 minutes)	2

 Table 3 Type and Quantity of Data Collected

 Source: Source

2
2
8
9
2
6
58

## 3. Data Analysis

Qualitative research does not necessarily follow a linear process, and data analysis does not necessarily follow data collection. The data analysis and data collection of this paper are carried out at the same time, which is the technical requirement of this study, and it has many inherent advantages. First of all, when you encounter data materials, it can record your initial vivid impression to ensure that you will not forget, which is very important for subsequent data analysis, because many feelings are very important but may be forgotten in a moment. Secondly, a preliminary analysis of the data when collecting data can guide your method, and focus on the next time you enter the research site to collect data, to help you find a new data collection strategy. Finally, early analysis of data can also prevent "too much data". Timely data analysis can give researchers a sense of satisfaction and achievement, and maintain their interest in research.

In a large amount of data, the first thing I extracted was the conceptualized and contextualized "key events" that would help researchers more effectively understand the interviewees' personal experiences. I focus on the "key events" of the invention of the Tantou Traditional New Year Pictures, and observe the thoughts and actions of the inheritors of the Tantou Traditional New Year Pictures through the lens of specific events.

In short, in qualitative research, data analysis and collection are essentially a cross process. The overall data analysis is a bottom-up, interactive, top-down, continuous cycle, and also a process of continuous dialogue with selected concepts.

#### **Scope of Research**

1. Location of research

Longhui County, Shaoyang City, Hunan Province, is located in the southwest of central Hunan Province. During the Spring and Autumn Period and the Warring States Period, it was the boundary of the State of Chu. In the first year of Baoding in the Wu State of the Three Kingdoms (266 A.D.), the mausoleum was placed in Gaoping County, whose county seat is now Longhui Gaoping Ancient County. In the first year of Taikang, Emperor Wu of the Jin Dynasty (280 AD), the capital of the country was located in Liangxian County, which is now Taohong Town, Longhui County. Since then, through the Southern and Northern Dynasties, the Tang Dynasty and the Qing Dynasty, they have respectively belonged to the current Shaoyang City (called Baoqing Prefecture in ancient times), Wugang City and Xinhua County. According to the records of Jiaqing Unification Annals and Baoqing Mansion Annals in Daoguang Period of the Qing Dynasty, the emperor set up Longhui Patrol Office here in the fifth year of Hongwu in the Ming Dynasty. Therefore, when the county was established in 1947, it was called Longhui, and the county was ruled in Liudu Village. In 1949, the People's Government of Longhui County was established, and the county government moved to Taohong Town.

Today, Longhui County covers an area of 2866 square kilometers and has a population of 1.12 million, including 24 ethnic groups, such as Han, Hui, Yao, Miao and Dong. Longhui County governs 26 towns and 1005 villages (communities). The county is high in the northwest, with the highest elevation of 1780 meters and the average elevation of about 1000 meters, belonging to the alpine mountain area; The southeast is low, with an altitude of only about 300 meters in the northwest and

southeast. There are crisscross mountains and rivers, which are typical hilly areas. There are Chenhe River and Xiejiang River in Longhui County, which flow into Nanhe River from north to south that belongs to Zijiang River system. The annual average temperature of the county is 16.9 °C, and the average rainfall is 1293.2 mm, belonging to the subtropical monsoon climate zone. Underground mineral resources mainly include coal, lead, zinc, gold, manganese, iron, phosphorus, etc.

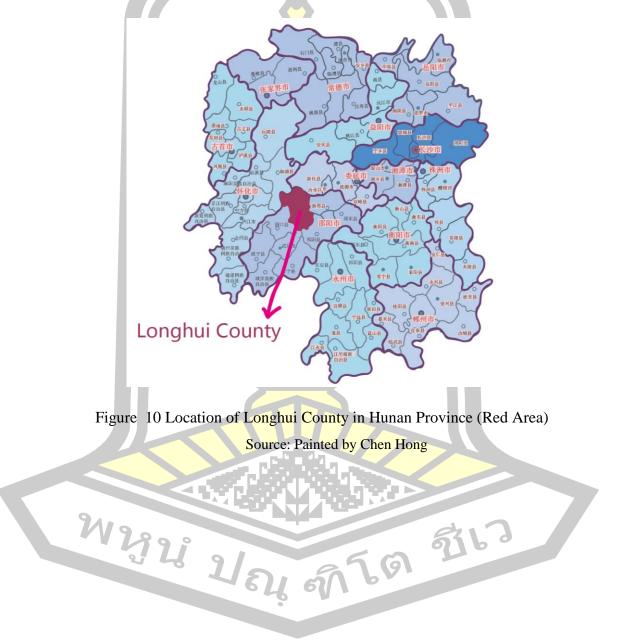




Figure 11 Location of Longhui County in Shaoyang City (Red Dot) Source: Painted by Chen Hong

Longhui County has rich natural and cultural resources. Huxingshan Grand Canyon is mysterious and deep; Datuoshi Waterfall; Tens of thousands of birds sing loudly in Pingfengjie Migratory Bird Reserve, forming a magnificent landscape; Gaozhou Hot Spring and Yuetai Hot Spring are natural high-quality hot springs with extremely hot water. Baima Mountain, Wangyun Mountain, Dadong Mountain and Jiulong Mountain are towering and tall, with everlasting charm. Weiyuan Lake, Hetian Yunxian Karst Cave, Wangxi Waterfall, Huayao Mountain Stronghold are all unique natural landscapes. Wei Yuan, the first person who "opened his eyes to see the world" in modern history of China, and a famous thinker, historian and writer of the Qing Dynasty who advocated "Studied from the foreign nation to deal with foreign nation the enemy"; Wei Wuzhuang, governor of Liangjiang and minister of Nanyang in Qing Dynasty; Tan Renfeng, a pioneer of the 1911 Revolution; Zou Hanxun, the founder of modern Chinese geography; Yuan Jiliu, a teacher of Mao Zedong; Sun Fake Worker, one of the early leaders of the Communist Party of China; Peng Shuzhi, the former Minister of the Publicity Department of the CPC Central Committee and others were born here.

Gaoping Town of Longhui County was once an ancient city of Duliang, with a long and rich history of civilization and a long history of traditional folk culture.

These folk cultures have a wide variety of categories, which can be roughly divided into four categories: first, the folk arts and crafts represented by Tantou Traditional New Year Pictures and Huayao cross stitch work; The second is the regional folk culture with Huayao folk custom and Meishan culture as the main body; Third, the ancient folk house culture represented by Weiyuan's former residence, a national key cultural relics protection unit; Fourth, folk entertainment culture represented by dragon dance, lion dance, charcoal flower dance, gobang, etc. Longhui is the hometown of modern Chinese Folk Painting named by the former Social Culture Bureau of the Ministry of Culture. Within its territory, there are characteristic art villages named by the Cultural Department of Hunan Province, such as the hometown of New Year Pictures, the hometown of poetry, and the hometown of cross stitch.

Tantou Town is located in the southeast of Longhui County, Shaoyang City, in the southwest of Hunan Province. At the southwest end of the Xuefeng Mountain Range, it is 30 kilometers away from Longhui County and 40 kilometers away from Shaoyang City in the east. There are three karst cave streams in Tantou Town, which pass through the town from the southeast, northeast and northwest directions respectively, and converge in the north of the town. The sand accumulated here has formed a beach over a long period of time. This is the name of "Tantou" Town. It has a long history and splendid culture. It was first built in the Sui Dynasty. At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, it was established as a town called Chunantan Town. Therefore, all the inscriptions on the old New Year Pictures we see now are "Chunantan Town". Later, "Chunan Beach" was renamed "Tantou Town" and became one of the 72 ancient towns in China. Before the founding of the People's Republic of China, the traffic in the Tantou was inconvenient. There was only one ancient post road leading to Yunnan and Guizhou as the only way to connect with the outside world. Due to the inconvenient transportation, it is rarely affected by the outside world, which also constitutes a special geographical environment for the growth and inheritance of folk customs and folk culture. Mr. Feng Jicai once said that New Year Pictures are a dictionary of regional culture, from which we can see the distinctive cultural characteristics of each region. In particular, New Year Pictures, which are collectively created and recognized, can better represent the cultural characteristics of their regions.

The people in Tantou are simple and unsophisticated. The vast majority of the people are Han people. The religious beliefs prevailing here mainly include Taoism and Buddhism. In the old days, most of the local people believed in gods, destiny, dragon vein feng shui, etc., so floral paper, paper charms and other objects were popular in the market at that time. The woodblock printing industry in Tantou is quite developed. The technical level of printing history books, genealogies, and scriptures is very high. Some books also have printed illustrations. Through a large number of visits to Paper charms workshops, it is found that the local paper charms woodblock printing technology has reached a fairly high level. As the handicraft industry is very developed, a group of skilled craftsmen have appeared. There have been groups with very concentrated handicraft workshops, such as paper-making village, carving (genealogy) village, colored paper and floral paper alley, etc., as well as paper-making workshops in Chengbei village, Xianggu carving spectrum village, and Paper charms workshop in South Chang'an Street, Tantou Town. In the old days, the local people once spread such praise - don't laugh at the small port of Tantou Town. There are 48 docks here, and wealth is like water. In the census, we found that the Tantou Papercharms, which has a longer history than the Tantou Traditional New Year Pictures, are rich in content, various in categories and high in skill level. Both the similarity of the reflected contents and the convergence of the production methods confirm that there is a long-standing relationship between paper-charms and New Year Pictures. It can be said that Tantou Traditional New Year Pictures are the evolution and extension of Tantou Paper-charms and New Year Pictures.

The terrain of Tantou Town is hilly, with an altitude of about 300 meters. It has a population of 73000 and has jurisdiction over 90 villages (neighborhood committees). The total area is 17600 hectares, 3470 hectares of arable land, 7140 hectares of forestry land and 4351 hectares of timber forest. Tantou is rich in phyllostachys pubescens, which covers an area of 1457 hectares and is reputed as the "hometown of phyllostachys pubescens".

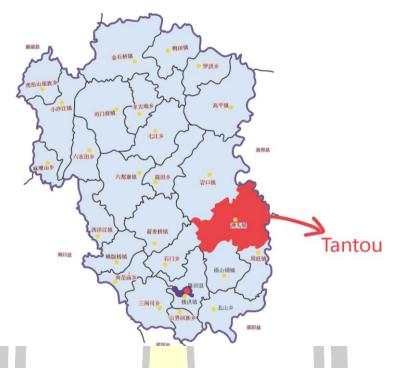


Figure 12 Location of Tantou Town in Longhui County (Red Area) Source: Painted by Chenhong

Tantou is rich in products. Food crops are mainly rice, and cash crops mainly include flue-cured tobacco, citrus, peanuts, etc. Mineral resources include coal, placer gold, etc.

2. Research time

Research time: from 2019 to 2022

Research time: from 2019 to 2022

## **Conceptual Framework**

Eric Hobsbawm, a famous British historian, put forward the concept of "Reinvention of tradition", which provides a new theoretical perspective for me to study the Tantou Traditional New Year Pictures.

On the one hand, those things that seem or claim to be ancient "traditions" are often relatively close in origin, and sometimes even invented. They often use old materials to build a new form of invention tradition for relatively new purposes; on the other hand, Re-invention of tradition means a set of practical activities controlled by a set of rules that are usually accepted publicly or privately. It has a sense of ritual or symbolic characteristics, which is manifested in an attempt to instill certain values and codes of conduct through repetition, and inevitably implies continuity with the past. " (Hobsbaum, 2004.)

According to the above definition, we know that the formation of "tradition" is by no means a single source, but is formed by the interaction and integration of multiple cultures. In the context of the long-term development of traditional culture, only the continuous emergence of new things can provide internal impetus for the development and evolution of traditional culture, and thus bring about the continuous creation process of traditional culture itself.

Re-invention of tradition, first of all, is the result of the mutual integration and construction of the previous cultural "inheritance theme", "time chain" and "variation chain". So what exactly is "tradition"? Some scholars believe that tradition is a chain of variations of things handed down from generation to generation, that is, a time chain of variations formed around one or several accepted and extended themes. In this way, a religious belief, a philosophical thought, an artistic style, and a social system have not only undergone various variations in the process of transmission from generation to generation, but also maintained some common themes, origins, and similar ways of expression and starting points. Thus, among their various variants, there is still a common chain that links them together. (Hills, 1991.)

The above definition of the concept of "tradition" includes three keywords: "inheritance theme", "time chain" and "variation". It can be seen that the formation and construction of any cultural tradition is the modern outcome of their " Cultivation" or "Enculturation" in the long-term social, historical and development context. In addition, it proves that the formation of tradition must be a kind of "variation" or "change" formed in the interaction and communication with other cultures, taking its own cultural matrix as the inheritance theme,. After a long period of social and historical accumulation, this so-called Re-invention of tradition gradually formed a stable cultural identity, and over time, it developed into a new cultural "tradition".

Based on the above analysis, I would like to clarify why I chose the concept of "Re-invention of tradition" to study the Tantou Traditional New Year Pictures. The main reason is that there are obvious similarities between the field data of Tantou traditional pictures and the main ideas of innovation of tradition: 1) I think that the core of "tradition" may be difficult to change in a short period of time in a certain historical period. However, when we put it in the long-term social and historical development, and review the development process of Tantou Traditional New Year Pictures, we will find that it has actually experienced a dynamic and continuous construction process, that is, the process of continuous reconstruction affected by the surrounding culture, and its result is **Re-invention** of tradition. 2) The Re-invention of tradition of Tantou Traditional New Year Pictures must be connected with the mother culture of Tantou Traditional New Year Pictures. Tradition does not necessarily have to be left to future generations. Future generations are always able to use traditional materials according to their own social development needs, and then invent new traditions. For example, the innovative works of Tantou's Traditional New Year Pictures have an inevitable connection with its parent culture.

Because of the combination of empirical data and Re-invention of tradition, I decided to use the concept of "Re-invention of tradition" to study the Tantou Traditional New Year Pictures in this study.

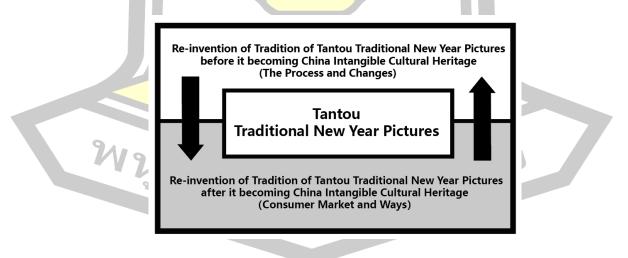


Figure 13 Research Framework Source: Painted by Chen Hong

As a folk art, Traditional New Year Pictures have aroused so much interest and attention from foreign scholars since the late Qing Dynasty that they collected and studied Traditional New Year Pictures. In China, after the founding of New China, domestic artists and folklorists began to attach importance to it. Since the reform and opening up, scholars at home and abroad have become more and more interested in the study of Traditional New Year Pictures, and have provided a large number of academic resources for subsequent scholars and researchers. The research under different subjects around the Traditional New Year Pictures has expanded our discussion space. In view of the research object, the background of the times and the nature of the research, the literature can be divided into domestic and foreign parts. The domestic part is mainly based on the literature of Tantou Traditional New Year Pictures, while the foreign part is based on the research of national New Year Pictures.

#### **Literature Review**

1. Research status in China

As a kind of culture, art and consumer goods, Traditional New Year Pictures must enter our vision, including both concrete and abstract aspects. If we only regard Traditional New Year Pictures as a kind of folk arts and crafts, it may lead us to stay where we are in research. In other words, we should put forward investigation and reflection on the broad vision of popular culture. Here, the relationship between New Year Pictures and society and culture has become one of the topics with the strongest capacity. Therefore, researchers in folklore, art, aesthetics, history, anthropology and other disciplines have accumulated a large number of public academic achievements in their attention and research on Traditional New Year Pictures. With regard to the research status of the Tantou Traditional New Year Pictures, the author will sort out the past works, journal papers, newspapers and magazines.

## a) Books

Traditional New Year Pictures are a kind of folk consumer goods. The common people in the "small tradition" did not regard it as a kind of art, and the art elites in the

"big tradition" did not look up to it. Therefore, before the liberation, there were very few literatures regarding New Year Pictures as a subject and studying it in China. The official record and research is in the period of New Year Pictures movement after the founding of New China. At that time, according to the instructions of the Party, the art workers of the Central Committee entered the people to transform the old New Year Pictures. In the process of transformation, they found the unique artistic law, artistic value and humanistic value of this folk art. From the existing data, most of these documents are records and reflections on the experience of the transformation of New Year Pictures. Although these materials inevitably mixed with the official ideology at that time, the "original words" of the people on the reform of New Year Pictures described in them did provide us with invaluable first-hand materials, so that we can see the "truth" of the reform of New Year Pictures at that time. During this period, the attention and innovation of art workers on Traditional New Year Pictures, although with the meaning of completing political tasks, did make the Traditional New Year Pictures occupy a place in the history of Chinese art and become "micro art" to compete with "macro art".

Most of the research achievements in this period are special papers compiled from single articles about the reform of New Year Pictures in the 1950s. The authors of these articles are mostly practitioners of the innovation and reform of New Year Pictures. Through these materials, we can see what kind of internal relationship exists between political thought, folk culture, folk art, farmers and art workers in the context of new China after liberation. We can also see the tension between the spontaneous development and passive creation of New Year Pictures in social changes. (Lv Xueqin.1974.)

After the reform and opening up, as a folk art, the Traditional New Year Pictures has become the object of attention of the government, and has once again entered the vision of researchers. It has become the object of study by combining with folk culture. At the same time, a group of aestheticians and folklorists analyzed the Traditional New Year Pictures. Moreover, due to the concern for folk art, it once caused the trend of art academia to learn from folk art. At this stage, the research on New Year Pictures is mainly focused on the professional analysis of the artistry of Traditional New Year Pictures, such as the collation of the subject matter, genre, artistic value, function, production skills, pithy formula and other artistic noumenon aspects of New Year Pictures, most of which are based on oral interviews with folk artists. (Zheng Jinlan.1991.) Most of these studies analyze the development and innovation of New Year Pictures from the perspective of art and aesthetics. These analyses are based on discussions within the scope of art noumenon, and rarely make in-depth analysis on the social level. For this study, these articles provide rich historical data for the diachronic analysis of the changes in the Tantou Traditional New Year Pictures.

At the beginning of the 21st century, with the development of global economic integration and the emergence of the post industrial society, the Traditional New Year Pictures have encountered computer replication technology and are on the verge of extinction. In response to the slogan of the United Nations Educational, Scientific and Cultural Organization (UNESCO) to protect the folk arts of all countries, so as to protect the coexistence of cultural diversity. Therefore, traditional handicrafts have received the attention of governments and elites of all countries. During this period, a large number of books focusing on protection, collation and excavation, such as appreciative picture albums and history of arts and crafts, began to appear, especially picture albums, which enable readers to intuitively obtain image information in works and provide indispensable and exquisite pictures for newcomers for the first time. However, these materials have great repeatability and relatively few academic analysis. (Huang Yafeng.2011)

As for the research on the Tantou Traditional New Year Pictures, whether for the people or the New Year Pictures industry, it is undoubtedly the Integration of Chinese Traditional New Year Pictures, which was completed in 10 years by Feng Jicai, the chairman of the Chinese Artists Association, and his team from 2002 to 2011, totaling 22 volumes. This great work breaks the disadvantages of studying New Year Pictures from a single subject in the past, and gathers scholars from anthropology, history, folklore, aesthetics and other disciplines. From the cultural blood of the historical humanities, natural environment, folk life and regional psychology of the origin of New Year Pictures, it jumps out of the art noumenon, "material, non-material, living,

and extinct", This paper makes a multi-dimensional investigation and summary of the development history and current situation of New Year Pictures in various parts of China. "If we ignore various differences in images, artists, the use of images and people's attitudes towards images in different historical periods, we will face risks". (Peter Burke.2007.) The actions of Feng Jicai's team saved some traditional folk cultures and crafts from near extinction. New Year Pictures are a vivid case. By being included in the list of Intangible Cultural Heritage, Traditional New Year Pictures have changed the identity and living conditions of many folk artists, causing college teachers and students to continue to study Traditional New Year Pictures, thus promoting the development of folk crafts.

This research provides this paper with valuable historical data on the origin, style characteristics, production process and procedure, sales, and development status of Traditional New Year Pictures in different regions up to 2011. It provides a reference for me to understand the diachronic development of Tantou's Traditional New Year Pictures in the past, present and future, and to conduct a horizontal comparative study with other regions.

In China, there are some detailed studies on the religious origin, formation, definition, theme, category, research value, collection value and research results of New Year Pictures. (Wang Shushu. 2005.) These research materials are detailed, rich, historical and theoretical, and highly knowledgeable. There are also some books on the contents of many New Year Pictures about Yang Liuqing in Tianjin. (Bo Songnian .2005) provided many clues and help to understand the development of New Year Pictures in different years.

There is also a kind of literature related to the Traditional New Year Pictures of Tantou, which explains in detail the stories and legends of different themes depicted in the Traditional New Year Pictures of Tantou. Through the understanding of these New Year Pictures, we can explore the characteristics of Chinese people's "pantheism" belief and their simple expression of their values and psychological sustenance. (Wang Jushan. 1984.)In addition, some studies have recorded in detail the politics, economy, culture, education, agriculture, industry and other aspects of Tantou Town in the form of historical records, among which the records of Traditional New Year Pictures are very detailed. (Tan Jiazheng.1993.) This paper provides an objective and detailed data basis for the study of the development history of Tantou Town, the village ecosystem, and the evolution of Traditional New Year Pictures. Some studies are written in the form of reportage, based on a certain field survey, combined with some historical materials, and in the form of relative literature. In addition, with the theme of creating Intangible Cultural Heritage big data, we will introduce and promote Chinese intangible cultural products overseas. (Shen Tu. 2003.) However, the book lacks sufficient and powerful academic analysis. These studies provide me with not only the Traditional New Year Pictures, but also the indispensable reference materials for studying the customs, local economic structure, political organization, food, clothing, housing and transportation related to Tantou Town.

## b) Thesis

More than 3000 articles can be found by searching the keyword "Tantou Traditional New Year Pictures" on CNKI (China National Knowledge Infrastructure ), but there are only more than 300 articles really related to Tantou Traditional New Year Pictures. Among them, there are 4 doctoral dissertations, 43 master's dissertations, 177 periodicals and 23 newspapers and periodicals in the "China Excellent Master's Thesis Collection Database".

Data analysis shows that the attention paid to the Tantou Traditional New Year Pictures has gradually increased from 2007. Most of its researchers are teachers and graduate students in colleges and universities, which may be closely related to the social effects of the protection of "intangible cultural heritage". From 2010 to 2015, on average, 15 papers were retrieved on CNKI (China National Knowledge Infrastructure) every year, the first master's thesis appeared in 2004, and the first doctoral thesis appeared in 2007. Most of these articles are based on the study of art, folklore, fine arts, design and other disciplines. The research content is the development state of the Traditional New Year Pictures of Tantou in a specific historical stage, the literature is used as data, and the research is conducted by means of induction and summary. According to the types of articles, they can be roughly divided into the following four categories:

First. An article published in a journal with the keyword "Tantou Traditional New Year Pictures". The research perspectives of these articles are reflected in the following aspects, that is to say: 1) Existing studies have described and analyzed the noumenon of New Year Pictures from an aesthetic perspective; 2) From the perspective of traditional culture, combine Traditional New Year Pictures elements with art design, cultural industry, decorative painting and other activities; 3) From the perspective of Intangible Cultural Heritage, this paper discusses the inheritance and innovation of New Year Pictures; 4) From the perspective of folklore, the New Year Pictures are placed in people's daily life, and the reductive analysis of folklore is carried out. These articles enrich the author's attitude towards the history, inheritance and development of Tantou Traditional New Year Pictures of domestic scholars, provide a reference frame of academic concepts, and broaden the author's cognitive vision.

Second. There are four collections of papers on Traditional New Year Pictures. A research selected a project from the first batch of China Intangible Cultural Heritage list - Wuqiang Traditional New Year Pictures as a specific case. This paper discusses the theory of Intangible Cultural Heritage of handicrafts from three levels (field investigation, theoretical discussion, and integration with practice) and three angles (art, technology, heritage), as well as how museums should participate in the protection practice, strives to build the theory of research and protection of Intangible Cultural Heritage of handicrafts, and looks for ways for museums to participate in the protection of specific categories of Intangible Cultural Heritage. (Wang Binjiang. 2007.)There are also some studies that have opened the development chapters of Zhuxian town New Year Pictures in different times along the chronological order. "Discuss how the state, intellectuals, producers and consumers of New Year Pictures in different nature society spaces interpret the" customs "represented by New Year Pictures and create according to them in their respective positions, and how their interaction and friction affect the farmer artists in this art production field, Thus, the New Year Pictures of Zhuxian town finally show such a life path (Wang Xianxian,

2009). There are also some studies that have selected Yangjiabu Traditional New Year Pictures since the reform and opening up as the research object. Through observing different forces in its artistic development process - national ideology, New Year Pictures producers, consumers, and various behaviors in a specific historical period, we can explore how the New Year Pictures, as folk art, in different national ideology assumptions and positioning, can make use of the New Year Pictures producers The activities of consumers are inherited and changed by retaining works or changing. This paper discusses the game or interaction between different forces in the development of folk art in the form of individual cases to respond to the anthropological discussion on the relationship between structure and initiative (Du Chen. 2012). There are also studies to analyze the unique laws of folk culture itself and the role and value of spontaneity in folk culture by exploring the changes of traditional Chinese New Year Pictures in the 20th century. (Wang Kun, 2013.)

From the perspectives of heritage, anthropology, folklore and culturology, these collections of papers focus on the relevant content of New Year Pictures in specific periods, so as to explore the internal relationship between folk art and folk culture, folk subjects and national institutions. These articles do not adopt strict qualitative research methods, but their research contents, perspectives, and relevant arguments on the development of New Year Pictures in a specific period all provide inspiration for this paper and are useful reference materials in the process of writing this paper.

Third. Some papers from the Internet. There are 23 papers about the Tantou Traditional New Year Pictures that can be downloaded from the Internet. Based on the analysis and summary of these papers, the following conclusions are drawn:

Some studies have explored the evolution of traditional Chinese New Year Pictures in the last century and the reasons behind these changes, hoping to bring significance to the research on the future development of current New Year Pictures. (S. Liang .2016). Although this is not a paper dedicated to the Traditional New Year Pictures of Tantou, it mentions the works in the period of the reform of the Traditional New Year Pictures of Tantou, and also records the real aspirations of the people of Tantou Town to the reform of the New Year Pictures at that time. Such articles provide me with relatively vivid reference materials to study the historical situation of Tantou Traditional New Year Pictures during the founding of New China.

Since 2008, the number of online papers has gradually increased, from which we can see that the public is more concerned about the development of traditional folk handicrafts. This may be inextricably linked with the revival of traditional culture in the public life at the stage of social transformation. According to the analysis of the writing content, it can be divided into the following categories: 1) From the perspective of art, analyze the changes of the artistic value of Yangjiabu New Year Pictures, the characteristics of form, the development of technology, the study of artistic characteristics, the classification and characteristics of form, and the changes of color technology; 2) From the perspective of cultural industry, it analyzes the management mode of New Year Pictures, folk tourism development, tourism souvenirs, and folk creative design of Tantou Town; 3) From the aesthetic point of view, this paper discusses the beauty of color, craft and image of New Year Pictures, as well as the aesthetic analysis of individual themes such as Kitchen King, Door God and Zhong Kui; 4) From the perspective of design, especially in the years after 2015, many researchers attach importance to interdisciplinary academic research, combine the aesthetic elements of New Year Pictures with the design concept of design, and offer valuable strategies for the development of traditional folk crafts; 5) From the perspective of heritage, this paper discusses the inheritance and development of the Tantou Traditional New Year Pictures after becoming an Intangible Cultural Heritage. Although the analysis points of these papers are all based on a single angle of Tantou Traditional New Year Pictures, they have obvious advantages. Some elements of the New Year Pictures can be discussed in detail from some aspects to enrich the writing materials of this paper. There are also several articles that enlighten the author's research.

Fourth. Newspapers and periodicals. Such articles are mainly interviews with current events related to New Year Pictures, and most of them are written on the eve of the Spring Festival every year. The author once interviewed the inheritors and production scenes of New Year Pictures by reporters from newspaper offices many times during field investigations. These reports are mainly intended to advocate national policies, activate folk culture and publicize the mainstream ideology of the society. They are highly reportable on current events. The vivid pictures that show strong feelings and are easily accepted by the people are effective media and means to promote national culture and promote national ideology. For example, on March 30, 2015, the Tantou Traditional New Year Pictures Society held a crowdfunding press conference for the project "Complete Works of Traditional Chinese New Year Pictures of the Ming and Qing Dynasties".

Through the analysis and research of the above documents, it is concluded that, at present, there are few studies on the inheritance, development and the Tantou Traditional New Year Pictures's Re-invention of tradition based on the first-hand materials of field research, the concept of Re-invention of tradition, and the form of national logs and field reports. Therefore, it can be seen that the research of this paper has certain value and significance.

#### 2. Research status abroad

Traditional New Year Pictures, as a kind of New Year symbol goods, have new patterns every year. It uses "new" to set off the festivity of the New Year. Therefore, in the traditional society, no matter the people in Tantou Town or the general users, they did not deliberately retain the awareness of the old New Year Pictures. In Tantou Town, there is a saying that "only engravings, not pictures". For the intellectual elites in the domestic upper class, the Traditional New Year Pictures are too folk to be elegant, which makes the elites scorn. However, at the end of the 19th century, some foreign scholars noticed that the Traditional New Year Pictures had rich folklore and artistry, and they collected a large amount of this precious folk art from the folk.

This can explain why we can see more than 6000 Traditional New Year Pictures of the Qing Dynasty in Russian museums, which are rare in China today. In addition, museums or private collectors in Japan, Germany, France, Britain and many other countries have a large number of Traditional New Year Pictures of the Qing Dynasty from China. These New Year Pictures have excellent quality, diverse themes and rich categories. They come from a wide range of places in China and have high research value and detailed literature. This surprised Chinese scholars, and also provided precious materials for Chinese scholars to study their own country's New Year Pictures. A manual compiled from traditional Chinese New Year Pictures, Paper-charms and other special items, the earliest one was Chinese Folk Painting published in the UK, which was published in 1800. It can be seen that during the Jiaqing period of the Qing Dynasty, foreign scholars used his vision to examine Chinese Folk Art and write books.

## 1) The part of Russian

According to the literature collected by the author, as early as the beginning of the 20th century, Russian sinologists systematically studied the Traditional New Year Pictures of Yangliuqing, Zhuxian Town, Tantou Town and other places in China as the main objects, held exhibitions and academic lectures, and published academic papers. The earlier and more comprehensive scholars in this field are Komarov (1869-1945), Alexeyev (1881-1951) and Li Fuqing (1932-2012) of Russia.

Komarov was a Russian botanist. He came to Northeast China twice in 1896 and 1897 respectively and collected about 300 New Year Pictures. In 1898, he held an unusual exhibition at the Russian Geographical Society in St. Petersburg, which may also be the first Chinese New Year Pictures exhibition in the world.

Alexeyev visited the exhibition and was deeply attracted. He decided to collect Chinese New Year Pictures. He came to China three times in 1906, 1912 and 1926 respectively and collected more than 3000 New Year Pictures.

Frankly, I don't know which other nation in the world can fully express itself with such simple and unadorned pictures as the Chinese people. Here they describe their colorful life and magical world. Some tell legends, fables and myths; Some carry out moral education and criticize current affairs; There are also comics, peach wood charms, riddles, and colorful New Year Pictures with lanterns and colorful stripes. (Feng Jicai, 2011)

Alexeyev's contribution goes beyond collection and collection. At the same time, he made a detailed description of the content, meaning and use specifications of these New Year Pictures. In 1910, he held the Chinese New Year Pictures Exhibition at the St. Petersburg Geographical Society. During the exhibition, he personally went to the exhibition site every day to explain to the audience and made a speech on traditional Chinese New Year Pictures. After Mr. Alek passed away, his private collection of New Year Pictures was transferred to the Hermitage Museum, the Museum of Religious History, the Treasure Museum and the Olanningbaum Chinese Palace, which benefited experts from all over the world.

Li Fuqing (a student of Alek, a famous Russian sinologist and academician of the Chinese Academy of Sciences) has made a similar survey of Chinese New Year Pictures in major Russian museums, libraries and private collections since the 1980s. Alek learned about Chinese traditional culture through New Year Pictures. Li Fuqing inherited his research methods and made innovations. He introduced New Year Pictures into the study of Chinese classical novels and published a series of articles of important academic value. In 1990, Li Fuqing and Mr. Wang Shucun jointly published the *Collection of Chinese Traditional New Year Pictures Collected by the Soviet Union*, providing 206 excellent New Year Pictures. In 2009, Li Fuqing served as the author of Feng Jicai's New Year Pictures book, which displayed a large number of valuable New Year Pictures collected in Russia. In addition, Li Fuqing also wrote a long paper on traditional Chinese New Year Pictures in Russia, and introduced the collection and research of Chinese New Year Pictures in Russia, attached at the end of the album. At the same time, the appendix introduces the museums and other collection units that collect New Year Pictures. (Feng Jicai. 1986.)

What these Russian scholars have done makes the true face of the traditional Chinese New Year Pictures hundreds of years ago reappear before our eyes. It is of great significance and far-reaching influence not only to sort out and study the ancient Traditional New Year Pictures, but also to protect, inherit, reference and develop the current folk art and art tradition.

## 2) The part of Japan

In addition to Russia, Japan also has a large number of New Year Pictures collected during the Kangxi, Qianlong and Jiaqing periods of the Qing Dynasty. Some

studies focus on 362 New Year Pictures collected by 11 institutions and 8 collectors in Japan from the Kangqian period to the end of the Qing Dynasty and the Republic of China, and summarize the characteristics of Chinese New Year Pictures collected in Japan into the following three aspects: 1) Many New Year Pictures created in the Kangxi and Qianlong years are collected, and the number is the first in the world; 2) Collect many works that can determine the time and place; 3) Collectors have many New Year Pictures that can prove history. (Wang Bingjiang, 2003.)

According to relevant historical records, during the Anti Japanese War, a large number of Chinese Folk Arts were collected and plundered in the "Xingya Courtyard", that is, the occupied areas occupied by the Japanese aggressors, and other Japanese puppet cultural institutions. Some of the plates were transported to Panyang for printing, and were used as propaganda materials of the "Manchukuo" culture to poison the thoughts of the people in Northeast China. It became a cultural weapon to compete against the revolutionary New Year Pictures during the Anti Japanese War in Yan'an.

In the autumn of 1931, the first exhibition of Chinese folk prints was held in Japan. In essence, it was the "China Ancient Prints Exhibition" held in the "Institute of Fine Arts" under the "Imperial Art Museum". At the exhibition, more than half of the collection came from the famous collector Issanjiro Okada. In addition, in 1972, the "China Ming and Qing Prints Exhibition" was held at the Daiwa Cultural Museum in Japan. In 1987, the "Ancient Chinese Printmaking Exhibition" was held in the Machida International Printmaking Museum.

In Japan, in addition to collecting a large number of high-quality Chinese New Year Pictures, many experts are committed to studying traditional Chinese New Year Pictures, someone well-known engaged in this research, such as San Shan Ling from the Graduate School of Dadong University of Culture, Hiroshi Takamoto, the chief editor of the Japanese magazine *Research on Chinese Printmaking*, and others. Some scholars systematically discussed the history of Japanese research on Chinese folk printmaking. (Takimoto Hongzhi. 2003.) From the above review, we can see that Russia and Japan are the main foreign fronts for collecting and studying Chinese New Year Pictures. They not only brought Chinese New Year Pictures back to their own countries for exhibition benefiting their own people, but also studied them from the perspective of folklore and history, trying to understand Chinese traditional cultures including folk customs, literature, novels and others through folk New Year Pictures.

Yu Hongwen, director of the Tantou Traditional New Year Pictures Institute, said that foreign publishing institutions are even more active than our domestic ones. For example, in 1961, the German Ernston Publishing House published *Chinese Printmaking*, in 1966, the Soviet Union Moscow published *Chinese Folk Painting*, in 1972, the Japanese Nara Daihe Cultural Museum published *Chinese Printmaking of the Ming and Qing Dynasties*, in 1973, the German Hamburg published *Chinese Paper-charms (Gods)*, the French School of the Far East in Paris in France published the *Chinese New Year Pictures Atlas*, and in 1984, Austria published the *Chinese New Year Pictures*.

However, at this time, no one in China attaches importance to Traditional New Year Pictures. Why? In terms of time, China was in the period of the Cultural Revolution, and these things were considered superstitions, representing toxic and feudal ideas. At that time, the printing of these Traditional New Year Pictures would be considered as "capitalist roaders". Therefore, the commodity and spiritual attributes of New Year Pictures have been rewritten under the command of Chinese politics, while their cultural and artistic attributes have been excavated by intellectuals and artists at home and abroad.

At the end of the 20th century, there was a new trend in the study of New Year Pictures - Three seminars, which opened the curtain of international cooperative research, namely, "Unveiling Chinese Folk Prints" (1997), "Viewing Chinese Folk Prints from the World's Perspective" (1998), and "Viewing Chinese Folk Prints from the World's Perspective" (1999). These three seminars have enabled foreign scholars to have a deeper understanding of Chinese folk printmaking. Since then, exhibitions and research on such topics have also increased.

In addition, foreign experts in the field of historiography conducted research on Chinese New Year Pictures. According to the data collected so far, from the perspective of politics, art, farmers and intellectuals, the interaction between people related to New Year Pictures in a specific period is discussed through the media. (David Huo.1979.) At the same time, some scholars also related to the relationship between the state's artistic policy and the state, artists (including that in the New Year Pictures movement) during the three decades from 1949 to 1979. (An Yalan. 1982.)

Some scholars, in their articles, combed in detail the specific performance of the Chinese New Year Pictures movement in the 1950s, presented how the new regime affected the spread of cultural and artistic products, and the acceptance of the masses with farmers as the main body, and discussed the relationship between the state, art, and farmers according to these situations. From these research materials, these scholars have broken through the limitation of discussing New Year Pictures from the perspective of folk custom, art and aesthetics. They are more based on the relationship between art, the country and rural areas to see China's rural culture through art. (Hong Changtai.2000.)

In addition, in recent years, the Czech Republic, Poland and other European countries have begun to attach importance to the study of Chinese New Year Pictures. *The Research on New Year Pictures*, published in the autumn of 2012, published Bao Jie's paper *Smoke Culture in Chinese Folk Traditional New Year Pictures*. On March 8, 2013, Poland held the "Remote Great Wall - Chinese Art Exhibition in the Warsaw National Art Museum", many of which are Chinese New Year Pictures.

At the beginning of the 21st century, as the Traditional New Year Pictures were listed as Intangible Cultural Heritage, the national cultural department regarded them as representatives of Chinese traditional culture, and often sent domestic artists abroad to show their skills and conduct cultural exchanges with other countries. This way of displaying culture has increased the confidence and love of domestic artists for this art, and it is also convenient for foreign elites to know Chinese traditional culture through New Year Pictures. Become a meaningful medium for national exchanges. Therefore, it enriches the perspective and approach of scholars to observe the relationship between the changes of traditional culture and the renewal of the holder's social cognitive system. Foreign scholars regard New Year Pictures as a unique form of oriental culture. They collect and study Chinese New Year Pictures. In their eyes, New Year Pictures are not only works of art, but also cultural symbols or cultural representations. This is probably because the perspective of others can produce value judgments with crosscultural significance. These research materials, as micro fine arts or art studies, not only provide precious picture materials and academic research basis for the research of this paper, but also provide multi angle positions and ideas on how eastern and western scholars study and view the topic of Chinese traditional handicrafts. They are indispensable foreign materials.

To sum up, by reviewing and analyzing the literature on Tantou Traditional New Year Pictures made by Chinese and foreign scholars, we can reclassify Tantou Traditional New Year Pictures according to the research content and perspective. In terms of research content, existing research has paid more attention to the figure, color, cultural connotation and cultural value of Tantou Traditional New Year Pictures, which can be said to be a summary of the vertical history of Tantou Traditional New Year Pictures. From the perspective of research methods, most of the existing studies only collect literature and describe existing data, but rarely use interviews and observations to collect first-hand information, which makes it difficult to comprehensively and deeply describe the past and present lives of the Tantou Traditional New Year Pictures. Especially in modern society, it is not involved in recreating the Traditional New Year Pictures of Tantou to realize the continuation of traditional culture. Therefore, the focus of this paper is why the Tantou Traditional New Year Pictures can become China's Intangible Cultural Heritage, and what changes have taken place between the Tantou Traditional New Year Pictures and the application scenes, people and society, and what new needs are facing after becoming China's Intangible Cultural Heritage? What new supply does the Re-invention of tradition that Tantou Traditional New Year Pictures provide to meet new demand? This is of great value for the modern inheritance of Tantou Traditional New Year Pictures.

# **Benefit of Research**

1.it can provide a comprehensive perspective on the history and contemporary development of Traditional New Year Pictures of Tantou and provide documentary materials for the construction of local community culture.

2.Using the concept of re-invention of tradition to study the changes that occurred before and after Traditional New Year Pictures of Tantou became a National Intangible Cultural Heritage is an empirical supplement to the concept of re-invention of tradition and advances theoretical explanation, which will be the main academic community value of this research.

3. Through the study Traditional New Year Pictures of Tantou, it helps the national and regional governments and cultural departments to provide theoretical basis and action guidelines for the contemporary inheritance and development of Traditional Chinese New Year Pictures.



# **Chapter II**

## New Year Pictures as Traditional Culture in Tantou Town

This chapter focuses on the historical knowledge of Tantou Traditional New Year Pictures. Firstly, the historical process of Tantou Traditional New Year Pictures is introduced, specifically, Tantou Traditional New Year Pictures originated in the Qianlong period of Qing Dynasty and reached its prosperity in the early 20th century. However, during the Cultural Revolution, Tantou Traditional New Year Pictures were destroyed in large quantities due to political reasons, after the founding of New China, Tantou Traditional New Year Pictures were restored and received wide attention from the society, and became a Chinese Intangible Cultural Heritage in 2003. Secondly, the production process of Tantou Traditional New Year Pictures in Tantou Town such as Drawing, Engraving, Paper-Selection is sorted out, and a comprehensive overview of the tools and materials used in the production of Tantou Traditional New Year Pictures such as Engraving Tools, Hand-Painting Tools, Plates and Pigments is given in Tantou Town . Again, the impact of New Year Pictures on Tantou Town is discussed in detail from three dimensions: catering to the New Year beliefs of the people of Tantou Town, promoting the intermingling of multiple cultures in Tantou Town, and stimulating the formation of a paper industry in Tantou Town. Finally, the study of the inheritance of Town focuses on two aspects: direct inheritors, mainly Tantou Traditional New Year Pictures Artists, and indirect inheritors, especially social organizations.

#### Historical Progress of New Year Pictures in Tantou Town

From the establishment of Tantou Town to the emergence, development, prosperity and decline of Tantou Traditional New Year Pictures, the road is not completely smooth. The traditional time of Tantou has experienced generations of perseverance and efforts. In the Jiaqing period, the Traditional New Year Pictures of Tantou in Hunan, Yangliuqing in Tianjin and Taohuawu in Suzhou were called the three major Traditional New Year Pictures producing areas in China.

Zonglin, an artist of Liang Dynasty in the Southern Dynasty, wrote the *Record of* Jingchu New Year, which recorded the custom of "painting a chicken on the door, hanging a reed on it, and planting a peach branch on one side". This shows that as early as the Southern and Northern Dynasties, the custom of drawing chickens and inserting peach charms in Hunan had some traces of later New Year Pictures. On the tomb gate of Zhang E in the Northern Song Dynasty unearthed in Changde, Hunan, there is a picture of a pair of generals wearing armor, helmets and a sword in hand. This means that Hunan had Door God pictures as early as the Song Dynasty. During Daoguang's reign in the Qing Dynasty, *Baoqing Prefecture Annals* recorded that "the first day of the first month of each year is New Year's Day, on which Yulei and Shentu are painted on the door to scare off evil spirits". Shaoyang once had an ancient name, Baoqing, which had been used for more than seven or eight years. Tantou, Longhui was first in its jurisdiction and also in the above-mentioned custom areas. Hu Binbin, a professor of Yuelu Academy of Hunan University, has seen the "Tanzhen" New Year Pictures printed with the words "Jiajing" of the Ming Dynasty, which indicates that the Tantou Traditional New Year Pictures may have come into being earlier, but now the real things have disappeared and can no longer be verified.

Longhui County Annals (China Urban Publishing House, published in March 1994) records more than 300 years of history of the Tantou Traditional New Year Pictures. The old local artist said that during the Qianlong period (Qing Dynasty), there was a scholar named Wang Dongyuan. His nickname was "Wang Monkey". He was from Changsha, and he was very smart and could draw. He and his wife came to Tantou to seek marriage in order to avoid military service. Tantou's colored paper and painting paper, especially Paper-charms, aroused his interest. On the basis of Paper charms, he deployed various colors, and took advantage of the unique conditions here to set up a New Year picture workshop, which produced dozens of New Year Pictures products, such as *Qin Shubao and Yu Chigong, Harmony Brings Auspiciousness, Unicorn Brings a Child, Chinese Dragon and Phoenix,* and The Mouse Marries, which were sold to all parts of the country by vendors who sold native paper and colored paper. During the Jiaqing period (Qing Dynasty), the Tantou Traditional New Year Pictures were sent to the imperial palace as tribute, which was called "five color paper" at that time. With the prosperity of the economy and the expansion of the market, its varieties are also increasing. During Daoguang's reign, Hu Qifu, the boss of Tantou and Shunchang, drew more than a dozen new varieties of drama stories, such as *Three Heros in Taoyuan, Three Heroes Fighting Lv Bu, Gives Beads in Garden*, and *Borrows an Umbrella beside West Lake*.



Figure 14 Typical Tantou Traditional New Year Pictures such as The Mouse Marries, Gives Beads in Garden and Harmony Brings Auspiciousness Source: Photographed by Zheng Bojun

In the old days, all the Tantou Traditional New Year Pictures had a unified name called "Flower Paper". Baoqing Prefecture Annals (published in 1934) records that when the Emperor Tongzhi of the Qing Dynasty died, he issued a decree forbidding the printing and selling of Tantou flower paper. This shows how popular the Tantou Traditional New Year Pictures were.

There is a folk saying about the origin of Tantou Traditional New Year Pictures. It is said that it was created by Master Meige, who is not only the founder of Tantou Traditional New Year Pictures, but also created colored paper. Meige Fairy used to dye cloth, so he made the earth pigments needed for the Tantou Traditional New Year Pictures, which was made from the juice of wild fruits and leaves on the mountain. However, the current production of New Year Pictures no longer uses earth pigments, but uses imported pigments. Nowadays, the paper-making workshop and New Year Pictures workshop practitioners in Tantou still worship Meige Immortal Master at home. They must worship him with meat to show his uniqueness. On the first and fifteenth day of the first lunar month, and before production at ordinary times, there should be a worship ceremony. The inheritors of Tantou Traditional New Year Pictures and colored paper reverently serve Master Mgeige in their shrines, reminding themselves and their descendants of his kindness, inheriting his will and skills.

In addition, there is another version of the origin of Tantou Traditional New Year Pictures, namely collective creation. It is said that during the Ming and Qing Dynasties, the engraving printing industry in Baoqing (today's Shaoyang City) was very prosperous, and some workers who originally worked in printing technology were often temporarily sent to other places to work as product salesmen to promote printed products. They went to many places and went deep into various villages. They happened to find a kind of color printing paper that was pasted on the doors and walls to increase the festive atmosphere in the New Year. This was the later New Year Pictures. There are both characters and stories in the New Year Pictures, as well as very vivid shapes and bright colors. With professional sensitivity, they believe that this must be a profitable business. As a result, they learned the manuscripts of foreign New Year Pictures and the technology of engraving and overprint. Later, the business was transferred to Tantou Town, more than 40 kilometers away from Baoqing, and finally settled down here.

Zhong Haixian, a deceased old artist of Tantou Traditional New Year Pictures, said that the production of Tantou Traditional New Year Picture is not as conservative as that in other places. There is no need to keep their unique skills absolutely confidential or not communicate with others. The important reason why the Tantou Traditional New Year Pictures can flourish gradually is that everyone can learn from each other and not be conservative, which makes the scale of the Tantou Traditional New Year Pictures grow day by day, and also makes the Tantou Traditional New Year Pictures in short supply for a long time.

In the early Republic of China, the production of Tantou Traditional New Year Pictures reached the peak. In this small town, there are more than 2000 workers in 108 production workshops, which can achieve an annual output of up to 30 million pieces. At that time, famous workshops included Dashengchang, Dachengchang, Daoshenghe, Shengchengchang, Heshunchang, Rong Songxiang, Zhongliangmei, Baoyueli, Tianshunchang, Zhengdachang, Yishenghe, Hongshunqing, etc. There are dozens of employees in the big workshop, each of whom has a detailed division of labor. There are people who specialize in cooking, paper clamping, powder painting, color matching, printing, paper cutting, contour drawing, packaging, etc. Small workshops need the labor force of all members of the family, no matter men, women, old or young. Every year after the Mid Autumn Festival, workshops begin to print New Year Pictures. In December, painters came to purchase. In the slack season, people also carry the burden of selling New Year Pictures to the streets and alleys in other places. New Year Pictures are sold to more than 10 countries and regions in Yunnan, Guizhou, Sichuan, Shaanxi, Hubei, Jiangxi, Guangdong and Guangxi provinces, Hong Kong, Macao and Southeast Asia.

For a period of time after the founding of New China, the Tantou Traditional New Year Pictures were misinterpreted as a feudal superstition and prohibited from being produced and sold, which made the production of New Year Pictures almost stagnant. In 1958, an industrial production site meeting was held in Tantou Town, Shaoyang District. It was re approved for production, and the sales volume in that year reached more than 200000 pieces. In 1963, the relevant departments instructed to destroy the old version and stop printing on the grounds that the Tantou Traditional New Year Pictures publicized feudal superstition. Later, Hunan Provincial Mass Art Museum organized a group of experts to come to Tantou. They copied the form of old New Year Pictures and created five sets of New Year Pictures with the characteristics of the times, including *Alliance of The Workers and People* and *Support to The Army*, and printed more than 40000 pieces of them. Unfortunately, people do not recognize the old packaging of new content, so they cannot sell it. At the same time, several old New Year Pictures secretly printed are still sold in nearby counties and towns, with more than 200,000 pieces sold every year.

During the Cultural Revolution, the Tantou Traditional New Year Pictures were listed as "Four Olds". A large number of printing plates were burned by a fire, and excellent traditional folk art was looted unprecedented, resulting in the complete extinction of many versions. Unfortunately, there are a few people who are loyal to art. They secretly hide the printing plates under the floor or in the thatched roof, and they have struggled to keep a small number of printing plates. In 1979, at the request of Guizhou's commercial sector, the production of Tantou Traditional New Year Pictures was resumed. In 1982, the number of Tantou Traditional New Year Pictures workshops increased to 12, with a production and sales volume of more than 1.4 million. In 1985, Shaoyang City established the Tantou Traditional New Year Pictures Research Association. Led by the Longhui County Cultural Center, it excavated and sorted out the Tantou Traditional New Year Pictures, and reprinted the lost Tuoquan (a kind of New Year Pictures specification), such as *Qin Shubao and Yu* Chigong and Gives Pearl in Garden. In 1984, Longhui County was named by the Ministry of Culture as the hometown of modern Folk Painting in China. In 1989, Yichun, Jiangxi Province held the first national print group seminar, at which more than 20 new Tantou woodblock prints were highly appreciated by experts and peers. Wang Zhuguang's Nap, Li Yueqiu's Cheerfulness in the New House, Fu Zhenxin's Engagement with An Umbrella, Hua Yao's Marriage Customs, and Drama Matchmaker were selected by Printmaking World and recommended for exhibition in Japan. Since then, experts, scholars, painters and art lovers from both inside and

outside the province have come to the Tantou to learn and collect ideas, and media personages from the press and publishing circles have come to interview and report for many times. In 1994, the Tantou Traditional New Year Pictures was awarded the silver medal of "Chinese Folk Art" by the Ministry of Culture. In 1996, Longhui County held the Hunan Folk Arts and Crafts Annual Meeting, and the first folk arts and crafts exhibition was held at the same time. Famous painters Chen Baiyi, Huang Tieshan and more than 40 folk arts and crafts artists from the province visited the exhibition, and they gave high praise to the Tantou Traditional New Year Pictures. In September 2003, the Tantou Traditional New Year Pictures won the gold medal in the national traditional handicraft exhibition.

Due to extensive social concern, especially in 2003, the Tantou Traditional New Year Pictures were included in the first batch of "projects to rescue Chinese folk cultural heritage". After becoming China's Intangible Cultural Heritage, the Tantou Traditional New Year Pictures also have some new development. In 2011, the Law on Intangible Cultural Heritage was officially promulgated and implemented, which clearly stated that the State encourages and supports the full play of the special advantages of Intangible Cultural Heritage resources, and on the basis of effective protection, rationally use the representative projects of Intangible Cultural Heritage to develop cultural products and services with local and national characteristics and market potential. At the same time, Longhui County Party Committee, County Government and cultural authorities have also formulated specific measures to encourage representative inheritors to carry out inheritance and communication activities, including providing necessary funds to support them to carry out education, skill teaching, exchange and other activities, support them to participate in social welfare activities, carry out inheritance and communication activities, and other measures. Now, with the efforts of all parties, the Tantou Traditional New Year Pictures have been vigorously protected and supported, and have given birth to new vitality.

Qianlong (Qing Dynasty)	Tantou Traditional New Year Pictures began to appear.					
	Tantou Traditional New Year Pictures were listed as tribute and sent to					
Jiaqing (Qing Dynasty)	the imperial palace.					
Daoguang (Qing	The New Year Pictures workshop "Heshunchang" produced new					
Dynasty)	products.					
	Tantou Traditional New Year Pictures were sold throughout the					
Tongzhi (Qing Dynasty)	country.					
The early 20th century	Production reached its peak.					
The early days of the	Tantou Traditional New Year Pictures were also prohibited from being					
founding of the People's	misinterpreted as feudal superstitions.					
Republic of China	misinterpreted as reudar superstitions.					
1985	Tantou Traditional New Year Pictures were re approved for production.					
1963	Tantou Traditional New Year Pictures needed to be improved, and the					
1705	New Year Pictures began to be created.					
The Cultural Revolution	Tantou Traditional New Year Pictures were listed as "Four Olds".					
1979	At the request of Guizhou's commercial sector, the Tantou Traditional					
1777	New Year Pictures resumed production.					
1982	Tantou Traditional New Year Pictures workshop was restored, and the					
1902	output reached 1.4 million pieces.					
1984	Longhui County was named the "Hometown of Chinese Folk Painting".					
1985	"Tantou Traditional New Year Pictures Research Association" was					
1703	established.					
1986	Participated in the exhibition of five Traditional New Year Pictures in					
	China.					
1994	Won the gold medal of China Folk Art Exhibition.					
2003	Won the gold medal of the first China Folk Crafts Exhibition.					
2006 2009	It was included in the first batch of China Intangible Cultural Heritage					
	list.					
From 2016 to now	The current Tantou Traditional New Year Pictures have remained					
	influential 1, 61					

 Table 4 Historical Evolution of Tantou Traditional New Year Pictures

 Source: Produced by Chen Hong

#### **Impact of New Year Pictures in Tantou Town**

1. It Caters to the People's Secular Beliefs in Tantou Town

The Spring Festival, commonly known as "Guo Nian", is a lunar festival in China It is the most solemn and grand festival of the Chinese people, the most traditional festival with Chinese characteristics, and the evidence and portrayal of the continuous Chinese civilization. Spring Festival means the beginning of spring, the recovery of everything and the emergence of hope.

In Oracle, the font of "*Nian*" is "*He* (rice)" above and "*Qian* (thousand)" below. Therefore, *SHUO WEN JIE ZI*(*Ancient China Explaining Characters*), "*Nian*" is a mature grain, and people laugh with mature grains on their backs." In oracle bone inscriptions, the two characters "*Nian*" and "*He*" are not very different in shape, and they are also similar in divination dictionaries. The configuration of the word "*thousand*" in the oracle bone inscriptions is a horizontal sign added to the word "*thousand*" in the oracle bone inscriptions is a horizontal sign added to the word "*person*". Here, a horizontal sign is an indicative sign, It means that together with "Ren", it means thousands, which means a lot. The word "*Nian*" contains many kinds of meanings: people lift up grain and cheer and dance. The folk custom contained in this word is: people celebrate the ripeness of crops and the bumper harvest of crops. (Sun Wenhui.2008.) In the *Oracle Bone Inscription Dictionary*, it is interpreted as: "From the grain, people will carry the mature grain on their backs, which is the meaning of celebrating the harvest.", when explaining it: with encouraging maturity; It records the nouns of the time, and the first ripe valley is called a year. " (Xu Zhongshu.2010.)

A large amount of information tells us that the concept of "Nian" comes from agricultural production, which is related to the celebration of grain harvest. People celebrate the harvest on this day and wish a good harvest in the coming year. In the farming society, there is no more important day than this day. There is another legend about "Nian". In the ancient times, there was a fierce monster with tentacles on its head. Every time the Spring Festival was coming, it would come out to harm the people. (Feng Jicai.2003.) As soon as Nian came, the trees were withered and no grass grew. On the contrary, as soon as Nian left, everything grew and flowers were everywhere. Therefore, people put up "Nian" New Year Pictures in the New Year for the purpose of decorating the home and setting off the festival atmosphere, but in the early days of the New Year Pictures, they were more for exorcism.

Posting New Year Pictures is an indispensable procedure in the New Year customs of Tantou Town. "Guo Nian" is an ancient and most solemn, lively and grand festival in China. In Tantou Town, a complete New Year celebration ceremony probably includes sacrificing stoves, sweeping dust, pasting Spring Festival couplets, pasting New Year Pictures, watching the New Year's Eve, eating New Year's Eve dinner, paying New Year's greetings, meeting the God of Wealth, and singing dramas. In general, the New Year Festival begins to count down from the 23rd of December. Every day has a specific annual arrangement: 23rd, offering sacrifices to kitchen officials; Over the Spring Festival in 24th; Beat tofu in 25th; Kill boars in 26th; Kill chickens in 27th; To make glutinous rice cake with wild vegetables in 28th; Make soju in 29th; Thirty nights, Xibaba (eating meat).

In the Tantou Traditional New Year Pictures, the *Kitchen God* is the first god to be worshipped in the local customs. On the evening of the 23rd of the twelfth lunar month, people placed various offerings such as candy at the Kitchen God's table, and then ordered incense burners and burning paper to offer sacrifices. On the one hand, they thanked the Kitchen God for his care throughout the year, and on the other hand, they invited the Kitchen God who was about to meet the Jade Emperor in front of Lingxiao Hall: ask him to pray for more wishes for the hundred family members and bring more blessings to the world.





Figure 15 Post The Kitchen God Source: Photographed by Chen Hong

After the dust cleaning is completed, the mascots such as Spring Festival couplets, New Year Pictures and door-notes (also known locally as Zaohua and Xiqian) will be pasted. The paper used to make Spring Festival couplets is generally the local "Wan Nian Hong(be red for ten thousand year)". Spring Festival couplets, a

piece of red paper with black or gold characters written on it, are pasted on the door or pillar, which not only adds festival colors, but also reflects the wishes and expectations of the people posting the couplets. The content of the Spring Festival couplets is mostly related to the word "spring", such as "Ren Qin Chun Zao, Wu Fu Nian Feng (industrious people, early spring, a year that brings rich products and harvests)", the "Spring light welcomes the prosperous times, the rising sun shines on the new spring", the "Beautiful things, rich years, outstanding people, inspiring place", and the "Spring and harmony come to every kind family", and so on. The New Year Pictures should be posted in a certain way. The Door God *Qin Shubao Yu Chigong* was posted symmetrically. The front portrait was usually pasted on the door, and the side portrait was pasted on the side door; The *Qilin Gives a Child* was pasted on the door of the bedroom; *Marshal Zhao* is usually pasted on the kitchen door, etc. In the old days, large families with high walls and gates generally chose New Year Pictures "Tuoquan(In the Tantou Traditional New Year Pictures, "Tuo" generally refers to Qin Shubao and Yu Chigong, which can be divided into Tuoquan, Tuoban, Tuoer and Tuosi according to the size.)" with full open paper, while ordinary people had limited living conditions and could only choose quarto papers or octagonal papers like "Tuoer" and "Tuosi".



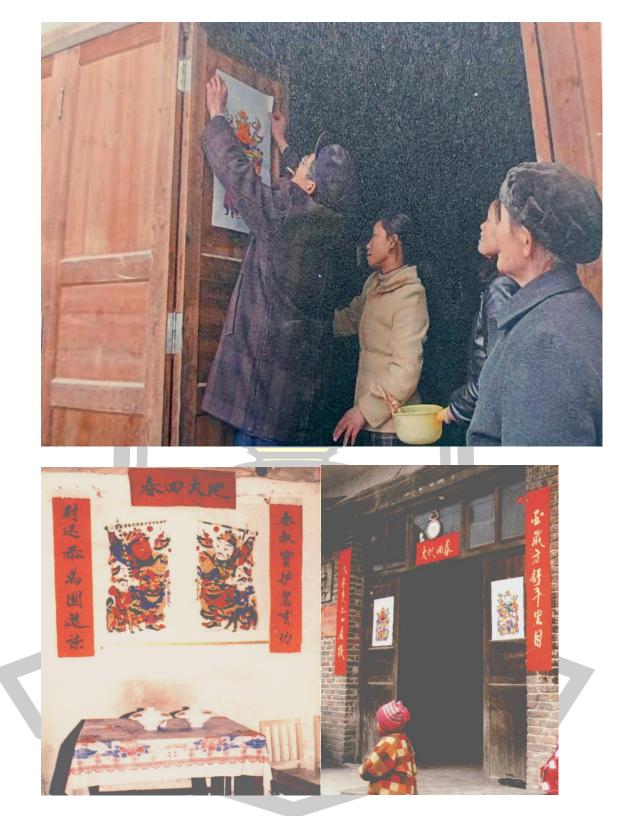


Figure 16 The people in Tantou Town Post the New Year Pictures "Qin Shubao and Yu Chigong" Source: Photographed by Chen Hong



Figure 17 Posting the New Year Pictures "Kylin Gives A Child" Source: Photographed by Wang Bingjiang



Figure 18 New Year Pictures Marshal Zhao Source: Liu Chang



Figure 19 Scenes of people in Tantou Town Posting Spring Festival Couplets and

New Year Pictures Source: Photographed by Wang Bingjiang

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Figure 20 Selling Scenes of New Year Pictures in Tantou Town During the New

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Year Festival Source: Shaoyang Online

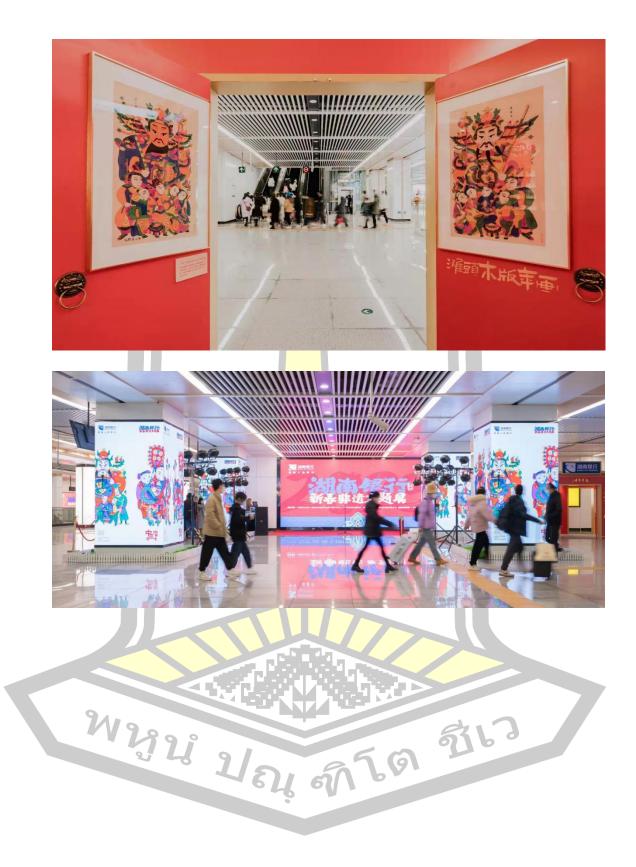






Figure 21 Tantou Traditional New Year Pictures Posted in Changsha Subway Stations and Changsha Subway Cars Source: Photographed by Chen Hong

People's desire for peace, auspiciousness, harvest, prosperity and wealth is particularly strong in the New Year. Out of the pursuit and yearning for a better life in the coming year, the actions and words of the festival are very festive and auspicious, which can be felt from every small part of the local customs. In Tantou Town, people pay great attention to steaming New Year wine, making New Year tofu and killing pigs. The taste of New Year wine must be fragrant and sweet, which indicates the sweet and auspicious days in the coming year. If the wine has sour taste, it may be a sign of bad luck. The same is true of tofu making. Every process is cautious and can't tolerate any mistakes. When steaming New Year's wine and making New Year's tofu, never let the "four eyed people" (pregnant women) outside touch them, or they may bring bad luck or even make good things worse. Of course, generally speaking, pregnant women know the rules very well, and will consciously avoid these things. When killing pigs in the New Year, we should choose a auspicious time and invite the best butchers to kill pigs cleanly and neatly. After the New Year pig is depilated and slaughtered, it is also placed in the main hall to worship its ancestors, which is known locally as "*paying back the New Year wish*". Its purpose is to report this year's family situation to ancestors, thank them for their protection, and pray for good luck, peace, longevity and harvest in the coming year.

There is a local saying "The fire at the middle of the New Year's Eve and the light on the 15th day of the first month", which means that the fire must burn vigorously on the New Year's Eve, implying that the next year will be prosperous. We also need to prepare a fire blower to burn maple wood in the kitchen, which means that pigs and cattle will grow strong in the coming year. We must eat "Nian Geng meal" early on the 30th day of the lunar month and the first day of the New Year in the Qing Dynasty, so as to prevent guests from stepping on the "Nian Gen (the root of the year)", which will lead to turbulence in the coming year. Usually, during the Spring Festival, the elders will warn the children not to say anything bad. To prevent children from making mistakes, adults should wipe the children's mouth with toilet paper in advance, which means that children should not take what they say seriously because their mouth is their anus. If someone accidentally breaks an old object, others will immediately rectify the situation: "Da represents Fa (hitting means getting rich)." When the New Year's Eve dinner is ready, you must first visit your ancestors, and then the person with the highest generation in the family will eat the first bite, so that others can start to eat. After eating, people will use a knife to cut a hole in the skin of their fruit trees and put a small amount of New Year's Eve dinner into it. This is celebrating the New Year for fruit trees. In this way, the next year will be fruitful and have a great harvest.

Tantou Town has the custom of sending the God of Wealth on the New Year's Day. Throughout the day, from morning till night, people will send the paper with the image of God of Wealth to your door and say to your face: I wish you a fortune. Generally speaking, the host family will not have any resistance. Instead, they happily take over the statue of God of Wealth and give a few coins to show their thanks. In the past, there were people who sent firewood directly to the north of Tantou. Some people carefully bundled the firewood from the mountains into small handfuls, and carried it to deliver it door to door on the first day of the New Year. Chai (firewood) is homophonic to Cai (money). Therefore, when the owner sees the firewood (money) coming, he will happily take it over and give the other party some rice cakes or a liter of rice to express his thanks. Of course, New Year's luck money is also one of the indispensable local customs. Weak children need lucky money to ward off evil spirits. On the evening of the New Year's Eve, the elders will distribute New Year's money to the children at home. From the first day to the fifteenth day of the first lunar month, they will distribute New Year's money to the younger generation who come to visit the New Year.

There is also a custom of "singing to the land". Singing to the land is singing for the land Bodhisattva, which is one of the traditional programs to celebrate the New Year. Although the status of the Land Bodhisattva among the gods is not high, he is in charge of real power, which is closely related to the lives of ordinary people. Therefore, sacrifice to the Land Bodhisattva and bless the harvest in the coming year. People who "sing to the land" are commonly known as "Tu Di Ke", and are generally served by witches. This is a one-man show with simple props: a wizard's staff, a gong and drum, a wooden mask, several "Tai Zi" (wooden dolls), and a pair of eight diagrams made of bamboo. From the first day of the first month to the fifteenth day of the first month, "Tu Di Ke" sang door to door. The procedures may include Inviting God, Praising the Master, Singing to the Linen, Singing to the Noble, Greeting Tai Zi, Singing to Ciba, and Divination. The lyrics are generally seven character sentences, with the same rhyme and fluent reading. The specific content is improvisation, generally some words of praise and auspicious congratulations. The host will naturally feel comfortable, auspicious and excited when he hears this, and then he will give the other party a red envelope to express his confidence and hope for the coming year.

People's good wishes and hopes revealed in the New Year customs are naturally reflected in the Tantou Traditional New Year Pictures. For example, "*Qin Shubao Yu Chigong*", "*Miao Heroes*", "*Zhong Kui*" and so on represent exorcism and blessing;

*Kitchen God, Marshal Zhao Gong, Getting Rich Every Year, Bringing Wealth and Treasures, Piles of Gold and Jade, Profitable Business*, etc. represent the prayers for wealth and happiness; *Buddha, Nanhai Guanyin, Auspicious Wisdom and Blessings, Peace and Prosperity,* and *Generations of Children* represent good luck. On New Year's Eve, people usually fry sunflower seeds, peanuts, etc., which are locally called "fried insects", meaning to kill pests in the field and ensure that crops in the next year are free from pests. "The The Mouse Marries" is also a New Year picture reflecting the content of this kind of customs: mice are animals that everyone hates, but the local people think that mice are very smart, intelligent and human, so they regard them as "guests". In order to be lucky and unwilling to kill animals, they adopted another friendly way to "marry" these "honored guests" for the sake of peace in the coming year.

The images in the Tantou Traditional New Year Pictures are exaggerated, primitive, bright, gorgeous and highly decorative. Such forms of expression play a role in decorating, embellishing and beautifying the atmosphere of the New Year. In local customs, people advocate red, believing that red can bring luck and good luck. Sticking red couplets, hanging red lanterns, setting off red firecrackers, lighting red candles, and even wrapping gifts for New Year's greetings with red paper. When the New Year comes, people need a peaceful, festive and warm atmosphere. The Tantou Traditional New Year Pictures cater to the needs of the people in Tantou Town.

According to the way of posting the New Year customs, the Tantou Traditional New Year Pictures can be divided into four categories: Door Pictures, Wall Pictures, idol pictures and window pane pictures. According to the size of the picture, it can be divided into Tuoquan, Tuoban, Tuoer, Tuosi, etc.

 Table 5 Main Specifications of Tantou Traditional New Year Pictures

 Source: Produced by Chen Hong

Name	Tuoquan	Tuoban	Tuoer	Tuosi	Others
Size	95cmX60cm	70cmX50cm	60cmX40cm	50cmX40cm	Various
					sizes

### 1) Door Painting

Door painting is the gateway of home. On New Year's Day, people in Tantou Town like to beautify and decorate their doors, mainly by pasting Spring Festival couplets. On the one hand, decorative doors can beautify, on the other hand, they have certain folk connotation. The people in Tantou Town believe that home is not only a place to shelter from wind and rain, but also a place of stability, peace, wealth, and a place full of children and grandchildren. Of course, people are not allowed to let evil spirits enter their homes and disturb their safe lives. So usually, people will paste the New Year Pictures "*Qin Shubao and Yu Chigong*" on the door of the main room, which can block out all unlucky things.



Figure 22 The Work of Qin Shubao and Yu Chigong Source: Photographed by Wang Qiong

In the Tantou Traditional New Year Pictures *Qin Shubao and Yu Chigong*, the white faced figure is Qin Shubao and the red faced figure is Yu Chigong. They are all famous generals and soldiers of the Tang Dynasty who are famous for their loyalty and bravery. It is said that Laolong was seen through all the plots by Guiguzi. He deviated from his will and caused a large area of drought. The Jade Emperor ordered Laolong to be killed. Laolong offered help to Emperor Taizong of the Tang Dynasty. However, Emperor Taizong lost time because of his deep sleep. As a result, Laolong was killed. His ghost came to Emperor Taizong every night with the intention of killing, which caused Emperor Taizong to fall ill with fear. Qin Shubao and Yu Chigong said that they were willing to guard the door of Taizong's house all night, which calmed everything down. Taizong ordered that the images of the two men holding weapons be painted and hung on the doors outside the palace to frighten the evil atmosphere.

#### 2) Wall Pictures

As the name implies, Wall Pictures are generally New Year Pictures pasted on the wall. It is more to beautify the room, but it also implies the pursuit of a better life. Most of the murals in the Tantou Traditional New Year Pictures are based on legends or drama stories. For example, on the wall of the bedroom of the newlyweds, a picture of *Kylin Gives a Child*, or *Generations*, or *Hundreds of Seeds in Pomegranate* is pasted, indicating that they have a lot of children early; On the wall of the study, there is a picture of *Celebrating Three Yuan*, hoping for good results and future. There are also similar New Year Pictures, such as *Gives Beads in Garden*, and *Borrows an Umbrella beside West Lake* etc.

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Figure 23 The Work of Kylin Gives a Child Source: Provided by Liu Jun

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# 3) Deity Painting

This kind of New Year Pictures are mostly used for sacrifice, reflecting people's worship and prayer for Taoist and Buddhist immortals, as well as their ancestors, such as *Nanhai Guanyin, Buddha the Great Emperor, Kitchen God,* and *A Thriving Business.* This kind of New Year Pictures are also generally pasted on the wall, and the tribute fruit is placed below the pictures to show sacrifice.

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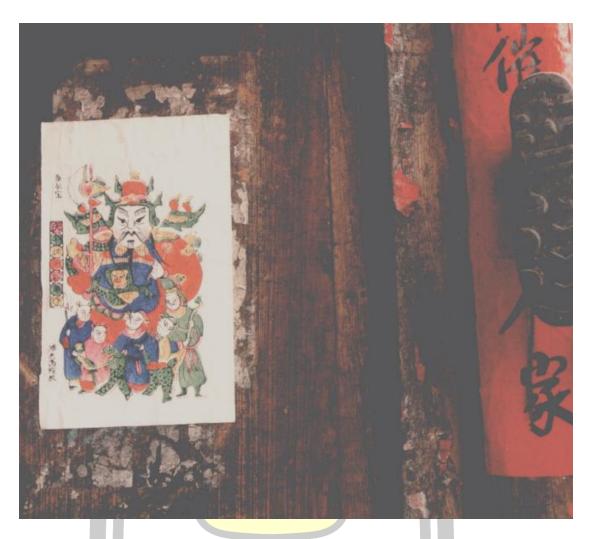


Figure 24 The Work of Kylin Gives a Child (the Picture is Modified to Guanyin in Nanhai Sea) Source: Provided by Liu Jun

Take the New Year Pictures "*Nanhai Guanyin*" as an example. The image of Guanyin comes from the Buddhist belief. After continuous localization and secularization, it has become a kind image that can bring children, wealth, happiness and longevity, showing maternal love, virtue and compassion. In the Tantou Traditional New Year Pictures, Guanyin sits demurely on a lotus shaped table, holding a Jing bottle and willow branches, and sprinkles the clear dew to the world. In the traditional sense, Guanyin mostly wears white clothes, but in the Tantou Traditional New Year Pictures, Guanyin wears colorful clothes, which is unique. From the perspective of the purpose of New Year Pictures, Guanyin in colorful clothes can be considered as a personified image of God, which is more suitable for the festival atmosphere. On the other hand, from the moral of Guanyin, people are eager for Guanyin to bring happiness to the world to bless people's peace. (Pan Yiyan.2003.) In the Tantou Traditional New Year Pictures, there is another story that Guanyin Bodhisattva is a dutiful daughter. She cured her father's disease with her own flesh and blood as medicine. After becoming a Bodhisattva, she could hardly accept her parents kneeling down to her. This dutiful Guanyin Bodhisattva is an image of protecting his family. Therefore, people worship the New Year Pictures of Guanyin Bodhisattva in the hope of peace and harmony for the whole family and filial piety for their children. Puxian Buddha, depicted in *The Buddha*, is also a representative of filial piety. He has studied Taoism for 80 years, but he could not find his mother in any case, but he looked everywhere, even fought with the King of Hell, and finally found her.

4) Window Pane Pictures

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Window pane picture is a traditional technique, which is to inlay images in the window lattice and express folk auspicious expressions in the form of New Year Pictures, which has been deeply loved by people. For example, "*Getting Rich Every Year*", "Full of Gold and Jewelry", "A Profitable Business", "Piles of Gold and Jade", etc. Generally. Window pane pictures should be attached to the upper part of the door frame with other kinds of New Year Pictures or Spring Festival couplets as the horizontal scroll of couplets.

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Figure 25 The Work of Get Rich Every Year Source: Provided by Liu Jun

In combination with the above parts, the posting of New Year bread contains specific humanistic and folk connotation, which is passed on from generation to generation as a folk custom. On New Year's Day, people in Tantou Town will buy various New Year Pictures from the market to decorate their houses in a colorful and festive atmosphere. Generally, the front portrait is pasted on the gate of the slot door or the main room, and the side portrait is pasted on the side door. According to the actual situation, large families would post Tuoquan or Tuoban, and small families would post Tuoer two or Tuosi. People classify New Year Pictures according to their different functions, such as worshiping gods, praying for blessings and warding off evil spirits, and then post them. For example, "*Qin Shubao and Yu Chigong*" and "*Guan Gong and Ma Chao*" are the Door Gods pasted on the gate, "*Three Heros in Taoyuan*" is pasted on the Central Courtyard, "*Qilin Brings a Child*", "*Generations*", "*Hundreds of Seeds in Pomegranate*" are usually pasted on the bedroom of newlyweds, "*Nian Nian Fa Cai*" and "*Full of Gold and Jewelry*" are mostly pasted on the upper part of the door frame, and can also be pasted anywhere else for decoration.

*The Buddha* and *Nanhai Guanyin* must be pasted at the shrine in the main room rather than casually. If there is no shrine, it should be pasted in the middle of the main room.

The Tantou Traditional New Year Pictures are pasted in a different way. They are often pasted together with Xiqian and Zaohua(Pattern Chiseling), making the festive atmosphere more intense. This is also a major feature of the Tantou Traditional New Year Pictures.

Category	Name	Posti <mark>ng</mark> Position	Size	Function	Remarks
Door Pictures	Qin Shubao and Yu Chigong	Gate	Tuosi	Exorcise evil spirits	There are positive and
Door Pictures	Qin Shubao and Yu Chigong	G <mark>ate</mark>	Tuoer	Exorcise evil spirits	oblique images, which are
Door Pictures	Qin Shubao and Yu Chigong	G <mark>ate</mark>	Tuoban	Exorcise evil spirits	symmetrically pasted on both
Door Pictures	Qin Shubao and Yu Chigong	Gate	Tuoer	Exorcise evil spirits	sides of the double doors. Large families generally give full and half support.
Door Pictures	The Miao Heroes	Gate	Tuoer	Exorcise evil spirits	A lateral portrait, generally sold to Yunnan, is the representative of the Tantou Traditional New Year Picturess.
Door Pictures	Portrait of Guan Yunchang	Gate	Tuoer	Exorcise evil spirits	A lateral portrait, generally sold to Guangdong
Door Pictures	Portrait of Ma Chao	Gate	Tuoer	Exorcise evil spirits	A lateral portrait, generally sold to Yunnan
Door Pictures	Portrait of General	Gate	Tuoer	Exorcise evil spirits	A lateral portrait
Door Pictures	Portrait of Marshal	Gate	Tuoer	Exorcise evil spirits	A lateral portrait
Door Pictures	Harmony Brings Auspiciousness	Single door	Tuoer	Pray for blessings	A frontal portrait
Door Pictures	First Rank in The Imperial Court	Single door	65*42 centimeters		Be lost and then reprinted

 Table 6 List of Posting and Functions of Tantou Traditional New Year Pictures

 Source: Painted by Chen Hong

Door Pictures	Zhong Kui	Single door		Exorcise evil spirits	Be lost and then reprinted
The Portrait of The Immortal	Inviting Wealth and Prosperity	Single door	Tuoer	Pray for wealth	A lateral portrait
The Portrait of The Immortal	The Buddha	Wall	Tuoer	Pray for blessings	A frontal portrait
The Portrait of The Immortal	Guan Yin in The Nanhai Sea	Wall	42*28公分 42*28 centimeters	Pray for blessings	A frontal portrait
The Portrait of The Immortal	Jiang Taigong	Wall		Exorcise evil spirits	Be lost
The Portrait of The Immortal	Kitchen God	Wall		Sacrifice to Kitchen God	Be lost
Wall Pictures	Kylin Who Gives A Child	Wall	39*48 centimeters	Pray for children	Be lost and reprinted
Wall Pictures	Magpie and Three Longans	Wall	52*96 centimeters		Be lost and reprinted
Wall Pictures	Successive Generations	Wall	46*53 centimeters	Pray for blessings	Be lost
Wall Pictures	Gradon and Phenix	Wall		Pray for blessings	Be lost
Wall Pictures	Auspicious and Lucky	Wall		Pray for blessings	
Wall Pictures	Hundreds of Seeds in Pomegranate	Wall		Pray for children	Be lost
Wall Pictures	A Large Peach- Shaped Mantou	Wall	S	Pray for longevite	Be lost
Wall Pictures	The Mouse Marries	Wall	25*50 centimeters	Pray for peace	Representative Works of Tantou Traditional New Year Pictures
Wall Pictures	Gives Beads in Garden	Wall	50*60 centimeters	Decoration	
Wall Pictures	Borrows an Umbrella beside West Lake	Wall	51*55 centimeters	Decoration	3
Wall Pictures	Three Heros in Taoyuan	Wall 6	44*49 centimeters	Decoration	
Wall Pictures	Three Heroes Fighting Lv Bu Romance of Sui	Wall		Decoration	Be lost
Wall Pictures	and Tang Dynasties	Wall		Decoration	Be lost
Wall Pictures	The Romance of	Wall		Decoration	Be lost

	West Chamber				
Wall Pictures	The Invincible	Wall		Decoration	Be lost
	Constable			Deconuncia	
Wall Pictures	Getting Rich	Wall	25*50	Decoration	
	Every Year	wan	centimeters		
Wall Pictures	Full of Gold and	Wall	25*50	Decoration	
	Jewelry"	vv all	centimeters		
Wall Pictures	A Profitable	XX - 11	S7-11	Decoration	Be lost
	Business	Wall		Decoration	De lost
Wall Pictures	Piles of Gold and	XV.11		D	
	Jade	Wall		Decoration	Be lost

In a word, the Tantou Traditional New Year Pictures are not simple arts, but in essence, they are a kind of popular goods. In the folk life, it is a kind of custom need, a way and carrier of the New Year customs, and strongly attached to the New Year customs. During the Spring Festival, people need a peaceful, festive and warm atmosphere. It is the Tantou Traditional New Year Pictures that meet people's needs in terms of theme, shape, color and connotation. As a product of folk aesthetic psychological activities, Tantou Traditional New Year Pictures have been influenced by regional cultural traditions, folk cultural concepts, local customs and folk customs to the maximum extent, and have established its modeling thinking mode, aesthetic taste, style and style and many other characteristics, with strong ethnic characteristics and local style, and have permanent value in national culture.

2. Promote the Multicultural Integration of Tantou Town

The Tantou Traditional New Year Pictures promote the deep integration of Huxiang Culture, Xiangchu Culture and Meishan culture.

First. Compared with the New Year Pictures produced in other regions, the Tantou Traditional New Year Pictures have an important difference, that is, their Door God pictures are mainly based on the Martial Door God, while the civil Door God themes are very limited. Many traditional Civil Door God have almost no trace in the Tantou Traditional New Year Pictures. Even the civil Door God in the Tantou Traditional New Year Pictures, "*Five People Entered the Imperial Examination*", actually took Qin Shubao and Yu Chigong as the theme sources. This is a manifestation of war culture and advocating force, which led to the widespread spread of Huxiang culture in Tantou Town.



Figure 26 The Work of Five People Entered the Imperial Examination Source: Photographed by Chen Hong

Huxiang Culture is a historical and cultural form with distinctive characteristics, relative stability and inheritance relationship. Hunan culture in the pre Qin and Han Dynasties should be incorporated into another historical and cultural form - Chu culture. Qu Yuan's poetic art and Mawangdui's historical relics have distinctive Chu cultural characteristics. In the Northern and Southern Dynasties and the Tang and Song Dynasties, due to the historical changes and development, especially in the Song, Yuan, and Ming Dynasties, several large-scale migrations occurred, which led to significant changes in the population, customs, fashions, and ideas in Hunan, thus combining and constructing a new regional cultural form, which we call Huxiang Culture. The Chu culture of the Pre Qin and Han Dynasties has an important influence on the Huxiang culture constructed after the Song Dynasty, which is one of the sources of Huxiang culture. Meishan culture is a major branch of Huxiang culture.

Hunan is located on the north-south axis of China, facing north in the south. Its landform is like a saddle, with mountains on three sides and water on one side. Inside, there are mountains and waters close to each other, and hills interlaced with each other. Since ancient times, it has been a strategic military, a necessary place for migration, and a place where prisoners are relegated. Zheng Jiaming, an expert in Hunan culture research, believes that the image of the great shore of mountains, the elegant character of water, and the culture of war, national integration, immigration, and relegation play an important role in the formation of Hunan people's temperament and blood, as well as the formation of Hunan culture.

About geography and culture. The Hunan Basin is surrounded by mountains on three sides. It is cold in winter and hot in summer. The climate is changeable and humid, and the terrain is complex and disaster-prone. Although Hunan is known as Yu Mi Zhi Xiang (a land of fish and rice), it has been a wild place with very poor living conditions since ancient times, so that Jia Yi, who was sent to Changsha to be the chief fu, insisted that he was relegated and died because of too much pain. The harsh natural conditions make people living on this land extremely diligent and strong. Hunan people have believed since ancient times that drive a cart in ragged closes to blaze a new trail, to enlighten mountains and forests. They have gone through adversity, but they still persist in moving forward and striving for strength. Hunan people have lived in harsh weather conditions for generations. The disaster has created the indomitable spirit of Hunan people. They accept the fact that the law of heaven is changeable, but they persist in fighting. Li Sao, Tian Wen and Zhao Hun in *Chu Ci*, sacrifice in Xiang Chu witchcraft culture, lacquer painting in Mawangdui Han Tomb in Changsha, and Tantou Traditional New Year Pictures are different from the culture in the Yellow River basin in that they do not pursue stability, but are more jumpy and passionate, especially showing the spirit of doubt, adaptation and resistance to the impermanent changes of the Heavenly Way.

About war culture. Hunan is located on the north-south axis of Chinese civilization, in the south of China's territory, on the cusp of north-south integration, and closely related to the great history of China. Since ancient times, Hunan has been an important military place. During the Three Kingdoms Period, Hunan was always a large battlefield, so it had the tradition and culture of war. From the ancient Southern Expedition to the modern Northern Expedition, on the land of San Xiang, the emergence of war was far earlier than peace, so there was a saying that there would be no later soldiers without Hunan people. The members of the Hunan Army formed by Zeng Guofan are mainly local mountain people in Hunan, which is precisely because of their integrity, strength, justice and bravery. The brave and forceful Shaoyang people are the leaders of Hunan people. Shaoyang was called "Baoqing" in ancient times. During the Taiping Heavenly Kingdom, Shi Da led more than 300000 troops into Hunan and successively conquered Guiyang, Chenzhou and other places, moving forward like a fast arrow. But in Baoqing, the siege lasted for three months, but it was still unable to break. Finally, he failed and retreated with hatred, leaving only one sentence - what an iron clad Baoqing. Importance of the war culture in Huxiang culture is closely related to Baoqing people's bloody bravery.

Huxiang culture has the characteristics of national fusion culture. The ethnic minorities in Hunan are represented by Miao, Dong, Yao and Tujia. They are hardworking, stubborn and hard-working, which has a great impact on the formation of Hunan people's character. In addition, minority culture has the characteristics of abstract culture, which can be integrated with the rational culture of Taoism and Confucianism. Here, many ethnic groups live together, so that ethnic minorities can integrate with each other. Ethnic minorities and Han people live in harmony and become a melting pot for people of all ethnic groups.

Huxiang culture has the characteristics of migration culture. Since ancient times, Hunan has been the place of conquest for northern and southern strategists. From the early Yuan Dynasty to the late Ming and early Qing Dynasty, the land of Huxiang was ravaged by several wars, and the original residents almost disappeared due to the war. In the Yuan Dynasty and the Qing Dynasty, there were two large-scale immigrants encouraged and arranged by the central government. These immigrants mainly came from Jiangsu, Zhejiang, Jiangxi and Sichuan, which made the local primitive fishing and hunting culture blend with the foreign farming culture. The arrival of immigrants has provided a solid and diversified foundation for Huxiang culture. Some people in modern times expressed the view that the reason why Hunan has been famous from generation to generation is, to a large extent, because Hunan is a large province of immigrants. No matter where these immigrants come from, they all have the most fundamental characteristic, that is, they have the mental preparation and spirit of hard work. This temperament is very close to the leaping romance of Chu culture. It has become the distinctive regional feature of modern Huxiang culture: passionate and orderly, calm and vivid, romantic and practical.

Huxiang culture also shows some characteristics of relegation culture. From the Spring and Autumn Period to the Tang and Song Dynasties, a large number of scholars and politicians were exiled here in history, such as Qu Yuan, Jia Yi, Du Fu, Li Bai, etc. They brought the Central Plains culture and elite culture here, which had a profound impact on Huxiang culture and left precious spiritual heritage. They reflected deeply in adversity, leaving behind a large number of great poems and precious words. Similar masters emerge here in endlessly. "Lisao", "Nine Songs", "Snake Catcher", "Yueyang Tower", countless masterpieces have been created here. Emotional, romantic, sad, emotional, tragic infiltration of Xiaoxiang. As the source of patriotism, Qu Yuan and his spirit laid the foundation for the national culture. Since then, patriotism and love for the people have become the essence of Huxiang culture. It is said that among the Tantou Traditional New Year Pictures, there is a piece of Qu Yuan Throwing into the River (lost), which was created during the Anti Japanese War and was also a New Year picture variety with high sales at that time. This not only reflects the spirit of the times of the Tantou Traditional New Year Pictures, but also reflects the eager patriotism of ordinary people in Huxiang, which corresponds to the feelings of patriotism and love for the people in Huxiang culture.

Hunan is an extremely important position in this, whether the focus of civilization shifted from the ancient capital in the west to the east, or the marine civilization radiated from the east to the west, or from the ancient southward expedition to the modern northern expedition. The special geographical culture, war culture, national integration culture, migration culture and relegation culture have been integrated and accumulated here for thousands of years, which makes Hunan have a strong cultural tolerance.

Secondly. The main source of Hunan Chu culture is the Central Plains culture, which has a close relationship with the Huaxia clan in the Central Plains. In terms of geographical location, the early residents of Chu and Huaxia lived and interacted together for a long time. The aborigines of Chu absorbed the advanced cultural factors created by the Huaxia clan, and developed slowly based on the Shang-Zhou civilizations of the Central Plains, especially the Ji Zhou civilizations. From the perspective of jurisdiction, in the early Western Zhou Dynasty, Chu was the fief of King Cheng of Zhou, and naturally had to accept the rule of Ji Zhou civilization. Moreover, material materials show that the characteristics of the Chu civilization in the Western Zhou Dynasty are still unclear, and it still retains quite obvious characteristics of the Central Plains civilization. It was not until the Spring and Autumn Period that a unique and mature culture with its own characteristics was gradually formed, which was different from the Ji Zhou civilization in the Central Plains and other regional civilizations. In the early Western Zhou Dynasty, with the first expansion of military operations, the Chu people had the opportunity to further contact with the surrounding barbarian culture. The blending of the Chinese civilization and the barbarian culture made the Chu people inherit the Chinese civilization and transform it according to the gradually formed self-awareness. The Chu civilization was formed in the process of both adhering to the principle of self origin and embracing others. It was precisely in such a special multi-ethnic environment and the sense of coexistence that the diversified Chu civilization with distinctive personality was established and developed in the later period.

When the rational spirit has achieved continuous development in northern China, from Confucius to Xunzi, from famous scholars to legalists, from bronze ware to architecture, from poetry to prose, it gradually gets rid of the shackles of witchcraft and religion, and breaks through the feudal etiquette, while southern China still strongly maintains and develops the ancient tradition because it retains and remains the social structure of the original clan, Immerse in the strange fantasy and the totem and myth world with intense emotion. Qu Yuan's spiritual character and his Ci-Fu are the most direct source of the formation and development of Hunan Chu culture. From the existing *Chu Ci(the song of Chu)*, we can clearly see the passion, romance and curiosity of the ancients in the Hunan Chu culture. Primitive vitality, wild mood and unrestrained imagination are more fully and freely displayed in the cultural and artistic fields of Hunan and Chu.

Before the Qin Dynasty, Tantou Town belonged to Jing and Chu. Before the Zhou Dynasty, it belonged to the ancient Jingzhou City. In the Zhou Dynasty (including the Spring and Autumn Period and the Warring States Period), it belonged to the southern part of the Chu State. In the Qin and Han Dynasties, it belonged to Changsha Prefecture. In the Three Kingdoms and the Two Jin Dynasties, it belonged to Duliang and Gaoping County. From then on, it belonged to Baoqing, namely Shaoyang, until the Qing Dynasty. In 1947, Longhui County was established under the jurisdiction of Longhui County. Tantou Town, located in the land of Chu, is deeply influenced by the culture of Hunan and Chu. The Tantou Traditional New Year Pictures completely inherited the characteristics of Chu people's respect for red in the use of color; In terms of modeling expression, it inherited the romanticism of the Chu people and exaggerated and distorted some things in life according to the needs of the theme. Not according to its original appearance, but according to the author's subjective desire to reflect the theme. Romantic expression makes the plastic arts of Tantou Traditional New Year Pictures look simple and unsophisticated, but in fact it shows an inherent charm. The Tantou Traditional New Year Pictures have absorbed the ideological essence of Hunan and Chu culture, and on the basis of common folk aesthetics, they have extended a very distinctive aesthetic concept and formed a unique artistic style.

The origin of primitive Taoism is the witchcraft culture from Chu. In Qu Yuan's Nine Songs, Dong Huang Tai Yi is the most honorable among the Taoist immortals. Xiang Jun, the two concubines of Emperor Shun, E Huang and Nu Ying, were the gods of Xiangshui worshipped by the folk in Chu, and they also became members of the Taoist immortal group. Laozi, Zhuangzi, Xie Guanzi, Laolaizi, Wenzi and so on, all the representatives of Taoism among the various schools of thought in the pre Qin period, came from the State of Chu. The aesthetic thoughts of the Taoist school had a great influence on the formation of Chinese classical philosophy and aesthetics. The Chinese aesthetic ideal of simplicity as beauty started from the Taoist school's view of advocating nature. *The Dao De Jing: The Classic of the Virtue of the Tao* wrote: Man depends on the earth, the earth depends on heaven, the heaven depends on Dao, and Dao comes from nature. The Taoist school attaches importance to the natural beauty

of life, that is, the natural and authentic nature of things. The aesthetics of Taoist school pursues nature, freedom and liberation of nature, so that the natural nature of human can be realized freely. The Tantou Traditional New Year Pictures rooted in the Chu area show a very clear idea of the Taoist school's craft aesthetics in many aspects. It is simple, fresh and natural, reflecting a strong flavor of life.

When talking about life and art, Zhuangzi, one of the representatives of Taoism, advocates the natural, authentic and living state. Zhuangzi proposed a design idea called "Yi Tian He Tian (combine heaven with nature)", which reflects the concept and principle of respecting nature and integrating with nature in ancient Chinese design. Under the influence of this concept, the relationship between the craft and connotation of the Tantou Traditional New Year Pictures continues the concept of creation of "Proper timing, environment, high quality materials, and ordinary skills", which reflects the Chinese philosophy of "Tian Di Ren He (All of things unit as one)". The formation of the craft of Tantou Traditional New Year Picture is based on the folk New Year Pictures artists' understanding of the natural world, their accurate grasp and application of material properties and tools, and their accumulation of awareness and experience of creation. From the perspective of production procedure, each step of the production process of Tantou Traditional New Year Pictures focuses on following the laws of nature, selecting the most appropriate materials according to the location, and applying technology according to these materials. For example, the pigments of Tantou Traditional New Year Pictures need natural plants and minerals, which are basically produced locally; A kind of raw material, namely Tianying Stone, is needed for paper powder brushing, which is also the mineral stone from the local area. It is the processing method of all kinds of New Year Pictures with rich regional characteristics, which makes the Tantou Traditional New Year Pictures show a unique artistic style.

Not only that, New Year Pictures artists also summarize many factors for creating objects based on experience, analyze the interrelationship between various factors, and reasonably use their own abilities and experience, "The integration of human and man", "learning from nature", The whole world outlook and aesthetic outlook of "The unity of man and nature" were applied to the thought and practice of creating Tantou Traditional New Year Pictures , thus creating the excellent folk art work of Tantou Traditional New Year Pictures. The concept of creation of Tantou Traditional New Year Picture is a grand idea of creation, a design concept of "integration", and a concept of "All things in the world become one". The concept of creation of Tantou Traditional New Year Picture is a grand idea of creation, a design concept of "He", and a concept of creation of " all things in the world become one ". There is a story version of the famous Tantou Traditional New Year Pictures, *"The Mouse Marries"*. In order to pray for good luck rather than killing animals, everyone uses another friendly method to replace it, hoping to "marry" the "honored guests" out, so that the whole family can be peaceful. This reflects human's respect for nature and the idea of universal love, and also reflects the simple and sustainable development concept of harmonious coexistence between man and nature.



Figure 27 The Work of The Mouse Marries Source: Photographed by Chen Hong

Finally, Meishan culture is an ancient primitive fishing and hunting culture that has been preserved so far. It still exists in central Hunan and southwest China. It is an important tributary of Chu culture and has distinctive regional and national characteristics. Meishan culture has very rich connotations, including religious beliefs and living habits, reflecting how people work, live and express under the influence of Meishan culture. Meishan is a historical geographical name. The History of the Song Dynasty, The Biography of Meishan Mountain records that "Meishan Mountain covers an area of thousands of miles, bordering Tanzhou (today's Changsha, Hunan) in the east, Shaozhou (today's Shaoyang, Hunan) in the south, Chenzhou (today's Yuanling, Hunan) in the west, and Dingzhou (today's Changde, Hunan) in the north." The History of the Song Dynasty also defines its "Si Zhi": that is, starting from Situ in Ningxiang in the east and arriving at Baishazhai in Shaoyang in the west, it is Yiyang Sili River in the north and Foziling in Xiangxiang in the south. Among the four places, Situ Ridge is today's Ningxiang County, Changsha City, Baishazhai is today's Baisha Town, Xinning County, Shaoyang City, Sili River is in Silihe Town, Taojiang County, Yiyang City, and Foziling is in the southwest of Liling City, Zhuzhou City today, covering the snow peak mountain area of Zishui River basin in the southwest northeast direction south of Dongting Lake, north of Nanling Mountains, between the two rivers of Xiangjiang River and Yuanjiang River, almost covering the current Shaoyang, Loudi, Yiyang There are 25 county-level administrative regions in Huaihua, Changde, Chang, Zhu, Tan and other 8 cities, with a total area of 50000 square kilometers. In ancient times, the core area of Meishan was roughly equivalent to the entire area of Xinhua, Anhua, Lengshuijiang, Xinshao and Longhui, as well as part of Lianyuan, Xupu, Taojiang and other counties. The central area of Meishan Culture is composed of Xuefeng Mountain Range and Zijiang River Basin. Meishan culture not only retains the early culture of Yao and Dong, but also is deeply influenced by foreign advanced culture and local ecological civilization. It has distinctive characteristics, such as respect for etiquette, force, and heroic spirit. The people in Meishan have the spirit of being pragmatic, brave, strong, upright and hardworking.

There is also a folk legend about the origin of the Tantou Traditional New Year Pictures. It is believed that it was created by Master Meige, who is also the founder of the Tantou Traditional New Year Pictures. Today, the paper-making workshops and New Year Pictures workshops in Tantou still worship Master Meige at home. This also reflects the origin of Tantou Traditional New Year Pictures culture and Meishan culture.

Tantou is one of the birthplaces of Meishan culture. It has simple folk customs and unique customs. Since ancient times, witchcraft has prevailed in Meishan area, which believes that everything has its own soul. Here, folk sacrificial activities are very popular, and the idea that gods, people and ghosts can communicate with each other by specific objects is also popular. In the old days, people believed in various gods, fates, dragon veins, feng shui, etc., which led to the emergence of superstitious articles, such as various paper charms.

If we say that the worries about survival, death and natural disasters constitute the internal driving force of primitive human religious belief, and the gods generated from primitive thinking form the spiritual direction of human beings to pursue life and avoid death, then the religious rites and methods evolved from witchcraft are the way for human beings to communicate with gods, isolate ghosts, and ease their worries. Paper-charm is a printed material used for burning and posting when people hold sacrificial activities (to pray for blessings and avoid disasters). In Ban Gu's Han Shu Yi Wen Zhi, "Yin Si" is popular among Chu people to resist ghosts and evil spirits. Yin Si, that is to say, the objects of sacrifice are very complex, which naturally leads to a variety of local paper-charm arts. The specific age of the Tantou paper-charm cannot be verified now, but according to the records of Chen Qingsong's paper-charm shop, which has inherited 14 generations, it can be roughly inferred that it appeared before the Tantou Traditional New Year Pictures. From the engraving and printing of the paper-charms to the content and social functions it reflects, we can see It has many amazing similarities with the Tantou Traditional New Year Pictures, which can be called the predecessor of the Tantou Traditional New Year Pictures.

Tantou is located in Meishan District. People here have the primitive religious belief that all things are spiritual. At the same time, they also believe in various deities, witchcraft and folk religious gods of Buddhism, Taoism, Confucianism and other sects. The folk vulgar god represented by Meishan god and the immortal system of Taoism are the immortal systems believed by people in this region. Under the control of the concept that all things are spiritual, the people of Hunan and Chu believed that almost everything in the world can become gods or ghosts, so they should respect all things. The fusion of Buddhism, Taoism, Confucianism, witchcraft, nature and folk religions in Meishan reflects the mysterious belief of God-Man interaction and all things connected, and the utilitarian pursuit of people praying to heaven.

Through the above analysis, we can think that the Tantou Traditional New Year Pictures integrate the Hunan culture into the Meishan culture and the Hunan Chu culture, which can be reflected in the New Year Pictures of the *Miao Heroes*.



The Door God in the Miao Heroes, a New Year picture, evolved from Qin Qiong and Yu Chigong. The figure in the painting wears a windbreak cap, wears a cloak on his shoulders, and holds an mace and a "Ru Yi" or a peach branch in both hands, which looks like a general with literary grace. This New Year Pictures is a unique theme in Tantou, and it is sold to Guizhou, Yunnan, Sichuan, Xiangxi and other gathering places of the Miao people, so it is also called "Shui Huo" or "Miao Huo". It is deeply loved by the Miao people and becomes an idol in the hearts of the people in the Miao areas.

3. Stimulated the Formation of the Size of the Tantou Paperweight Industry, Making Tantou Handmade Paper-making Technology a China Intangible Cultural Heritage Project

It is precisely because the production process of the Tantou Traditional New Year Picture is very complex, which requires high-quality paper to present the contents of the pictures. Therefore, the Tantou Traditional New Year Pictures have greatly promoted the development of the paper-making industry in Town, making the Tantou handmade paper-making a China Intangible Cultural Heritage project.

In the history of Tantou Town, there were handmade paper-making villages, carving villages, and handmade workshops such as colored paper, floral paper, fragrant powder paper lane and New Year Pictures street. In its heyday, it was the main distribution center of colored paper, flowered paper, fragrant paper, Pattern Chiseling and Paper-charms in the southwest, known as the *Nan Fang Zhi Du* (*Southern Paper Capital*).

With the development of the Tantou Traditional New Year Pictures, the manual paper-making industry in Tantou also entered a mature stage in the Ming Dynasty, and reached its peak from the Qing Dynasty to the Republic of China. Especially during the Anti Japanese War, "the source of imported paper was cut off, and all domestic paper needs were dependent on domestic". In this case, the Tantou handmade native paper industry has made great progress. At that time, the ancient town of Tantou and dozens of villages around it had more than 2000 workshops, more than 6000 workers, and the annual output of indigenous paper was up to more than 100000 loads, which can be called "every village has paper houses, and you can smell the smell of paper everywhere". Every production season, the paper-making workers

will shout slogans while stepping on the materials, which is a spectacular scene. At first, only native paper was produced in Tantou, and then many varieties of colored paper, rice paper, fragrant powder paper, New Year Pictures and so on were developed. The annual output of various paper products amounted to hundreds of thousands of loads, and were sold to Yunnan, Guizhou, Hankou, even Shanghai, Hong Kong, Southeast Asia and other places. In order to achieve the balance between supply and demand, many businessmen set up paper mills inside and outside of Tantou Town, among which the famous ones are Dashengchang, Baoyulai, Dachengzhuang, Zhenxing Zhuang, Tianshunchang, Hongshunqing, Zhongliangmei, etc. Dashengchang is the largest and most famous paper-making workshop in Tantou, which can produce, process and sell paper. The shop covers an area of about 2000 square meters and employs more than 40 workers for a long time. There are also workshops in Shaoyang, Changsha, Wuhan and Tianjin. Among all kinds of paper products, the Tantou Traditional New Year Pictures, colored paper and powdered paper are known as the "three wonders of Tantou", and their fame has spread all over the world. Tantou colored paper was also used as tribute to the capital during the reign of Emperor Qianlong. The vigorous development of the paper industry in Tantou has won the reputation of "Don't mention the small port of Tantou, which is full of wealth" for the ancient town of Tantou.

Tantou Town is located in a mountainous area, where traffic was inconvenient before. The yarn dyed fabrics are sold through Taohuaping Wharf and Nanshui River, but the transport capacity is limited, so they are mainly transported by porters. These porters are generally from Tantou Town and the surrounding Zhouwang Town, all of whom are strong and strong. The sale of colored paper is mainly concentrated in three periods each year. The first time was the folk festival "San Yue San" of ethnic minorities, which mainly sold red paper and various decorative papers, such as "Dragon and Phoenix". The second time was Mid Yuan Festival, that is half of July, trafficking superstitious paper. The third time was the Spring Festival, which mainly sold a large number of red paper and floral paper, as well as some New Year Pictures, "auspicious" money and other New Year goods. Tantou colored paper and fragrant powder paper are still selling well. In and around Tantou Town, as well as towards Xiashankou and Shuangjiang Village, there are numerous paper mills and dyeing workshops along the way. The perfumed paper in those days has been improved, and now it has become a fragrant napkin. Although the prosperity of paper industry has promoted the development of local industrial economy in Tantou Town, it has also caused a certain degree of pollution to the original clean natural environment. Today, all kinds of folk workshops in Tantou retain their simple style and features. Most Tantou residents know the processing technology. It can be said that the ancient town of Tantou is a rare "folk paper art exhibition park".

The Tantou Traditional New Year Pictures stimulated the formation of local paper-making industries such as native paper, colored paper, patterned paper, fragrant paper and chiseled paper. It is this phenomenon that forms the unique cultural expression of Tantou Town to a certain extent, and also enriches the cultural connotation and creation extension of Tantou Traditional New Year Pictures.

### 1) Handmade Paper

The Traditional New Year Pictures in Tantou are made of local paper called Yu Ban. The paper size is 110x60 cm. Due to the decline of paper-making workshops, the original indigenous paper has been sharply reduced. Now, recycled paper and machine made paper will also be used in the production of New Year Pictures, but the New Year Pictures printed with handmade indigenous paper are more popular.

### Ret raw material

The raw material for paper making is phyllostachys pubescens grown locally. Paper making artists should select and cut the tender bamboo growing in the shade from the vast bamboo forest before the Xiaoman Festival while the bamboo is still growing. The local people call the bamboo at this time "Zi Zhu". *Zi Zhu does not drink water during the Xiaoman Festival*, which means that before the Xiaoman Festival, you must cut down the current year's Zi Zhu for material storage. Every year, many people go up the mountain to cut bamboo, which is called "Dao Shan" by the local people in Tantou. The bamboos cut off should be cut off, which is called "Sha Qing" in ancient times. Then cut the treated bamboo into small pieces about five feet long and two fingers wide, grind the slubs in the middle, and put them into a large pond for retting. For each layer of bamboo, a layer of lime shall be sprinkled. The proportion of soaking is generally 100 catty of lime and 500 catty of bamboo. According to the weather and temperature conditions, soak the quicklime for 40 to 60 days. When the bamboo becomes blocky, pull it out, wash the lime with water and dry it in the air. Then it is put into the pond, retted again with clear water, and soaked for more than 40 days until completely rotted.



Figure 29 Handmade Paper-Ret Raw Material Source: Photographed by Chen Hong

Tread and select materials

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Before lifting papers, put the bamboo materials in a special water tank. Put 150 to 200 catty of bamboo materials each time. Use a stick or a bamboo broom to mix all the materials evenly, and step on them to make them worse. Tread for 4-5 hours until the bamboo is in slurry state. Then, put the treated materials in a big wooden barrel, add water, and stir with a rake continuously to make the paper completely dissolved in water. Finally, pour the pulp water into the paper tank.

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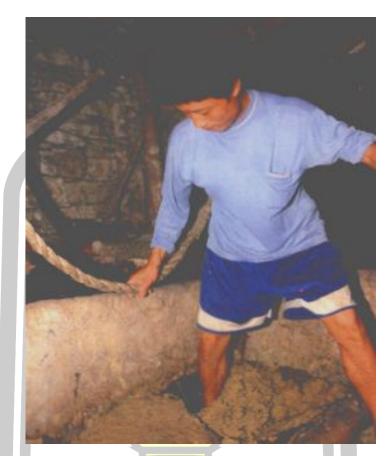


Figure 30 Handmade Paper--Tread Materials Source: Photographed by Chen Hong

Swing curtain and lift papers

The key technology of soil quality is lifting paper. Specifically, the paper is pulled out of the bamboo pulp water with bamboo strips (also called paper curtains). Bamboo thin strips and paper curtains are extremely thin mats made of bamboo, which have different sizes. Workers should choose the appropriate size according to the needs of paper making. The paper curtain usually used is about 1.2 meters long and 0.7 meters wide. It needs to brush the bamboo strip with tung oil at least 3 times to make it durable. When lifting the paper, put the bamboo strips on the matching bamboo shelf, and then press the edge of the paper curtain with the pressure bar, and swing in the water. The key to lift paper lies in the level of swinging curtain technology and the proficiency of movement. In the papermaking workshop, lift paper is the standard to assess the technical level of technicians. If a piece of paper with

large area, thin thickness and fine texture is hoisted, it will be represented high skill of lifting paper. The skilled master can hold the bamboo strip, swing and shake it regularly in the bamboo pulp water in the paper tank, and then lift it. In a blink of an eye, an extremely thin paper blank comes out. If the paper making technology is not up to standard, either the paper is not thin enough or it is easy to make the paper bad. When lifting the paper, you need to swing your arm horizontally and vertically. The two movements are performed alternately. Each piece of paper must go through this procedure. The technique of horizontal and vertical interweaving makes the paper grain cross. Only in this way can the two sheets of wet and thin paper not stick together. Even in the next step of pressing paper to remove water, no matter how hard the paper bears, it will not make the two sheets of paper inseparable.

The actions of lifting paper seem simple, but in fact it is a special test of technology. A pithy formula spread in the paper-making workshop: "It's easy to drink water with the sickle handle in your left hand and the bamboo in your right hand. But once you pass through Zoushui bridge, the only thing you have to worry about is that you may not have strength". The "Zoushui bridge" here refers to a line in the middle of the paper curtain. The lower left corner of the paper curtain is the "corner for water *inflow*". When making paper, the craftsman presses down this corner to let the pulp water flow out in this direction to the paper curtain, and then flows evenly across the entire paper curtain surface through the zoushui bridge in the middle of the paper curtain. The upper right corner of the paper curtain is the "corner for water drainage". The pulp water flows through the entire surface of the paper curtain and then flows out from this corner. The upper left corner of the paper curtain is the "corner used to *lift the paper*". Before baking the paper, you must use this corner to separate and lift the paper sheet by sheet. The lower right corner is called "Maojiao". Li Zhijun, a lift paper artist, said that when making paper, your eyes, hands and attention must focus on this matter - your eyes should be fixed on the flow direction of the pulp water, your attention should be focused on how to operate and control, and your hands should control the water flow to make it have a stable flow direction and speed. Only in this way can we do a good job in lifting paper.



Figure 31 Handmade Paper- Swing Curtain and Lift Papers Source: Photographed by Chen Hong

After lifting and swinging, there is a layer of uniform beige paper embryo (the embryonic form of paper) on the bamboo strip. Take the thin strip off the bamboo shelf, turn it over carefully, and put it on a wooden shelf board. Start from the side close to the body, slowly press the thin strip on the board, and then gently lift the paper curtain. In this way, a thin piece of paper is placed on the shelf. Put the curtain - soak in water - hang and swing - reverse the curtain - press the curtain - lift the curtain, repeat the above operations, and a large stack of wet paper is piled on the shelf next to the tank.

When lifting paper, a little lubricant should be added to the watery bamboo material, so that the slurry can flow more smoothly on the bamboo strips during lifting paper, making the paper lifted thinner and more uniform in texture. This lubricant is locally called Huaye water, which is boiled from camphor tree leaves. In the local camphor tree, it is also called Yeshanjiao tree. In July August of the lunar calendar, the wild pepper is about to mature. Pick its leaves, which can be used at that time or dried for storage. When using, put the leaves into the boiled water, and cover the leaves with a layer of quicklime slurry. Wait until the leaves are boiled, then stir and beat the bamboo slices in the pot until the things in the pot are beaten into mud. After cooling, take out the things in the pot and soak them in water for several days, then filter them in a bamboo basket for standby. Boiling lubricant should refer to a proportion, about 20 catty leaves with 1 catty lime. For the papermaking workshop, the production of Huaye water is very important, and even has produced many superstitious customs and rules. For example, when cooking Huaye water, there should be no lonely old people or women nearby.

How to prepare bamboo pulp water depends on the weather conditions at that time and the feeling of the paper-making craftsman. The amount of Huaye water (lubricant) should not be too much or too little, or it will affect the quality of lifting paper - too much will cause the pulp to run away; Too little, the pulp flow is likely to be uneven.

Squeeze the moisture out of the papers

Generally speaking, when the number of paper hoisted exceeds 1000, the paper should be pressed with force with a board to squeeze the moisture out. Fix the upper and lower parts of the paper with hardwood, then insert one end of a wooden stick into a shelf fixed on the ground, and hang the other end on the beam with a steel wire rope, and then wind the rope with a rolling wooden shaft on the ground. In this way, each time when squeezing, as long as you rotate the wooden shaft, you can use the lever principle to exert pressure on the wet paper, thus squeezing out the water. When extruding, do not press too fast or too hard, but press down with continuous and appropriate force. If it is too fast, the water is difficult to be completely squeezed clean, and the paper is easy to rot. Therefore, be careful and observe while squeezing. Wait until the water is almost squeezed clean, then slightly increase the pressure, and cycle until no water flows out.

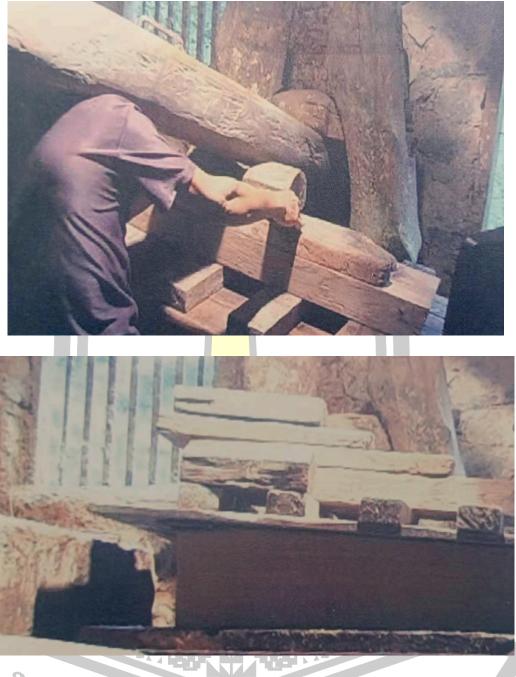


Figure 32 Handmade Paper-- Squeeze the Moisture Out of the Papers Source: Photographed by Chen Hong

Remove the paper and dry it

After squeezing the water in the paper, it is necessary to remove the papers sheet by sheet from the wet stack. This process is called Qizhi (remove the paper). The master used self-made bamboo tweezers to open a corner of each piece of paper, open one paper, and then paste it on the drying wall for drying. The thousands of wet sheets of paper were pressed tightly against each other. It was very difficult to separate them without breaking them. Therefore, it is a test of the operator's ability to open every piece of paper intact.



Figure 33 Handmade Paper-- Remove the Paper and Dry It Source: Photographed by Chen Hong

Baking (drying paper) is also an important link in the papermaking process. It is also called drying paper. The paper mill will generally build the drying house at a high place with good lighting and ventilation, covering an area of about 20 square meters. In the center of the room is a trapezoidal, long drying furnace, about 6m long and 2m high. At the bottom is the chamber of the drying furnace, which is used to burn coal. On both sides of the furnace are drying walls, which are woven of bamboo. Mix lime, mud and sand, and apply them on the outer wall smoothly. After they dry naturally, brush them with tung oil. Grasping the heat in the furnace is the key to drying paper. The fire should not be too large or too small, and the temperature of the drying wall should not be lower than 30 °C, otherwise the quality of paper and the drying speed will be affected. In addition, when drying the paper, the action should be quick and consistent to make the dried paper smooth. Otherwise, if the speed is too slow, the paper will not be smooth. Generally, a craftsman is responsible for the work in a drying room. Determine how many sheets of paper should be dried each time according to the length of the baking furnace. It takes about 5 minutes in spring and summer, and more than 10 minutes in autumn and winter, from the time the paper is pasted on the wall until the drying process is completed and taken back. A skilled and fast operator can dry more than 1000 pieces of paper in one day.

When the craftsmen are drying the paper, they usually put a stack of paper on their left arm waiting to be removed, and hold a palm brush in their right hand. They hold the paper corner in their mouth and use the back of their right hand as an aid. By gently tearing, they can attach the paper to the drying wall. Then gently sweep the whole paper with a palm brush, and the paper will be smoothly pasted on the drying wall. After drying, take down the papers and stack them. Take Dao (one Dao is 100 pieces) as the unit, Every 15 Dao is a bundle, and every 30 Dao is a load. When binding, fold each Dao of papers in half and then wrap it. Finally, bind two circles of thin bamboo strips along the periphery to stack.

A paper making artist's pithy formula: "It's easy to press the curtain, and it's easier to arrange the papers." This sentence means that it is simple and quick to press the paper curtain into the water, but you must be careful when swinging and hanging the paper curtain; Sticking wet paper on the drying wall should be quick, but it takes a long time to wait for the paper to dry completely.

There are various varieties of handmade paper in Tantou, mainly including: Zhangban paper (133c33cmx83cm0g); Yuban paper (126cmx73cm, 55g), which was once used exclusively for the imperial court, is also called tribute paper; Guangdao paper (12120cmx53cm, 32g), used to print red paper; Shize paper (93cmx50cm, 31g), used to print newspapers; Houlaoze paper (1103cmx50cm, 50g); Bolaoze paper (103cmx50cm50g). In addition, there are Guandui paper, rough edge paper, etc. In addition, other specifications of paper can also be customized according to customer needs. Among them, it is the most difficult to produce the paper used to make fragrant powder paper and New Year Pictures, because the paper is required to be transparent, delicate and even, and there must not be a piece of rotten paper. Yuban paper, because of its high quality, is selected as the special paper for New Year Pictures by many New Year Pictures workshops. This kind of paper is creamy yellow, with strong toughness and excellent water absorption. It can not only be used to print New Year Pictures, but also be used to write and paint. It has a different feeling. Many calligraphers and painters will come here to purchase it.

### 2) Coloured paper

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The colored paper can be made by processing and coloring the native paper, which is one of the handmade paper products with a long history in Tantou. The production of colored paper began at the end of the Yuan Dynasty. At the beginning, craftsmen used Sumi, sophora flower buds, and ink tree as dyes, boiled them into red, yellow, and black liquids, brushed and dyed them on native native paper, and then dried them to make a piece of colored paper. Since then, after hundreds of years of historical evolution in the Ming and Qing dynasties, people have learned to boil cow hide and tendon into water, and add glue made of alum to make the color of colored paper more shiny. With the development and popularization of modern chemical industry, colored paper is more colorful and dazzling. The *Longhui County Annals County* records that "during the reign of Qianlong in the Qing Dynasty, the production of colored paper, with an annual output of up to 5000 tons. The products were sold to Guizhou, Yunnan, Guangxi, Shanxi, Sichuan, Hubei and other provinces and regions, and were once listed as imperial tributes."

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Figure 34 Process Colored Paper Source: Photographed by Liu Fangyuan

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Colored paper has a very wide range of uses, which can be used to package decorations, make advertising, write couplets, and carry out festive ceremonies, all of which are inseparable from colored paper. There are many varieties of colored paper,

which developed to more than 50 in the early Republic of China. After the founding of New China, it was misinterpreted as a kind of paper representing superstition and its production was restricted, so it could only be used as propaganda paper. During the "Cultural Revolution", many production tools were destroyed by fire. After the reform and opening up in the 1980s, Tantou colored paper resumed production. In 1987, the office of Tantou Town, village office and joint office of villages and towns hosted 38 colored paper processing enterprises, employing more than 2000 workers, with an annual output of 440 tons of colored paper and a total income of 1.05 million yuan. There are red paper, green paper, yellow paper and blue paper varieties reserved. According to different processing methods, red paper can be divided into Wannian red, Sajin red, Shanglaoze, etc; Green paper can be divided into grass green and dark green according to the color depth; Yellow paper can be divided into golden and light yellow; Divide the blue paper into sky blue and dark blue. In addition, there are grey paper, black paper, purple paper, etc.

3) Patterned Paper

Patterned paper is processed on the basis of colored paper, mainly used as packaging materials, wallpaper, sacrificial tools, etc. According to the different processing tools and processes, Tantou decal paper can be divided into three categories: watermark patterned paper, engraving patterned paper, and polished flintglazed paper.



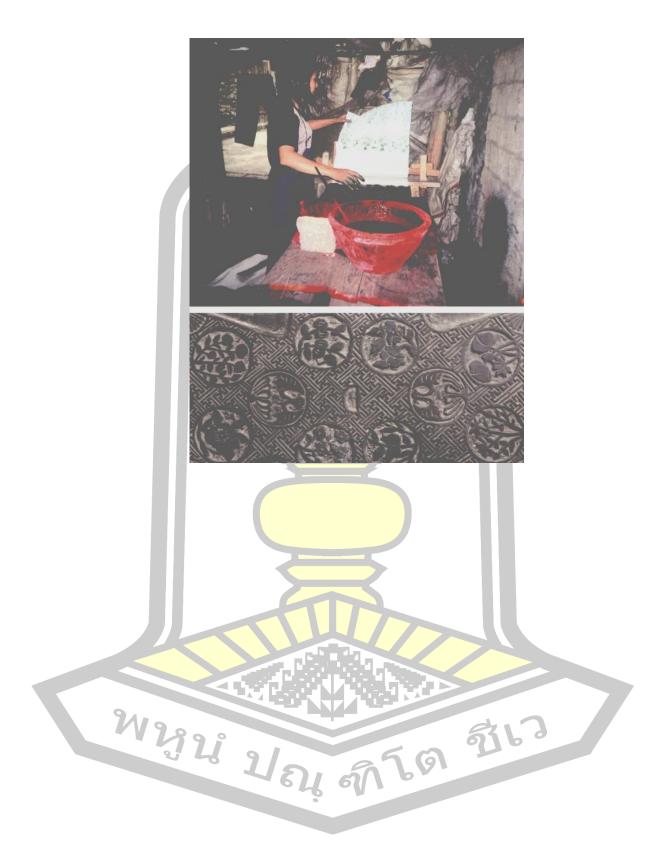


Figure 35 Dianmeihua Paper Source: Photographed by Zhu Hepin

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The process of printing watermarked patterned paper is similar to that of printing New Year Pictures. Both of them use the wood block with carved patterns for chromatic printing. The main varieties are Longfeng patterned paper, Fushou patterned paper, Oriental brick, Shiyin brick, plum, chessboard flower, rain-plate flower, chrysanthemum, sunflower, Sun flower, Xiyu flower, triangular flower, osmanthus, tile paper, etc.

To make engraving patterned paper, first use thick Yuban paper or kraft paper as the pattern templates. Draw the required patterns on the paper, carve them into a hollow shape with a sharp blade, and then use the tung oil brush for 2-3 times. When in use, the pattern template is covered on the colored paper and painted, and then the pattern is printed on the colored paper when the template is uncovered. The main varieties are brick paper, plum blossom, snake skin flower, dragon and phoenix flower, etc.

Polished flint-glazed paper is a kind of patterned paper, which makes the paper bright and matt by smearing wax on colored paper and polishing it with grindstone attached to the pattern plate. The main processing tools include woodcut pattern, Chavannes wax, grindstone, etc. Among them, there is a high requirement for millstones. Generally, strip pebbles with fine and smooth texture that are soaked in water all the year round in caves should be selected and embedded in special wooden grooves. During processing, the paper is firmly fixed on the carving board, and then the paper surface is covered with a thin layer of wax. Then, both hands hold the grindstone, and move up and down on the paper surface and rub it. In this way, the patterns come out brightly. The main varieties are Gonglenghua, Dahua, Xiaohua, Tuanhua, Zhuanhua, etc.

4) Fragrant Powder Paper

Tantou fragrant powder paper is the exclusive traditional product of Longhui County and is famous overseas. It was founded in the Guangxu period of the Qing Dynasty, with a production history of nearly 130 years. It was once a tribute of the Qing Dynasty. The history of export can be traced back to more than 100 years ago.

The fragrant powder paper is made by the local paper farmers using the local unique Tianying stone to make the powder white mud, which is carefully worked on the high-quality jade paper. The fragrant powder paper has the functions of removing grease and odor, relieving sweat and odor, cleaning skin, strengthening body and radiating face. At that time, the trial sale abroad was very popular with women and made a lot of profits. In the early years of the Republic of China, merchants from Shanghai, Xiangtan and other places successively set up workshops in Tantou to engage in the production of fragrant powder paper, with an annual output of 600 boxes, which are exported to Europe, America and Japan. On the eve of the founding of the People's Republic of China, technicians dispersed, and the technology for stopping the production of toilet paper was once lost. In the mid 1950s, the lost technology was recovered and the fragrant paper was re produced. In the 1960s and 1970s, only state-owned fragrant powder paper mills produced, with the output hovering between 100 and 400 boxes. In 1978, the domestic and international demand surged, promoting the development of fragrant paper. In 1984, residents of Tantou Town established 32 fragrant paper workshops with an annual output of 1660 boxes. From 1985 to 1986, there were nearly 60 collective and individual fragrant paper factories, resulting in market saturation and overstock of products. In 1987, various manufacturers actively adapted to the market demand and successively introduced other series, so that the market gradually slowed down and the annual output of fragrant powder paper exceeded 10000 cases. It is said that in ancient times, in Tantou, a small town on the border of western Hunan with a history of thousands of years, residents had a strange "mud sacrifice ceremony": whenever spring just came, they would light a bonfire, sing and dance, and at the same time, they would smear a mysterious mud on their faces and bodies. It is said that this can ward off evil spirits, keep away from diseases, and beautify the skin. This mud lump is the "gypsum mud" made of local Tianying stone.

During the reign of Guangxu, a Shanghai capitalist named Yi Sanyan came to Tantou and opened a "Qingji" paper shop to produce various colored papers. He accidentally found that local women especially liked to use stone slurry to wipe their faces and make up. So he recruited some early knowledge workers there, organized them to produce, ground a unique local mud lump into powder, and then coated it on Yuban paper to make fragrant paper. This product has been popular both at home and abroad ever since.

At present, there are only two manufacturers, "Yunifang" and "Xiangxin" respectively, in Tantou Town to produce fragrant powder paper in small quantities.



Figure 36 Fragrant Powder Paper Source: Photographed by Zhu Heping

5) Pattern Chiseling

Tantou pattern chiseling, also known as Menjian or Xiqian, is made of locally produced paper in red, gold, yellow, pink, green and other colors. The function of Xiqian is similar to that of paper-cut, which is highly decorative and popular with ordinary people. Like paper-cut, Tantou pattern chiseling has a wide range of styles and categories, but it is not cut with scissors, but carved with a carving knife. It is mostly used for decoration in festivals and sacrificial activities. Tantou pattern chiseling are usually sold and posted together with the Tantou Traditional New Year Pictures, which can make the festive atmosphere more intense. This is also a major feature of the Tantou Traditional New Year Pictures. Colorful paper flowers are hung on the lintel of the gate, and various New Year Pictures are posted on the door panel, which is very festive and lively.

Hunan folk paper-cut art has a long history. In terms of classification, pattern chiseling should be a branch of paper-cut. It is generally popular in the areas where Miao and Han people live together in the western Hunan.

Pattern chiseling is divided into five varieties according to size: Da Cai (30cmx15cm), Er Si (24cmx12cm), Zhong Si (15cm x7cm), Lu Cai (12cmx5cm) and Ba Cai (10cm x 5cm).

According to the pattern, Pattern chiseling can also be distinguished by content, such as greeting spring and happiness, everything is renewed, getting rich all the year round, grain harvest, longevity and harvest, family portrait, dragon and phoenix, osmanthus, plum blossom, golden flower, wealth, celebration, happiness, etc. Among them, the Pattern chiseling "golden flowers" specially produced in Guangxi should be matched with the New Year Pictures *Guan Yunchang* and *Ma Chao*.

There is also a kind of Lu Cai, which is composed of five colored paper and is called "Native Xiqian", which is very popular among ethnic minority people. Generally, large families will post large Si Cai in five colors: red, peach, green, orange, and yellow. The word "fu" written in red must be posted in the center of the lintel, followed by orange, yellow, green, and peach on the left and right.



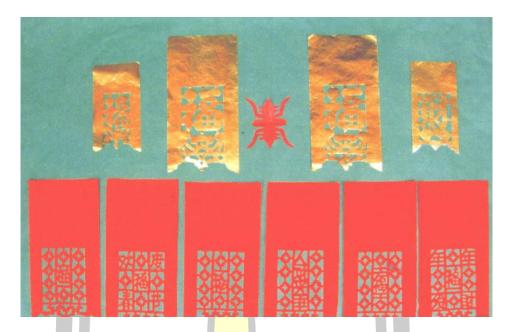


Figure 37 Pattern Chiseling Source: Photographed by Liu Fangyuan

Posting pattern chiseling: Da Si is pasted on the main door, Er Si is pasted on the small door, Zhong Si is pasted on the window, Lu Cai and Ba Cai are generally pasted on the stone mill, and Lu Cai is pasted on the latrine.

Manufacturing process of pattern chiseling:

Draft:

First, draw the outline of the pattern on white paper with a pencil. According to people's wishes and emotions, the intention to be expressed is shown in hollow figures. Through the change of line thickness, the combination of graphics, and the adjustment of density, the contrast relationship is highlighted, so that the lines of the painting can achieve harmony and unity. ลับว

# Fix:

After confirming the drawings, fix them on Dinggong paper with swaddle paste, cut the Dinggong paper into the same size as the drawings in advance, and stack them neatly. Use an iron needle to pierce a hole (make a hole in the carved part), put a paper nail (cut rice paper into a triangle and twist it into the shape of an iron nail) into the hole, tighten and fix it, use scissors to cut off the excess, and then use a hammer to reinforce each paper nail. In this way, it is fixed.

### Chisel:

The chiseling tools are (wax plate, carving knife, scissors, art knife, gypsum bag, iron needle, etc.). First, use a thin knife to outline the image, and then use a small knife to decorate the interior of the pattern. At this time, follow the vertical to horizontal knife method.

The chiseling has rules and needs to be carried out in order, which is generally from the inside to the outside, from top to bottom, from complex to simple, from left to right, leaving the large blank space at the end. In the production process, you can use four methods: Yinke (Concave carving), Yangke (Convex carving), mixed carving(Concave-Convex), and Yin Yang division.

Yangke (Convex carving): The space part is carved, the line of object image is retained, and the outline of object and portrait in the picture is highlighted.

Yinke (Concave carving): Remove the content in the contour lines of objects and figures, and highlight the lines.

Mixed carving(Concave-Convex): One painting contains the above two carving methods, which makes the work more rich and harmonious.

Yin Yang division: the upper part is concave carving, the lower part is convex carving, or the left side is concave carving, and the right side is convex carving. The opposite can also be true.

#### Remove:

Carefully check all the chiseled parts, then remove the patterns one by one, sort out and pack them. Five pieces are a piece, ten pieces are a piece, and ten pieces are a package.

Among the processing tools of Tantou Pattern Chiseling, there is a special one, which is wax plate. All wax plates are self-made. On a piece of wood, chisel a hollow shape about 6 inches wide and 1 inch deep. Take decayed pine residues, add rapeseed oil and butter, stir well in an iron pot, and then pour them into the hollow and press them flat to form a wooden plate for cutting flowers. This kind of wooden plate is moderate in hardness and softness, which makes chiseling and carving easy.

### Production Process of Tantou Traditional New Year Pictures

From the selection of paper materials, the manufacture of paper, the brushing of the bottom, to the engraving, seven times of printing, seven times of hand painting, the production of a Tantou Traditional New Year Picture requires more than 20 processes. A major feature of Tantou Traditional New Year Picture is that the whole production process is in the same place, from hand paper-making to the completion of finished products, which is rare in the production of national New Year Pictures.

Akira Kurosaki, a famous Japanese printmaker and a member of the World Printmaking Review Committee, said that the New Year Pictures were made in one place, from raw materials to engraving, printing to the final finished products, and only the Tantou Traditional New Year Picture in the world could do that. (Akira Kurosaki.1994. P: 32)

## 1. Draft

Generally speaking, the draftings of Tantou Traditional New Year Pictures do not need to rely entirely on itself. Most of them are passed down by ancient predecessors, and some of them are the development and printing of some beautiful and well sold pictures in other places. However, in recent years, many farmer painters and professional painters have participated in the creation of the new version of the Tantou Traditional New Year Pictures, creating many new New Year Pictures themes, adding new vitality and charm to the Tantou Traditional New Year Pictures.

New Year Pictures workshops usually employ professional painters to draw samples. These painters should not only have superb modeling ability, but also be familiar with the professional characteristics of engraving and watermarks, so as to give play to the characteristics of woodblock watermarks when creating drawings and avoid unnecessary trouble for later engraving and printing.

The drawing sample mainly has the following requirements:

First, the composition is symmetrical and full. The layout of the screen color should be based on a certain formula of inheritance. Whether it is monochrome linework or multi-color printing, each line and each piece of color should be evenly distributed, and try to cover the whole page. This can not only make the picture symmetrical and full, but also prevent the paper from collapsing and getting dirty during printing.

Second, the lines should be concise and maintain proper density. In the drawing process, the outline of the color block should be clear, and most of the modeling uses short straight lines and arcs, which is more convenient for engraving, printing, and the preservation of the printing plate.

Third, the design of ink plate (that is line plate) requires not only lines, but also black color blocks of different shapes and sizes, which can enhance the contrast effect and sense of hierarchy of the picture, make the picture color less abrupt, and make the picture more harmonious and unified.

Fourth, when painting figures, it is rare to paint the side face or the back of the figure. Generally, the shape of the front face or the partial image (close to the full face) is used.

Fifth, when painting the a Door Gods figure, the manner is more important than the form. The proportion of human body is generally equivalent to four heads, that is to say, the body length is four times the head length. Compressing the body and exaggerating the head will make the face of the character more prominent, and can also show the strength and fortitude of the warrior.

The painter draws a drawing on very thin paper, then copies it to the engraver, and gives it to the engraver for engraving.



Figure 38 Tantou Traditional New Year Pictures (Fu Zhenqi's work) Source: Photographed by Zheng Bojun

2. Engravement

In the process of producing New Year Pictures, drawing, engraving and printing are usually separated. Most of the workshops that print New Year Pictures will hire professional engravers rather than operate by themselves. The quality of engraving will directly affect the quality of finished New Year Pictures. Therefore, this link is the key to the production of Tantou Traditional New Year Pictures. The requirement of engraving is not only to conform to the original paintings, but also to give play to creativity on this basis, highlight the sense of carving and the taste of wood products, and accent the characteristics and effects of engraving. Engraving is very hard. It takes a long time but earns less money. Nowadays, there are very few professional engravers in Tantou. Master Liu Guoli, works in Fushunchang Workshop in Tantou Town is one of the few engravers still engaged in engraving, and is also a representative inheritor of the engraving skills of Tantou Traditional New Year Pictures.

As an old saying goes, sharp tools make good work. There is also a similar saying that sharpening a knife does not hurt the firewood cutter. Therefore, first of all, sharpen the carving knife for New Year Pictures so that it can be used smoothly when engraving. In addition, it is necessary to regularly wipe with sesame oil to maintain all knives. The tools and materials used for engraving of Tantou Traditional New Year Pictures are detailed in the next section—*Tools, materials and use of Tantou Traditional New Year Pictures*.

For engraving, the use of knife techniques is very important. Different knife techniques will produce different effects. The strength of cutting and the crispness of chiseling can show the superb skills of the engraving master. The technology mastered by the late engraver Gao Fuchang - "steep knife vertical line" makes the lines of Tantou Traditional New Year Pictures thin, firm, smooth, round, and not easy to wear, and very expressive. The specific requirements of this technology are that the cutting angle should be consistent throughout the whole process, the cutting force should be uniform, restrained, and the speed should be moderate, and the turning or crossing places of the lines should still be stable and orderly. Mr. Zuo Hanzhong, a folklorist, pointed out that with the frequent printing of New Year Pictures, the printing plate will be gradually smoothed, and the lower lines will become thicker and thicker. The technology called "steep knife vertical line" can keep the lines thin, even though the stencil has been printed many times. This technology is quite difficult. When carving, the lines must be straight down and have an appropriate height, which can ensure the printing quality, guarantee that no matter how you print, the lines are very sharp, and the printing plate is not fuzzy.

The printing plates of Tantou Traditional New Year Pictures are divided into color plates and line plates, of which the line plate is also called the main plate or ink plate. The line plate research particularly emphasizes the use of materials, which must be solid, smooth, and flexible wood. Such wood is easy to carve, wear resistant, and can ensure that it will not crack or deform for a long time. The lines carved on it are firm and solid. According to Liu Guoli, the engraver, the line plate is generally made of local aged pear wood, which is more suitable for the local climate. Old maple wood will also be used now, because old pear trees are rare. Color plates are used more frequently in a painting. Each color requires a corresponding version. Compared with the line version, the requirements on wood for making color version are slightly lower, and maple or camphor wood can be used as raw materials. The number of printing plates required for a New Year picture will vary according to the use of different colors. The commonly used printing plates are: black line plate, yellow plate, cinnabar plate, verdant plate, indigo plate, magenta plate. The line version of the New Year Pictures must be made by a highly skilled teacher. Ordinary apprentices can only carve some color versions. The time to complete the printing plate of a set of works depends on the size of the painting, the complexity of the graphics, and the types of colors. The main line version takes the longest time, while the remaining color blocks take relatively short time to complete. Generally speaking, it takes 10 days to carve a quarter of the whole set of printing plates for New Year Pictures, 20 days for half, and one month for the whole set of printing plates.



Figure 39 Wire Board for Printing Tantou Traditional New Year Pictures(One) Source: Photographed by Qian Guangliang



Figure 40 Wire Board for Printing Tantou Traditional New Year Pictures(Two) Source: Photographed by Chen Hong

Before engraving, the craftsmen should choose engravings according to the pictures. If there are cracks or holes on the board, be careful not to affect the carving. After selecting the engravings, stick the pictures painted by the painters on the polished boards with the glue prepared by themselves. The paper used for pasting the stereotype must be thin and flexible local native paper or rice paper. Each engraving artist has his own habits and preferences. Generally, start from the part with complex and difficult graphics, and then slowly turn to the area with simple lines. In the process of engraving, several links about color blocks and lines must be completed. After the printing and color register are determined, the engraving starts formally. In the whole process of engraving, great attention should be paid to that each color plate should be consistent with the main plate to prevent aliasing, which may lead to inaccurate overprint. The highly skilled engraving artists have their own unique experience, feelings, techniques and skills in the accuracy of engraving overprint. When engraving, the engraving artist should pay close attention and keep his mind and breath calm. It must be done in one smooth motion. The force is uniform, consistent, powerful and smooth. The ordinary lines are two centimeters deep. Hold breath at the critical moment, and the hand should not tremble when handling the

knife. Some lines are as thin as hair, and the thickness is consistent from beginning to end. If there is a little neglect, all previous efforts may be wasted.

The Tantou Traditional New Year Pictures have very high requirements for the carving of the main line version. Half of them use "Yousi tracing", and the thickness of the lines is consistent. Generally, the engraver will use the carving method of "thick before thin" when carving, that is, first carve a wide line with a width of 3-4 mm and a depth of 5-10 mm around the line, and then carry out repair carving on both sides of the middle waist of the thick line. Some highly skilled engraving artists can skip the process just now and directly make a success. Except for parts, such as eyes, the lines vary in thickness. The lines of Tantou Traditional New Year Pictures are basically thin and complete in color, which is conducive to the overall printing of the picture.

In the process of engraving, some experienced engraving artists can also put forward useful suggestions for modification and improvement of the artist's paintings, and adjust the style of the paintings according to the expectation of the printing effect, such as color matching, color block distance, graphic density, etc.

The lines of the Tantou Traditional New Year Pictures are smooth and round, thin but full of strength, and the layout is orderly with suitable dense, which can be used as an independent artwork. Knife art is the life of woodcut art. Like dance or music, it has a strong sense of rhythm. However, those varied sabre techniques did not appear for no reason, but were the result of the author's careful consideration and the natural expression of true feelings. The development of engraving technology has been followed for hundreds of years, among which, what remains today is not only the skilled skills and long accumulated profound skills of the engraving masters, but also their subjective emotions and aesthetic awareness. Master Liu Guoli, the engraving artist, said that his father Liu Baonan told him that the art of engraving had a lot to do with the character of the engraving person. People with strong personalities carve things forcefully, and the characters are also full of murderous. This will also be directly reflected in the final printed New Year Pictures. The engraver also needs to pay attention to the wood, knife and water smell of the printed New Year Pictures. These spiritual forms cannot be replaced by any modern tool. Their exquisite artistry and unique spirit and temperament in art works can only be reflected by hand carving.



Figure 41 Engraving Artist Liu Guojie is Carving Line Boards Source: Photographed by Chen Hong

#### 3. Paper Handing

The Tantou Traditional New Year Pictures are very particular about the choice of paper-making materials, which are all native indigenous paper produced by local hands. The local handmade indigenous paper adopts the original paper-making method. *Tian Gong Kai Wu*, written by Song Yingxing in the Ming Dynasty, records the detailed process of making bamboo paper in southern China, which is almost identical to the paper-making process still used in Tantou today. The local phyllostachys pubescens are harvested, and then soaked, trampled, watered, pressed, removed, dried, and finally made into milk yellow paper with strong toughness and water absorption. In the next section, *Materials and Use of Tools for Making Tantou Traditional New Year Pictures*, the paper-making process of Tantou native paper is recorded in great detail. The paper processing of Tantou Traditional New Year Picture is also very particular, including steaming paper, applying glue, brushing powder and other processes.

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Steam paper: Before printing, first bundle the paper into a bundle, put it into a round wooden barrel, cover the barrel tightly with cloth or plastic paper, put it on an iron pot, and steam it for half an hour with water. The purpose of cooking paper is to facilitate the application of glue. After cooking, it is not easy to wrinkle and spread out smoothly. After cooking, the paper has more tension, and the paintings is not easy to bubble or deform. After steaming, put the paper sheet by sheet on the bamboo strip, and then hang it on the bamboo rack to dry.

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Figure 42 Paper Processing - Steaming Source: Photographed by Chen Hong

Glue application: Apply glue on the surface of the steamed paper. This process is called Tuojiao, or Shijiao. Burn the glue boiled from the beef bones until it melts, add a little alum, pour it into a special wooden trough, insert the front end of the paper into the thin bamboo strip, hold the bamboo strip with your hand, and brush the surface of the paper with glue containing alum. When the dry water is dry, use paint, usually red, to see if the paper is soaked. Usually, every five loads of paper needs 800 jin of glue, and each load contains 3000 pieces of paper. The application of glue is a great test of skill, and it must be even, or it can only be reworked. As for the paper that has not been processed after rework, it can only be discarded. Therefore, the process of applying glue must be meticulous and careful to strive for a success. After such treatment, the tension of the paper is enhanced, flexible and not too brittle, which is convenient for the subsequent coloring operation.



Figure 43 Paper Processing - Glue Application Source: Photographed by Chen Hong

Powder brushing: After cooking and applying glue, the paper also needs to be powdered. The stone powder used in the "powder brushing" process is made by processing and grinding the mineral stones mined from the local caves. The treated paper has a very high acceptance of pigments. After printing with water-based pigments, it presents wet, bright and thick colors that will not fade for a long time.



Figure 44 Paper Processing -Brush the Papers Source: Photographed by Chen Hong

## 4. Printing

The printing of Tantou Traditional New Year Pictures usually starts after the Mid Autumn Festival, when the temperature and moderation are most appropriate. Artists of New Year Pictures said that another important reason was that the Yellow Lead color printed after the Mid Autumn Festival would not turn black. When printing, first clamp the paper on the table, and print several pieces of linework to correct the colors of chromatic printing later. The printing of New Year Pictures requires that the whole set of colors be accurate. If there is a slight error in the color or printing plate, such as the wrong printing plate, overlapping printing plate, or blank printing plate, all previous efforts will be wasted.



Figure 45 Printing New Year Pictures Source: Photographed by Chen Hong

Chromatic printing requires six processes. Print yellow for the first time, and then print green, blue, orange, rose and black successively. One color can be printed only after it is completely dried. After printing the color plate, print the line plate, and then the head or face. Therefore, it takes a long time to print a complete New Year Pictures. Therefore, it is generally necessary to print hundreds, thousands or even tens of thousands of pictures in one color at a time, and then reprint the next color. This will also ensure the unity of the colors of the New Year Pictures. After the color plate is printed, the line plate (ink plate) shall be printed.



Figure 46 Sequence of Overprint Colors of New Year Pictures Source: Photographed by Liu Fangyuan

In the process of printing, it is very important to reproduce the plate on paper. Brush the pigment on the printing plate, cover it with paper, and then engrave it on the paper. The intensity will directly affect the production quality of the New Year Pictures. Brown brush shall be used when reproduce the plate on paper to maintain proper strength. In this way, the paper will not be broken and the outline of the New Year Pictures will not be deformed.





Figure 47 Colored Plates Required for Printing New Year Pictures Source: Photographed by Chen Hong

5. Sketch the Character's Face

After the chromatic printing of color plate and line plate, the best skilled master in the workshop will improve, fill, dye and hand draw the faces of the characters in the New Year Pictures. Tantou Traditional New Year Pictures call this step "Kai Lian". The so-called "Kai Lian" was originally an industry term in the drama industry, that is, drama masks. The color keynote of masks is white, red, black, blue and gold. In the production of Tantou Traditional New Year Pictures, sketching the character's face, which are called "Kai Lian", the main colors of the faces used are only red and white. It is said that in the past, the faces of the characters in the Tantou Traditional New Year Pictures were all painted by hand, but now some have been simplified and only a basic outline is drawn. Only a small number of workshops with superb printing skills still adhere to the "Kai Lian" program. "Kai Lian" includes more than ten manual processes, such as drawing basic contours, drawing eyes, painting rouge, and drawing beards. At present, the workshops that adhere to "Kai Lian" only retain several manual painting procedures, such as lip painting, eye painting, beard painting, rouge painting, and others are changed to line printing.

"Kai Lian" is the most difficult technical task in the printing process of Tantou Traditional New Year Pictures. It is extremely difficult for painters to draw eyes, eyebrows, nose, beard, and powder blusher on a stack of 100 pieces of paper. When checking the quality of "Kai Lian", we usually choose the corner of the eye or some other part, and use an awl to pierce it to the end. If there is no difference in the position of the pierced hole on all painting papers, it is considered excellent. In the past, New Year Pictures workshops usually used this method to evaluate the level of painters.

Skill Name	Skill
Tuo Tou Zi	Fill the blank area of the face with color. Red face is filled with Yellow Lead
	powder, while white face is filled with gouache.
Hua Bai Yan	Outline the eye socket
Hua Chun	Draw your lips.
Hua Zi Xu	It refers to the thick lines used to draw eyebrows and mustaches on the upper
	lip.
Hua Hu Xu	It refers to several thin lines beside the eyebrows and upper mustache. Use a
	three-whisker pen, which can draw several thin lines with one sketch.
Fen Yan Zhu	Paint the transition color of eye face and white eye
Dian Jing	Use a round hard p <mark>en to dr</mark> aw a dotted eye.
Diao Hu Zi	Draw beards, that is, goatee, beard, etc.
Da Yan Zhi	Apply rouge on cheeks, only for white faces.
Fei Yun	Draw pow <mark>der blusher with the brush</mark> scattered.
Fei Yun	Draw shadows under the upper eyelids

 Table 7 Statistics of "Kailian" Skills of Tantou Traditional New Year Pictures

 Source: Summarized by Chen Hong

After the completion of "Kai Lian", the production of New Year Pictures will be completed. The produced Tantou Traditional New Year Pictures are full of vitality, lifelike and have the artistic effect of relief. It is precisely because it contains the process of manual painting that the same variety of New Year Pictures come from different artists, have different ways of expression and styles, and have certain subjective and creative characteristics.¹

Field investigation. Time: August 2019; Venue: Hualong New Year Pictures Workshop, Tantou Town, Longhui County; Interviewee: Hua Long, etc.



Figure 48 "Touching the Eyes" and "Drawing Beards" in the "Kailian" Technique of Tantou Traditional New Year Pictures Source: Photographed by Chen Hong

## 6. Hanging-Out

In Tantou, the work of the New Year Pictures workshop is seasonal rather than year-round, usually starting after the Mid Autumn Festival and ending at the end of November. The paint can only be dried by natural air drying, and cannot be directly exposed to the sun, otherwise the color is likely to fade. Because of the special terrain and climate in Tantou, the first floor is usually wet, so the New Year Pictures are usually hung in the attic on the second floor to dry. The temperature here is high and the ventilation is good.

In the process of printing New Year Pictures, the paper has been fixed by the stick. Therefore, hang the stick with the paper directly on the bamboo pole used for hanging in the attic.





Figure 49 Drying the Tantou Traditional New Year Pictures Source: Photographed by Wang Peizi

# 7. Paper-Cutting

Fix the printed New Year Pictures on the cutting table with a pressure bar, cut the edges with a special machete, and then stack them neatly. Then we can wait for the painters from all over the country to purchase.



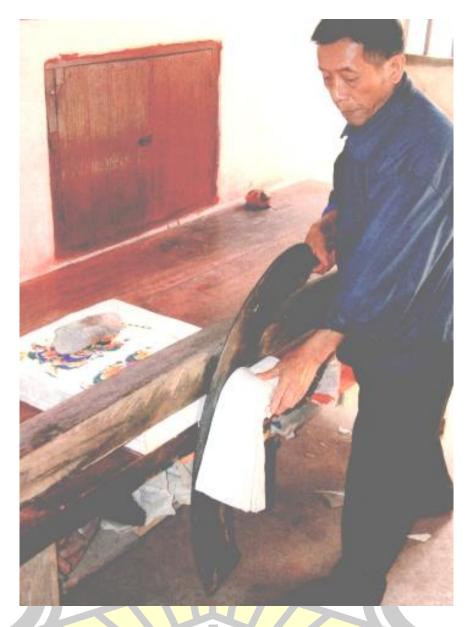


Figure 50 Cut the Papers Source: Photographed by Huang Jianfeng

# Tools and Materials for Making Tantou Traditional New Year Pictures

# 1. Tools for engraving

The carving knife, flat chisel and round chisel are the main tools for engraving New Year Pictures. These double-sided tools must be thin and sharp. There are also some auxiliary tools, such as wooden hammer and plane, whose functions are as follows. Engraving knife: The main tool for engraving the line plate is a long oblique knife, which is made of superior steel. The matching handle is made of round wood. The extremely sharp blade of the carving knife can carve precise lines. During engraving, the right hand holds the knife handle and runs, and the left thumb controls the lower part of the knife with reaction force, so that the direction, strength and speed of the knife are within its control range. The cutting edge of the carving knife has a certain slope, which makes it more flexible and convenient to use. Therefore, it is usually used to make the line version of New Year Pictures, the contour lines on the color version and the final revision.

Flat chisel: also known as flat file, it is an auxiliary carving knife, which is specially used to hollow the root of lines. There are ten different types of flat chisels, ranging from 0.5-5.0. It is mainly used to shovel the bottom and deepen straight lines.

Round chisel: also known as round file and round knife, it is a single edged arc knife. It has a sharp blade and is specially used to repair and deepen the arc lines and hollow the hole plates at the corners. There are also ten different types of chisels, ranging from 0.5-5.0. The cutting edge of the round chisel is semicircular. The engraver should select the most appropriate one among the ten types of round chisels according to the curve radian to ensure the accuracy and smoothness of the curve.

Wooden hammer: also known as stick, it is used to knock the tool and push it forward. Generally, it is made of hard wood. It is too soft and easy to deform. It is too light and has little weight and force, so it is unable to control the tool movement well. Therefore, wood with certain weight and not easy to deform should be selected, such as camellia wood, millet wood, etc. The requirements for making the rod are relatively simple. It must be made of a whole piece of wood, rather than separately making the head and handle and then assembling them. In this way, the tool can be knocked more forcefully, and the hammer is not easy to move in the process.

Plane: Use it to plane the surface of the plate to be smooth.

Big palm brush: It is used to wipe the sawdust and dust on the surface of the plate.



Source: Material World (Network)

In addition, tools such as steel wire cleaning brushes for sorting and repairing are also indispensable when dealing with stereotyped paintings, so I will not repeat them here.



Figure 52 Engraving Artists Liu Guojie and Wang Qiong are Using Flat Chisel Engraving Plates Source: Photographed by Huang Jianfeng

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## 2. Tools for Printing

Long table: usually wooden, about 2 meters long, 0.75 meters wide and 1 meter high. Some workshops will nail a wide wooden board on the side of the printing operation according to the work needs to avoid paint splashing.



Figure 53 Table Source: Photographed by Mao Panyun

Mobile drill bit: iron, with a diameter of about 1.5cm and a length of about 40cm, round at the top and sharp at the bottom. It is used to move the printing plate when the New Year Pictures is printed with chromatic register.

Pigment basin: It is generally a bowl made of ceramics, with different sizes, used to hold and mix pigments. One basin is used to hold one color.

Paint brush: A brush used to prepare and apply paint. The local New Year Pictures artists, also known as "Zongshuazi", are basically made of palm hair. Most workshops will use their own brushes, which is more convenient. When making, we should try to choose firm and tough palm hair. The brush made of such palm hair is not easy to deform and can be used smoothly. A paint brush is usually 30cm wide, 18cm high (10cm, 8cm handle), and the brush part is 2cm thick.

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Figure 54 Paint Brush Source: https://image.baidu.com/search/detail?ct=503316480&z=0&ipn=d&word

Cover brush: The local New Year Pictures artist, also known as "Zongbazi", is also made of brown pieces, which are used for painting on the back of the printing paper. The cover brush is available in two sizes: large, 30cm long, 10cm high, 10cm wide at the bottom, and small, 20cm long, 7cm high, 10cm wide at the bottom. The wood block is wrapped in the middle. It needs to be wrapped with five or six layers of brown chips to produce proper softness. Because the cover brush is in direct contact with the paper, you must pay attention when using it. A light force will lead to difficulty in painting. The printed picture is not saturated, but the force is too heavy, and it is easy to break the paper. The force is uneven, and the depth of the printed color block is also easy to be uneven.





Figure 55 Cover Brush Source: Photographed by Chen Hong

Zongwanzi: The tool made by binding palm slices is used to dip ink for engraving. It is cylindrical, with a radius of 5cm at the bottom and a height of 15cm.





Figure 56 Zongwanzi Source: Photographed by Chen Hong

3. Tools for Hand-Painted

The hand-painted tools of Tantou Traditional New Year Pictures are very distinctive, and some of them are specially customized by New Year Pictures artists according to the needs of modeling effects.

Tuotouzi pen: made of wool. There are two kinds of models: large size, the hair part is 7cm wide, and the pen holder is 18cm long; Small size, the hair part is 4cm wide and the pen holder is 15cm long.

Dianzhu pen: It is a tool made of cutting grass between two bamboo slices, and is used to point out the eyes of the characters in the painting. The diameter of the grass is 0.5cm, and the length of the penholder is 14cm. The grass is round and has strong water absorption. Dip it in ink, and then gently tap it on the drawing paper.



Source: Photographed by Chen Hong

Baiyan pen: made of wool. The hair at the bottom is 0.5 cm wide, and the pen holder is 7 cm long. It is used to depict the white part of the eyes of the characters.



Figure 58 Baiyan Pen Source: Photographed by Chen Hong

Diaohuzi pen: made of wool. The hair at the bottom is 4cm wide and the pen holder is 13cm long. It is used to draw a beard.



Figure 59 Diaohuzi Pen Source: Photographed by Chen Hong

Sanxu pen: made of wool. The hair at the bottom shall be divided into three small bifurcations, and used for drawing fine hair.

Fenxu pen: made of wool. The hair at the bottom is 1cm wide, and the pen holder is 15cm wide. It is used to draw long and thin beard.



Figure 60 Fenxu Pen Source: Photographed by Chen Hong

Rouge pen: made of wool. A row of wool is sandwiched in the bamboo. The bottom wool is about 25cm wide and the pen holder is 15cm long. When painting powder blusher on the face of a figure, first dip one side of the brush with alcohol, and then dip the other side with the desired color (usually rose red) to make the two naturally infiltrate. Then rotate the brush with the side with paint as the center of the circle, and draw a line on the side of the face, which will produce colors of different shades, forming powder blusher with excessive natural shades.



Figure 61 Rouge Pen Source: Photographed by Chen Hong

Eyebrow pencil: made of wool. The hair at the bottom is 1cm wide, and the pen holder is 15cm long. It is used for thrush hair.



Figure 62 Eyebrow Pencil Source: Photographed by Chen Hong

Mouth-painter: made of wool. Similar to an ordinary brush, it is used to draw lips.



Figure 63 Mouth-Painter Source: Photographed by Chen Hong

Facial brush: made of wool. The width of the hair at the bottom varies from 2 cm to 6 cm, and the length of the pen holder is 15 cm. It is used to paint the background color of the face.

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Figure 64 Facial Brush Source: Photographed by Liao Hua

Goubizi pen: It can be made of wool, or it can be replaced by a suitable line marker.



4. Other Tools

Clip: It is made of two pieces of bamboo to clip paper. Each piece of bamboo is 80cm long and 2cm wide.

Geshi: Four bamboo strips with thickness similar to chopsticks, each 70cm long, are used to hang New Year noodles.

Paper cutter: This is a special machete, which is used to cut the printed New Year Pictures to make them uniform in size.

Pressure bar: also known as ruler and jack, it is used to fix paper and facilitate paper cutting. (Feng Jicai.1998. pp23)

#### 5. Plate Material

When printing Tantou Traditional New Year Pictures, the materials used for line version are very particular. Wood with strong texture, fine and smooth, moderate flexibility must be used to facilitate carving and wear resistance, and the carved lines are firm and solid. This kind of line plate is usually made from the local aged pear technique, which can better adapt to the local climate and ensure no cracks and deformation for a long time. However, the number of such aged pear trees is rare now, and they will also be replaced by aged maple trees. The materials used for the color plate are not as particular as those for the line plate. They are generally made of aged maple wood, and camphor wood can also be used to replace them in case of insufficient quantity.

Engraving artists usually buy trees in autumn, cut them down after the Mid Autumn Festival, and ask carpenters to make the wood into 1.5 inch thick raw boards. Trees must be cut after the Mid Autumn Festival. Because there is abundant rain in spring and summer and the climate is humid, it is the time for trees to absorb water. At this time, the wood moisture is too high and there is too much pulp juice. You must wait until the Mid Autumn Festival, when the wood moisture is reduced, to cut down rice. The wood shall not only be selected for making boards, but also be treated in advance before engraving: first, the boards that have been sawn into raw boards shall be placed in a stream for several months, and the flowing stream shall wash away the residual resin and gum in the boards. A few months later, take the plate out of the stream and place it in a ventilated and dry place for natural air drying. This process takes about three years (or more than four years, the longer the better). In three years, the plates have experienced several natural moisture regain and natural drying. When the sheet is relatively stable and does not often deform, it can be used as a engraving. Before use, insect prevention treatment can also be carried out as required, which can be soaked in lime water or boiled in sulfur water, and then allowed to air dry naturally.

After processing, you can ask the carpenter to splice the plates according to the carved pictures. After the carpenters have assembled the boards, they should also be planed and polished. The engraving artist should use a triangular ruler to check whether the plate is flat, and also touch it with hands to feel whether the surface of the plate is smooth.

## 6. Powder Collection

Tantou produces a kind of light green, very delicate and unique natural mineral, which is called "Tianying Stone" locally. Shiyin mud made of Tianying stone is very famous. In the past, the combination of gypsum mud and paper-making can make famous fragrant paper. At present, the famous mineral skin care brand Yunifang is also developed with local gypsum mud as raw materials.





Figure 66 Tianying Stone Source: Photographed by Chen Hong

In the original bamboo forest in Tantou, there are a large number of vertical sandwich granite. A thin layer of mud is sandwiched between the granite rocks, which is called Tianying stone. Tong Qianming, a professor of Hunan Institute of Geology, said that more than 200 million years ago, the geological structure here was marine sedimentary rock, that is, Longtan Formation Permanent Coal geological layer. Between the carbonaceous shale, there was a layer of "clay" with a thickness of only about 10 cm, that is, "montmorillonite mineral clay" - it has extremely fine texture. (Feng Jicai.1998.)

As there is no large-scale mineral source, Tianying stone can only be excavated manually, which leads to a very limited daily mining volume. The appearance of these excavated mud blocks is similar to that of ordinary granite, but they feel very smooth. The process of mining Daying stone is like mining coal. It is excavated from the rock interlayer in the tunnel, dried manually, broken, rinsed and precipitated, and finally made into gypsum mud (also known as "white glue mud" and "stone mud"). In Xiashankou Village and Zhuanwu Village of Tantou Town, gypsum mud is produced. The mining of Tianying Stone is done manually by villagers, so the output is not high.

To mine Tianying Stone, first cut a hole on the mountainside, which is one foot five to one foot eight wide. The height is about one foot eight, nearly two feet. There are stones up, down, left and right. Tianying Stone is in the crevice. The Tianying stone should be dried in time after being dug out. After it is solidified, it should be manually knocked and ground with a wooden stick to finally make a powder. When grinding, it should be sieved several times with a sieve, so that the most delicate powder can be left. When it is needed to use, the powder is dissolved in water. After full mixing, the physical precipitation is repeated to remove mud and impurities. Then, the slurry suspended in water is taken out and finally made into gypsum slurry through natural physical precipitation. Add glue in gypsum mud and brush it on the local paper to make the paper pink.

## 7. Pigment

Local New Year Pictures artists generally believe that it is not difficult to learn to print New Year Pictures. The most difficult thing is to provide pigments. This requires not only years of experience, but also a good sense of color. Without good feelings, learning for many years may not be successful. The Tantou Traditional New Year Pictures pay great attention to the printing quality, which is mainly reflected in the fact that only by using the pigments prepared by experienced and highly skilled ingredients, can the New Year Pictures be guaranteed to have bright colors and reliable quality. The old local artist said that in the past, when the owner of the New Year Pictures workshop settled the wages for the ingredients master, the desk master, the paper-cutting master, and the printer, he paid the ingredients master quite high wages. In terms of color deployment, high level artists have many distinctive experiences. For example, the red color of Gao Lamei Workshop is very difficult to fade, which is difficult for other New Year Pictures workshops to do because they have their own unique preparation experience. The sales area of Tantou Traditional New Year Picture is basically in the south. The boiled and powdered paper, together with the secret pigments, is a major feature of the Tantou Traditional New Year Pictures. New Year Pictures are not easy to fade when they are posted in the warm

and humid outdoor environment during the long plum rain season. This is also a major feature of the Tantou Traditional New Year Pictures.

Among the pigments used in Tantou Traditional New Year Pictures, except tangerine (locally known as Danhuang) and coal black (locally known as Yanzi, a combustion materials), other pigments are magenta pigments, that is, finished pigments. Such as rose red (magenta, peach), ultramarine blue (magenta blue), light yellow (magenta yellow), emerald green (magenta green). In the finished pigment, mix with each other to produce different kinds and shades of color.

In the Qing Dynasty, the pigments needed for the production of Tantou Traditional New Year Pictures were mostly local handmade pigments made of plants. But now, such handmade pigments have gradually been replaced by modern pigments. Most of these pigments use sophora flower bud, inkwood and Sumi as dyes and boil them into yellow, black, red and other color liquids. Later, people boiled the cow hide and tendon into water, and added the clay glue made of alum to mix the color, making the color more smooth and bright. According to the memory and dictation of old artists, there were several methods of manually configuring colors, as follows:

Black (coal black): 70% red coal and 30% combustion material are mixed and placed in a stone pit, and beaten with a big wooden hammer for at least three days. After the wooden hammer is lifted, "smoke" (that is, a puff of smoke is raised) is formed, and it is put in the pool to stir and precipitate, and then the water on it and the upper layer of fine substances are taken, and then put in the pool to stir and precipitate again. After repeated several times, the black water removed impurities and precipitates shall be kept for standby, and the cow glue shall be boiled into water glue in an iron pan, and mixed, stirred and fused with the standby black water.

Yellow: take off the sophora flower bud and dry it in the sun, then stir fry it in an iron pot to become golden yellow. Add water into the iron pan and boil the golden sophora flower bud into yellow water. Then boil it with lime and alum, add proper amount of local stone slurry in Tantou, mix and stir.

Tangerine : Sumi is added with water, boiled in an iron pot, then Artemisia water, lime and alum are added, boiled together, finally Yellow Lead and stone slurry are added, and mixed to make it.

The development of modern chemical industry has created favorable conditions for the printing and processing of New Year Pictures, making the colors of New Year Pictures more colorful and bright. At present, the Tantou Traditional New Year Pictures all use magenta pigments. After the preparation of various magenta pigments, glue, a mixture of lime and alum, stone slurry mud, etc. should be added.

The water used for mixing pigments must be the local stream water. This stream, which passes through the town of Tantou, is the groundwater flowing from the karst cave, with clear water quality. The old artists of New Year Pictures said that it was necessary to use the water of this brook to make fresh and beautiful pigments.

The colors of Tantou Traditional New Year Pictures should also be mixed with artemisia (the glue of a local plant that looks like the leaves of persimmon trees) water, a mixture of lime and alum, and stone slurry mud to create texture during printing.

Color mixing should be flexible according to the situation. The temperature cannot be too high or too low, or the color will change. A good ingredient chef should know this so as to control it. In addition to moderate temperature, pay attention to the proportion of each color when preparing pigments. For example, the ratio of yellow to green is usually one to three. If you need green to print New Year Pictures, use one or two yellow and three or two green; if you need yellow, use one or two green and three or two yellow.

Lime slurry is made by ourselves. Its function is to prevent color infiltration, which means that the color painted on the paper will not spread, so that the color will be bright and bright. If there is no lime slurry, the color is easy to blur.

In pigment preparation, green and tangerine are very difficult to mix. There are three kinds of green: grass green, tender green and old green. Sometimes, in order to look beautiful, you need to add a little egg yolk in the green to blend, which will make the printed effect better, more fresh and more airy.

There are also three kinds of blue, sky blue, old blue and lake blue. Sometimes even add a little purple. The Tantou Traditional New Year Pictures are often slightly different in color allocation according to the different regions they are sold to. For example, according to the production experience of Gao Lamei New Year Pictures workshop, sky blue is mainly sold to Kaili, Guizhou, old blue is mainly sold to Anshun, and lake blue is mainly sold to Xingyi. (Mao Ruiheng.2003.) Because different regions have different preferences for color. Therefore, it is necessary to respect consumers' preferences and adjust products appropriately according to local residents' preferences, which may also be an important reason for the prosperity of Tantou Traditional New Year Pictures.

In the Tantou Traditional New Year Pictures, the use of tangerine is very representative. This color needs to use cinnabar pigment with a little Yellow Lead, plus some cow glue and alum. The deployment of cinnabar pigment attaches great importance to the individual color feeling and experience of the developer, rather than depending on a fixed proportion. For example, the proportion of cow hide glue is very important. If the amount of paint is too much, it can't be stirred, and if the amount is too little, the color is not bright enough. In particular, it is necessary to control the proportion.





Figure 67 Distribute New Year Paint Pigments Source: Photographed by Chen Hong

*Kaogongji* is a special handicraft work in the pre Qin period, and it is also the first classic of handicraft technology. It records that "with good timing, environment, high-quality materials and superb technology, we can create excellent products by combining these four.", The production of Tantou Traditional New Year Pictures fits perfectly with this ancient concept of creation. In the creation project, time, space, materials, process conception, etc. should be fully considered. Proper timing, environment, high-quality materials, and ingenious skills are the four elements of creating excellent objects. *Tian you shi* refers to the change of seasons, climates and seasons. *Di you qi*, which refers to different geographical conditions, environments and natural laws; *Cai you mei* means that each material has its own different materials, some are beautiful and excellent, some are ugly and inferior; *Gong you qiao* refers to people's creativity and craftsmanship. Conforming to the weather,

adapting to the local climate, skillfully using materials, and adapting to the process, the organic combination of the four can produce exquisite creations, and ultimately produce excellent design effects.

Zhuangzi put forward the design idea of "Yi Tian He Tian", that is, combining heaven with nature, which reflects that the design in ancient China followed the design concept and principle of respecting nature and integrating with nature. From the perspective of production procedure, Tantou Traditional New Year Pictures not only focus on following various natural laws, but also summarize many factors for creating objects based on experience, analyze the interrelationship between various factors, and reasonably use their own abilities and experience, "The integration of human and man", "learning from nature", The whole world outlook and aesthetic outlook of "The unity of man and nature" were applied to the thought and practice of creating Tantou Traditional New Year Pictures , thus creating the excellent folk art work of Tantou Traditional New Year Pictures. The concept of creation of Tantou Traditional New Year Picture is a grand idea of creation, a design concept of "integration", and a concept of "all things in the world become one".

## Inheritance of Tantou Traditional New Year Pictures

Inheritance is the most important means to protect the folk cultural tradition and intangible culture, and also the most reliable way to maintain the national characteristics and artistic characteristics of folk culture. As an organic part of folk culture, folk art naturally takes inheritance as the premise of existence, continuation and development. Inheritance includes both vertical, that is, continuous learning based on time clues, and horizontal, that is, wide dissemination based on space. Among them, it is people who are the most important elements of inheritance. The main body of folk art inheritance includes practitioners, researchers and enthusiasts who have lived in a certain folk atmosphere for a long time. They constitute a magnificent team of inheritors, and constantly promote the continuous inheritance of folk art. In terms of nature, although there are differences in identity between direct inheritors and indirect inheritors, they together form a whole inheritance group to jointly display the main content of art inheritance. The direct inheritors are practitioners of folk art, while the indirect inheritors include researchers, collectors, artists, art publishers, fans, etc. (Tao Siyan.) Both the direct inheritors and the indirect inheritors are the main body of folk art inheritance. They are interrelated and play an important role in the inheritance of folk art. They highlight the human factor in the artistic inheritance and development and play a decisive role.

#### 1. The direct Inheritors

In folk art, "direct inheritors" refer to practitioners of folk art. They inherited the historical tradition and the skills and experience of their predecessors, adhered to the national characteristics and industry conventions in their creation, continued the artistic function and genre style, and engaged in artistic creation, exhibition and production without interruption. In particular, train the younger generation by guiding apprentices, demonstrations, professors, etc., so that the categories and skills of folk art can continue to spread and develop. As far as the Tantou Traditional New Year Pictures art is concerned, the direct inheritors of this art include New Year Pictures engraving artists and New Year Pictures printing artists. If this scope is expanded, the manual paper-making artists will also be included.

At present, there are four representative inheritors of Tantou Traditional New Year Pictures art registered in Longhui County Intangible Cultural Heritage Protection Center (hereinafter referred to as Longhui County Intangible Cultural Heritage Center), namely, Gao Lamei and Zhong Shimian from Gaolaimei New Year Pictures workshop, Deng Zijun from Jinyumei New Year Pictures workshop, and Liu Guoli (engraving) from Fushunchang New Year Pictures workshop. There are also many inheritors who also master the relevant skills of Tantou Traditional New Year Pictures. In addition, there are two representative inheritors of handmade papermaking, namely Li Zhijun and Liu Fandi. Inheritors are the most important aspect of inheriting and developing folk art, saving and protecting Intangible Cultural Heritage. Next, I will make a typical introduction to some New Year Pictures workshops and inheritors.

1) Printing of Tantou Traditional New Year Pictures

Gao Lamei New Year Pictures Workshop

Located at No. 21, Sanpo Street (also known as Old Tantou Street), Tantou Town, Longhui County, Gao Lamei Workshop is one of the most famous Tantou Traditional New Year Pictures workshops today. Its New Year Pictures represent the highest level of the Tantou Traditional New Year Pictures printing at this stage. Its works won the gold medal in the first Cultural Relics Imitation and Folk Crafts Competition sponsored by the Chinese Cultural Relics Society in 1994. In June 2006, the Tantou Traditional New Year Pictures were rated as China Intangible Cultural Heritage. In April 2010, at the national annual painting exhibition held in Weifang, Shandong Province, the representative work of Gao Lamei's workshop, the New Year Pictures *"The Mouse Marries*", won the gold medal. In October of the same year, this work won the silver medal of the first China Intangible Cultural Heritage Expo. *People's Daily, Guangming Daily* and *Hunan Daily*, as well as the central, provincial, municipal and county television stations and other major news media, have all made special reports on the Gao Lamei Workshop.



Figure 68 Gaolabei Workshop, No. 21, Old Tantou Street Source: Photographed by Wang Qiong

Gaolabei Workshop was formerly Chengrenfa, which was founded by Zhong Dengdi, the father of Zhong Haixian. Later, it was run by Zhong Haixian and Gaolabei. However, good times do not last long. During the Cultural Revolution, like the fate of many traditional skills in China, the Tantou Traditional New Year Pictures also suffered a devastating blow. The key tool for printing New Year Pictures, the printing plate, was seized as "four old". Zhong Haixian and Gao Lamei had no choice but to watch many of the carefully collected New Year Pictures plates burned down in the fire. The couple were boxing hot all over, and quietly transferred the printing plates collected at home to the home of a relative more than 10 miles away from Tantou Town overnight. They first put them in boxes and sealed them, and then dug pits to bury them. Even undergoing the cruel interrogation, they insisted on not disclosing any information, and saved the New Year Pictures printing plate with perseverance and wisdom. In 1980, Gao Lamei and her husband dug up the printing plates of New Year Pictures that had been buried for many years. Later, they borrowed 400 yuan from relatives and friends and boldly opened the first New Year Pictures workshop in Tantou Town after the reform and opening up. When the ban on the printing of New Year Pictures was lifted and the business could be resumed, Zhong Haixian named his workshop after his lover Gao Lamei, rather than his own name. On the one hand, Zhong Haixian, who was engaged in the production of New Year Pictures, was accused of being a rich farmer because of his high income, which made his name unable to pass the examination and approval; On the other hand, Zhong Haixian was still working in a state-owned enterprise, that is, the powder paper factory in the town. He was afraid that the remnants of the Cultural Revolution would continue to ban and pursue New Year Pictures. He always remembered that he could not do two jobs and was afraid of being described as a "capitalist roader". As a result, the original time-honored New Year Pictures workshop of the Zhong family, Chengrenhua, was changed to "Gao Lamei", which is the name of Zhong Haixian's lover. On the New Year Pictures, the "Mei" in the signature is the abbreviation of "Mei", bearing the imprint of that era. The old man Zhong Haixian is proficient in New Year Pictures. His New Year Pictures sell very well, and everyone gradually accepted the new name of the workshop. The new name of the workshop, Gao Lamei, has been used all along.

In addition to the preserved printing plates, Zhong Haixian and Gao Lamei have added several sets of printing plates and selflessly allowed their counterparts to make them. Driven by them, the New Year Pictures workshops in Tantou suddenly grew to more than 10, like bamboo shoots after a spring rain.

Zhong Haixian has four children, all of whom work outside. No one inherits his New Year Pictures workshop, nor does anyone continue to engage in New Year Pictures production. In the face of the dilemma that the New Year Pictures skills of Gao Chimei Workshop are on the verge of being lost, Longhui County Party Committee and County Government have taken a series of measures. In June 2006, Tantou Traditional New Year Pictures were listed as the first batch of China Intangible Cultural Heritage projects. As inheritors of the China Intangible Cultural Heritage, Zhong Haixian, Gao Lamei and Li Xianlu have received a subsidy of 1000 yuan per month from the government. In 2007, the county mobilized Zhong Shimian, who worked in the Longhui County Water Supply Company, and Zhong Jiantong, who worked in the Longhui County Procuratorate, the sons of Zhong Haixian and Gao Lamei, to go home to learn to make New Year Pictures and allow them to study with pay. At present, the sons of Zhong Haixian and Gao Lamei, Zhong Shimian and Zhong Jiantong, have become the inheritors of Tantou Traditional New Year Pictures.

### Zhong Haixian

Zhong Haixian (1928-2008) learned to make New Year Pictures with his father Zhong Dengdi from the age of ten. Zhong Haixian's father established a workshop called Chengrenfa. Most of Zhong Haixian's ability to run workshops was learned from his father. On the basis of his father, he made a breakthrough in drawing people's eyes to make them more stereoscopic. In addition, he also innovated the theme of New Year Pictures of Nanhai Guanyin. In 1987, Shaoyang City established the Tantou Traditional New Year Pictures Research Society, and Zhong Haixian was appointed as the president.



Figure 69 New Year Pictures Artist Zhong Haixian Source: Photographed by Zhong Jiantong

In June 2007, Zhong Haixian was jointly awarded the title of "Outstanding Inheritor of Chinese Folk Culture" by China Federation of Literary and Art Circles and China Association of Folk Artists. In January 2007, he was awarded the title of "Outstanding Inheritor of Hunan Folk Culture" by Hunan Folk Artists Association. In June 2007, he was awarded the title of "Representative Inheritor of Tantou Woodcut New Year Pictures, a China Intangible Cultural Heritage Project" by the Ministry of Culture. In June 2007, the People's Government of Longhui County awarded Zhong Haixian the title of "Outstanding Inheritor of Longhui County's Intangible Cultural Heritage".

In September 2008, Zhong Haixian was hospitalized due to illness. In October 2008, the rescue was invalid and he died. A month before his death, he was still engaged in printing New Year Pictures.

# Gao Lamei

Gao Lamei (1933-2015), a Han nationality, was born in Tantou Town, Longhui County, Hunan Province. She is the owner of the workshop of GaoLamei New Year Pictures and the inheritor of the China Intangible Cultural Heritage. Gao Lamei learned pattern Chiseling from her mother when she was young. At the age of 13, she became the child bride of her husband Zhong Haixian and worked with him in the production of New Year Pictures. Over the past 60 years, Gao Lamei has devoted himself to cultivating and developing Traditional New Year Pictures. In October 2009, in view of Gao Lamei's outstanding contributions to the Tantou woodcut New Year Pictures, she was rated as one of the top ten people in Longhui who were touched by the 60th anniversary of the founding of New China. In 2012, she was certified as the representative inheritor of the fourth batch of China Intangible Cultural Heritage Tantou Traditional New Year Pictures.



Figure 70 New Year Pictures Artist Gao Lamei(Right) and Zhong Haixian Source: Photographed by Zhong Jiantong

Zhong Shimian, the son of Zhong Haixian and Gao Lamei, works in Longhui County Water Supply Company. In 2007, under the mobilization and arrangement of the county, he went home to learn from teachers. In 2008, his father Zhong Haixian died. In order to inherit the Tantou Traditional New Year Pictures, Zhong Shimian retired early and went home to help his mother make New Year Pictures. At present, Zhong Shimian is the representative inheritor of Tantou Traditional New Year Pictures.



Figure 71 New Year Pictures Artist Zhong Shimian(Middle) Source: Photographed by Zhong Jiantong

# Zhong Jiantong

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Zhong Jiantong, also the son of Zhong Haixian and Gao Lamei, works in Longhui County Procuratorate. When he was young, he followed his parents to learn how to make New Year Pictures and participated in some relatively simple links, but he did not systematically and completely learn the skills of New Year Pictures. In 2007, under the mobilization and arrangement of the county, he went home to learn martial arts for two years, and then returned to work. Now, almost every week, he will come back at weekends to help with the New Year Pictures workshop and the production of New Year Pictures. At present, Zhong Jiantong is the inheritor of 9 Tantou Traditional New Year Pictures. โอนู สุกโต



Figure 72 New Year Pictures Artist Zhong Jiantong(Left) Source: Photographed by Zhong Hangshe



China Intangible Cultural Heritage, Obtained by Zhong Jiantong

Source: Photographed by Liu Bing

#### Jinyumei New Year Pictures Workshop

Jinyumei New Year Pictures workshop is located in Sanpo Street, Tantou Town, Longhui County (also known as Tantou Old Street). The workshop owner, Li Guowei (1869-1941), whose courtesy name is Chun Jing, was from Shetianqiao Town, Shaodong County, Hunan Province. In 1917, Li Guowei took his family to Tantou Town, where he worked as an apprentice while doing paper business. With a little savings, he started the Dongnanmei Workshop. His son Li Chubei (1909-1990) became his father's apprentice at the age of 13. In 1924, Li Chubei independently opened a workshop for Jinyumei New Year Pictures at No. 115, Sanpo Street, Tantou Town (now No. 124, Guosheng Road). In its heyday, Jinyumei Workshop could produce more than 800000 New Year Pictures. His workshop has more than 60 printing plates, but at present, the workshop can only produce intermittently. Li Xianlu, the son of Li Chubei, inherited his father's business and continued to run the workshop. After Li Xianlu died, his apprentice Deng Zijun inherited him. Deng Zijun is currently the representative inheritor of the Tantou Traditional New Year Pictures.

## Li Xianlu

Li Xianlu (1934-2010), the son of Li Chubei, studied art with his father from the age of 14. He not only produced New Year Pictures, but also produced colorful paper. In its heyday, he had more than 20 employees working all year round, and was able to produce more than 800000 New Year Pictures every year. After the public-private partnership, Li Xianlu worked as a worker in the dyeing paper factory and the handling team in Tantou Town. After retirement, he produced New Year Pictures at home. He was one of the most experienced and skilled New Year Pictures artists at that time. In June 2006, the Tantou Traditional New Year Pictures were listed as the first batch of China Intangible Cultural Heritage projects, and Li Xianlu was also rated as the inheritor of China Intangible Cultural Heritage of the Tantou Traditional New Year Pictures at pictures, he was asked to guide an apprentice. He was seriously ill and chose Deng Zijun, who took care of him with his niece-granddaughter, as his apprentice.

Deng Zijun

In October 2005, Deng Zijun learned New Year Pictures skills from Li Xianlu. Later, he was identified as the representative inheritor of Tantou Traditional New Year Pictures. Based on his knowledge, he greatly shortened the typesetting time and reduced two processes in the process of Kailian(facial modeling). In Shaoyang Intangible Cultural Heritage Festival and Intangible Cultural Heritage Exhibition, he took his New Year Pictures to the exhibition and won awards. In December 2008, he participated in the first national woodcut annual painting exhibition, which was praised by experts and artists in the same industry.

#### Zhongliangmei New Year Pictures Workshop

Zhongliangmei New Year Pictures Workshop, originated in the Qing Dynasty, was founded by Li Guoai (his courtes y name is Zhong Liang). Later, Li Chukui inherited the career of his predecessors' New Year Pictures and continued to develop them. At that time, Li Chukui was also the chairman of the Tantou Paper Industry Trade Union, and the Zhongliangmei New Year Pictures Workshop became the largest New Year Pictures Workshop in Tantou at that time, with thousands of square meters of land and more than 50 long-term employees. It is understood that many founders of the New Year Pictures workshop were apprentices of the workshop. They independently set up workshops and developed after studying here, such as Rongsongxiang New Year Pictures workshop. After liberation, New Year Pictures workshops were transformed into town run enterprises by socialism, such as Tantou Bamboo Hat Factory, Tantou Powder Paper Factory, etc. Later, because of the rise of the "breaking the four old" movement, folk life was distorted into feudal superstitious products, and all kinds of New Year Pictures workshops were forced to restrict production, which forced the production of New Year Pictures to be interrupted. In the 1980s, Li Biao, the descendant of the Zhongliangmei workshop, served as the director of the town run enterprise Tantou Powder Paper Factory. He led the recovery of the production of New Year Pictures, but later the sales situation was not good and could only be interrupted.

In 2015, under the leadership of Li Biao, Zhongliangmei New Year Pictures Workshop was established in Longhui County,. His sons Li Zhifu and Lu Xianzhong followed him. They resumed the printing of Tantou Traditional New Year Pictures and continued to carry forward the traditional crafts of their ancestors. In addition to collecting the original New Year Pictures plates, Zhongliangmei New Year Pictures Workshop also collected more than 300 pieces of New Year Pictures and floral paper plates from other workshops. From October 2015 to April 2016, Zhongliangmei New Year Pictures Workshop brought more than 300 collections of New Year Pictures to Wu Yong art space in Beijing to participate in the "*Calling for Art from Ancient Times: Tantou Traditional New Year Pictures Exhibition*". During the Beijing Art Festival, it received a great response. In January 2016, the collections and New Year Pictures products of Zhongliangmei New Year Pictures Workshop were exhibited in Changsha Tianhe Art Museum. Zuo Hanzhong, a folk art research expert, personally wrote a plaque for the workshop, that is "*Zhongliangmei New Year Pictures Workshop*".

# Li Biao

Li Biao: the fourth generation inheritor of the Zhongliangmei New Year Pictures Workshop. He once served as the director of Tantou Xiangfen Paper Factory, a town run enterprise. In the 1980s, under the encouragement of Liu Yuxiang from the Statistics Bureau of Hunan Province, who was assigned to work in Tantou Town, and under the guidance of the leaders of Tantou Town, Li Biao led the Xiangfen Paper Factory to resume the production of New Year Pictures and sell them to Changsha, Beijing and other places, which was welcomed and loved by many people, mainly teachers and students from the Academy of Fine Arts. Later, poor sales led to the production of New Year Pictures being forced to stop. Over the years, Li Biao has been dedicated to carrying forward the traditional craftsmanship of his ancestors. In 2015, he established a workshop in Longhui County and led his son Li Zhifu and sonin-law Lu Xianzhong to resume the printing of the Tantou Traditional New Year Pictures.



Figure 74 Li Biao Source: Photographed by Liu Bing

### Li Zhifu

Li Zhifu: The fifth generation inheritor of the Zhongliangmei New Year Pictures Workshop, is the son of Li Biao, and learns to make New Year Pictures with Li Biao. Li Zhifu works in the administration of Liuduzhai District in Longhui County. After work, he and his father printed New Year Pictures together.

### Lu Xianzhong

Lu Xianzhong: He is also the fifth generation successor of the Zhongliangmei New Year Pictures Workshop and the son-in-law of Li Biao. He also follows Li Biao to learn how to make New Year Pictures. Lu Xianzhong is a folk photographer and chairman of Longhui Photographers Association. For many years, he has focused on the collection of folk artworks, and has opened a collection exhibition hall of "Rural Impression". The collection of the exhibition hall includes tools related to the production of Tantou native paper, tools related to the production of Tantou Traditional New Year Pictures, painting works, Huayao cross stitch works, and tools related to folk production and life.



Figure 75 Li Zhifu Source: Photographed by Liu Bing

2) Tantou Traditional New Year Prints

Fushunchang New Year Pictures Workshop

Fushunchang Workshop is located at No. 1, Guosheng Road, Tantou Town, Longhui County, and its owner is Liu Guoli. This workshop is mainly engaged in New Year Pictures engraving. Since 2014, it has joined the business of printing New Year Pictures.

In 2012, with the support of Longhui County Government, Liu Guoli, the inheritor of Tantou woodcut New Year Pictures, set up the "Fushunchang" workshop, and the county government specifically gave financial support and technical guidance. The whole workshop has two floors and covers an area of about 200 square meters. The first floor is the exhibition hall of pictures and real objects, which introduces the inheritance and development of Tantou woodcut New Year Pictures in detail, and displays different kinds of Tantou Traditional New Year Pictures, as well as innovative Tantou Traditional New Year Pictures, Tantou paper charms, colored papers, floral papers, pattern Chiseling, fragrant papers and other paper products. The second floor is a place for engraving, printing and apprenticeship of New Year Pictures. There are also several printing platforms for New Year Pictures lovers to experience.

After the establishment of the workshop, it has become the traditional culture and education base of Longhui County and the training institute of Tantou woodcut New Year Pictures. Liu Guoli, the owner of the workshop, said that on average, there are more than ten exhibition reception tasks every month. He himself also drew courses of engraving New Year Pictures for students in Tantou Middle School about 3-4 times a year. This course spreads the Tantou Traditional New Year Pictures art, and is deeply loved and respected by art students.



Source: Liu Bing

### Liu Guoli

Liu Guoli, the son of Liu Baonan, a famous engraving master in Tantou, learned New Year Pictures engraving from his father when he was young, mastered superb skills and became a famous New Year Pictures engraving artist in Tantou. He has

carved many sets of New Year Pictures plates and restored old New Year Pictures plates for many workshops and collectors. Today, Liu Guoli is the representative inheritor of the Tantou Traditional New Year Pictures. He has successively opened jewelry stores and glasses stores, and has been engaged in handicraft carving in Guangdong for many years. In 2012, he returned to Tantou, opened a Fushunchang workshop, and worked as a postman in the post office of Tantou Town. Since 2014, he has followed Deng Zijun to learn how to print New Year Pictures, which is still in the learning stage.

### 3)Other Artists

Because of its long history and no written records, we can only get to know some Tantou engraving artists by visiting the elderly and old artists. The introduction is as follows:

Gao Fuchang: (1913-1991) was born in Tantou Town, Longhui County, and his ancestral home is Gaoyatang Village, Xinshao County, Hunan Province. His grandfather Gao Ruizhang came to Tantou Town to do business and settled in Tantou. His father, Gao Huaiqing, was a folk genealogist. Gao Fuchang grew up in a poor family. His father died at the age of 8 and his mother died at the age of 13. He is the most famous engraving artist in Tantou in the past hundred years. He has mastered a set of techniques that are very famous in the local area, namely "steep knife vertical line". He has carved a complete set of the Tantou Traditional New Year Pictures. He has taught many disciples, all of whom are famous in Tantou.

Liu Baonan: (1925-1998) He was born in Tantou Town, Longhui County. He was a disciple of Gao Fuchang. He studied engraving when he was young. He was one of the famous engraving masters in Tantou. Liu Baonan was paralyzed in bed in his later years, but he still insisted on teaching his apprentices and making printing plates. He has successively recruited three apprentices, all of whom are his children. His eldest son, Liu Guohe, was born in 1954 and had junior high school culture. He once engaged in engraving with his father. In 1981, he was recruited to be a worker in a glass factory. Since then, he has stopped being stereotyped. His eldest daughter, Liu Yuqiao, was born in 1962 and had junior high school culture. He began to learn

engraving in 1977. He is skilled and has carved *Tuo Quan, Tuo Er, Tuo Si* and online works such as *The Mouse Marries* and *Harmony and Auspiciousness*, Liu Guoli, the youngest son, was born in 1974 and began to apprentice at the age of 15. He is also skilled in engraving.

Wang Huansheng: (1927-1992) also known as Wang Fei, born in Jiugongqiao, Shaoyang County, is Gao Fuchang's disciple. To make a living, he came to Tantou to do odd jobs when he was in his teens, and then followed Gao Fuchang to learn engraving. He has superb skills. In the early 1980s, he once carved a new set of New Year Pictures for Longhui County Cultural Center. Later, his son Wang Rongchang (1964 -) became his apprentice.

Yao Yuzhai: (1923-2000) A Tantou person in Longhui County, who learned engraving from Gao Fuchang since childhood, has high skills. He has seven children, four men and three women, but none of them inherited his father's career.

Wang Lihe: (1953 -) Born in Tantou Town, Longhui County, Gao Fuchang's adopted son and disciple. He is highly skilled and was once employed by Hunan Fine Arts Publishing House to carve illustrations in books.

## 2. Indirect Inheritors

Indirect inheritors of folk art refer to those who do not have professionals engaged in or specialized in learning folk art, but they are closely related to the inheritance and protection of folk art. They care, love, participate in, learn, research and promote folk art, thus strengthening the existence of folk art and promoting the inheritance of folk art. (Tao Siyan.2022.)

For a long time, the definition of "Inheritors" in the work of Intangible Cultural Heritage was limited to those cultural experts who had mastered the specialized knowledge and special skills of traditional culture in a certain aspect, while ignoring other members who played a role together in ensuring the existence and continuity of the tradition. In 2013, the 4th International Conference on Intangible Cultural Heritage, co hosted by the Ministry of Culture, the People's Government of Sichuan Province, the China National Commission of UNESCO and the UNESCO (United Nations Educational, Scientific and Cultural Organization), identified "*We Are All*  *Cultural Inheritors*" as the theme and slogan of the conference, which reflects a major change in the concept of cultural protection and related strategies. The proposal of this slogan can be said to be the result of the academic community's efforts to improve relevant views, expand the impact of work, summarize the experience and lessons learned from the implementation of protection work, and absorb correct ideas. It can directly stimulate every member's sense of responsibility and pride, thus laying a broader and deeper foundation for the healthy inheritance of traditional culture.

Here, the author will classify and elaborate the Tantou Traditional New Year Pictures from the different aspects of researchers, collectors, workers, publishers and enthusiasts. This includes not only relevant personnel, but also many institutional organizations. Their huge camp, together with the direct inheritors of Tantou Traditional New Year Pictures, constitutes an important aspect of the main body of Tantou Traditional New Year Pictures' artistic inheritance. They set out from their respective points of concern, creating conditions for the inheritance of Tantou Traditional New Year Pictures. Although they rarely directly involved in the production process and inheritance activities of Tantou Traditional New Year Pictures, they formed a good main background for inheritance and became an indirect but powerful inheritance factor.

# 1) Researcher of Tantou Traditional New Year Pictures Art

The researchers of the Tantou Traditional New Year Pictures, taking the Tantou Traditional New Year Pictures as the research object, conducted theoretical and practical research on the Tantou Traditional New Year Pictures through field investigation, interview, work collection, literature review, on-site experience, activity records, market observation, statistical analysis and other processes. These research achievements have promoted the creation practice of Tantou Traditional New Year Pictures, helped people deeply understand the historical development and basic laws of folk art, and guided the inheritance, development, protection and application of folk art. The involvement of researchers in the theoretical level has made them become important indirect inheritors in fact.

The art theory research related to the Tantou Traditional New Year Picture is a general summary of the internal and external laws of the Tantou Traditional New Year Pictures. It studies the occurrence, form, type, function, aesthetics, creativity, production, dissemination, inheritance, application, concept, system, change, integration, language, inheritors, art market and other related issues of various disciplines and practices of Tantou Traditional New Year Pictures. Both the basic theory and the application theory show a deep understanding and accurate grasp of the Tantou Traditional New Year Pictures art, which is conducive to the inheritance and development of the Tantou Traditional New Year Pictures art.

Tantou Traditional New Year Pictures Research Association (Institute)

In 1985, in order to rescue, protect, research and develop the Tantou Traditional New Year Pictures, the only traditional handmade woodblock watermark New Year Pictures in Hunan Province, Shaoyang City planned to establish the Tantou Traditional New Year Pictures research association, which was organized by Fu Zhenxin, then the chairman of Shaoyang Artists Association. On December 30, 1986, the project preparation forum for the Tantou Traditional New Year Pictures Research Conference was officially held, and the leaders and experts in the art circle of Hunan Province talked freely about the inheritance and development of Tantou Traditional New Year Pictures. In March 1987, under the leadership of Shaoyang Federation of Literary and Artistic Circles, the Tantou Traditional New Year Pictures Research Association was officially established and received financial support from the government. Wang Shucun and other famous New Year Pictures research experts served as consultants and Fu Zhenxin served as president, with 32 members in total. Mr. Huang Yongyu, vice chairman of the China Art Association and famous painter, 2/24 2020 2103 inscribed the name of the association.

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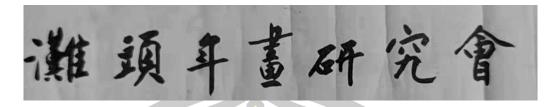


Figure 77 Huang Yongyu Inscribed the Name of the Tantou Traditional New Year Pictures Research Association Source: Photographed by Luo Jiao

The establishment of the Tantou Traditional New Year Pictures Research Association has brought great inspiration and encouragement to the creators and researchers of Tantou Traditional New Year Pictures, and the upsurge of research and creation has taken shape rapidly.

With the assistance of Longhui County Cultural Center, the Tantou Traditional New Year Pictures Research Association has conducted in-depth investigation, development, sorting, research and protection of Tantou Traditional New Year Pictures, and has made certain achievements. Digging and sorting out a number of excellent traditional works; Launch and organize a group of old folk artists to help and encourage them to resume production, so that the traditional craft can reproduce its charm; Restored and printed the lost "Tuoquan" New Year Pictures - Qin Shubao Yu ChiGong and Gives Beads in Garden; Painters and scholars were organized to study and promote the Tantou Traditional New Year Pictures, which contributed to the publication of a series of academic papers. In addition, on the development path of traditional woodcut New Year Pictures, it is necessary to find new ways, not only to explore, but also to develop. That is to find a unique way to communicate traditional culture and modern art language. At that time, many members of the Tantou Traditional New Year Pictures Research Association, such as Fu Zhenxin, Chen Baishui, Li Yueqiu and Fang Wei, took Tantou Traditional New Year Pictures as their learning objects and created a number of prints and painting works with the artistic characteristics of Tantou Traditional New Year Pictures.

In April 1987, the Tantou Traditional New Year Pictures Research Association accepted the invitation and brought a batch of Tantou Traditional New Year Pictures to Weifang, Shandong Province, to participate in the national folk woodcut New Year Pictures exhibition held here. Here, Tantou Traditional New Year Pictures are favored by many Chinese and foreign experts and scholars.



Figure 78 Members of the Tantou Traditional New Year Pictures Research Association Exchange Creative Achievements Source: Photographed by Liu Pei

In November 1989, Yichun, Jiangxi Province held the first national printmaking group seminar, and Fu Zhenxin, president of the Tantou Traditional New Year Pictures Research Association, was invited to attend. At the meeting, more than 20 new works of Tantou woodblock prints were highly appreciated by experts and peers attending the meeting. Wang Zhuguang's *Nap*, Li Yueqiu's *Cheerfulness in the New House*, Fu Zhenxin's *Engagement with An Umbrella, Hua Yao's Marriage Customs*, and *Drama Matchmaker* were selected by *Printmaking World* and recommended for exhibition in Japan. Mr. Li Pingping, chief editor of *Printmaking World*, renamed the "Tantou Traditional New Year Pictures Research Association (preparatory)" as "Hunan Tantou Woodcut Painting Association" and inscribed the name of the association. In January 1990, the Tantou Folk Woodcut New Year Art Exhibition was held in the exhibition hall of the Fine Arts Department of Hunan Normal University. The exhibition, co sponsored by Hunan Artists Association, the Fine Arts Department of Hunan Normal University, and the Tantou Traditional New Year Pictures Research Association, showcased more than 30 folk Tantou Traditional New Year Pictures, more than 20 non local New Year Pictures, and more than 40 art works of members of the Tantou Traditional New Year Pictures Research Association, which caused a significant response in the art circle of Hunan Province. Among them, Fan Jiaxin, Liu Niandou and Fu Zhenxin were also invited to give academic lectures on Tantou Traditional New Year Pictures for teachers and students of the Fine Arts Department of Hunan Normal University, which was warmly welcomed by teachers and students.



Figure 79 Invitation Designed and Produced by Fu Zhenxin for "Tantou Traditional New Year Pictures Art Exhibition" Source: Photographed by Liu Pei

As a mass academic group, the Tantou Traditional New Year Pictures Research Association has played a significant role in the excavation, protection and promotion of Tantou Traditional New Year Pictures. However, for various reasons, the relevant work and activities of the Tantou Traditional New Year Pictures Research Association were stagnant. In 2014, Shaoyang Daxitang Painting and Calligraphy Museum and Daxitang Cultural Investment Co., Ltd. took the lead in applying for the establishment of the Tantou Traditional New Year Pictures Research Institute (under preparation). Daxitang Painting and Calligraphy Museum organized a team of experts to visit the New Year Pictures bases of other China Intangible Cultural Heritage, such as Yangliuqing in Tianjin, Weifang in Shandong, Taohuawu in Zhejiang, and deeply investigated the development status of Tantou Traditional New Year Pictures. It is committed to organizing a team of experts to further explore and reorganize the Tantou Traditional New Year Pictures, improve its aesthetic value and market value, and carry forward this high-quality cultural heritage. This research institute is a nonprofit private institution. Feng Jicai, Vice Chairman of China Federation of Literary and Art Circles and Chairman of China Folk Artists Association, is planned to be employed as a consultant; Xiong Yiding, the curator of Daxitang Painting and Calligraphy Museum, is the director; Fu Zhenxin, member of China Artists Association, former chairman of Shaoyang Artists Association, and printmaker; Chen Baishui, member of China Artists Association, former vice chairman of Shaoyang Artists Association, and printmaker; Li Yueqiu, member of China Artists Association, chairman of Shaoyang Artists Association, and printmaker, served as the deputy director; Li Wei, director, professor and printmaker of Southwestern Hunan Fine Arts Research Institute of Shaoyang University, Nie Shizhong, vice-chairman of Shaoyang Literary Critics Association and associate professor of fine arts of Shaoyang University, and Fang Wei, member of Hunan Artists Association, secretary-general of Shaoyang Artists Association, and printmaker, served as researchers.

Hunan Tantou Traditional New Year Pictures Census Project of China Folk Cultural Heritage Rescue Project (Tantou Traditional New Year Pictures Census Team)

In order to comprehensively rescue and protect outstanding folk cultural heritage, inherit and carry forward Chinese civilization, and better understand and master cultural conditions, China Folk Artists Association and the Ministry of Culture organized and implemented the rescue project of Chinese folk cultural heritage. This project is a sub project of the rescue and protection project of Chinese national and folk cultural heritage, and is listed as a key project of national philosophy and social science. This is the first time in history that China has carried out national rescue, census, collation and publication of folk culture. It is also a cultural action by cultural workers and enthusiasts to find cultural roots, awaken people's cultural awareness, and popularize excellent cultural heritage. This is of great significance for understanding cultural conditions and people's conditions, promoting cultural creation, strengthening national cultural strength, and building national cultural sovereignty. Hunan Tantou Traditional New Year Pictures were listed as one of the general survey items of this project.

The Chinese Folk Artists Association mainly organizes experts, scholars and cultural workers through the mass associations of provinces, cities and counties to conduct large-scale, all-round and carpet type field surveys. This census did not regard New Year Pictures as simple local arts as before, but as intangible and living cultural heritage. In order to rescue, sort out and protect the art of woodcut New Year Pictures, the Chinese Folk Artists Association first organized a group of experts to formulate unified standards and standardize engineering procedures and requirements for the census on the basis of a series of sampling surveys and full demonstration in some areas, and then issued the Census Manual and the Inheritor Identification *Manual* to guide the nationwide census. It is determined that the census will be divided into ten items, namely, village culture, representative painting works, posting customs, classification of themes and genres, process flow, tools and materials, inheritance pedigree of artists, history and business mode of New Year Pictures shops, areas covered by New Year Pictures, and related folklore. This is a comprehensive survey of anthropology, folklore, history, art, fine arts and other disciplines from multiple perspectives. In terms of survey means, besides traditional words and photography, audio and video recordings have also been added, which can more vividly and stereoscopically record important scenes such as the production process of New Year Pictures, popular life and posting methods, and the dynamic records of these contents are engraved on the CD and attached at the end of each volume. The

investigation means of emerging disciplines such as oral history and visual anthropology also played an important role in this census. As for the Tantou Traditional New Year Pictures, this census is an important cultural practice, and also has trained a team for the local people. They know their own local culture very well, are full of emotion and have a strong sense of responsibility, and are committed to the exploration, research and protection of the Tantou Traditional New Year Pictures.

Since 2003, a group of folk artists represented by Luo Haibo and Zhang Han have carried out a massive and unprecedented census and rescue project of New Year Pictures in Tantou. The census focused on workshops and inheritance, took the sales scope of the old New Year Pictures as a clue, and took the current collection institutions and individuals as a breakthrough point to launch a cast-net style survey. They collected cultural relics, conducted surveys, and recorded the actual situation. From door-to-door investigation to careful sorting, selection and compilation, the New Year Pictures archives were successfully compiled. The foundation of Tantou woodcut New Year Pictures has been clarified and the Tantou woodcut New Year Pictures archives have been established through in-depth survey, comprehensive sorting, careful compilation and organization of publishing, which makes Tantou woodcut New Year Pictures, a non-material cultural heritage that is deeply hidden in the folk and can only be passed down orally, become a tangible cultural wealth. A work of great value and contribution has been completed and widely praised.

Chinese Woodcut New Year Pictures Research Base of Feng Jicai Literature and Art Research Institute of Tianjin University

Feng Jicai Literature and Art Research Institute of Tianjin University was established in February 2001, and Mr. Feng Jicai, a famous writer, painter and cultural scholar, served as the dean. It has two national folk art research bases, namely, China Folk Art Heritage Protection and Research Center and China Woodcut New Year Pictures Research Base. Founded in September 2007, it is dedicated to the rescue, collation, excavation and promotion of the national folk art heritage, undertakes relevant national cultural projects, trains relevant research talents, and provides strong academic guarantee and academic support for the recognition, protection, research and dissemination of folk culture and even Intangible Cultural Heritage. Among them, the Chinese Woodcut New Year Pictures Research Base is the first national woodcut New Year Pictures research institution approved by the Chinese Folk Artists Association. This organization closely cooperates with the rescue of China's folk cultural heritage. With the purpose of saving, protecting, sorting out and developing woodcut New Year Pictures, it has established a database of Chinese woodcut New Year Pictures, and edited and published academic research results. The Chinese Folk Art Heritage Protection and Research Center and the Chinese Woodcut New Year Pictures Research Base, the two research institutions, have gathered a large number of backbone academic forces, and have achieved a series of fruitful scientific research results so far. After years of teaching practice, the college has become an important position in the study of Chinese folk culture. It is understood that the Research Base of Chinese Woodcut New Year Pictures won the special fund of the third phase of "985" of Tianjin University in 2011. This will be used to build a woodcut New Year Pictures database, a Chinese New Year Pictures collection, a Chinese New Year Pictures museum, a New Year picture research room, and to hold a "Chinese woodcut New Year Pictures art and New Year Pictures theory seminar".

## Zuo Hanzhong

Zuo Hanzhong, a native of Hunan Shuangfeng, is an expert in folk art research. He is now the deputy editor of Hunan Fine Arts Publishing House, a staff member of Hunan Provincial Museum of Culture and History, the deputy director of the Folk Arts and Crafts Professional Committee of the Chinese Arts and Crafts Association, a visiting professor of the Graduate School of the Chinese Academy of Arts, the vicechairman of Hunan Folk Artists Association, and the director of the Folk Arts and Arts Committee of the Hunan Artists Association.

Since the 1970s, Zuo Hanzhong began to engage in art creation activities. His works were selected in the sixth and seventh national art exhibitions, such as the New Year Pictures "*Sun, Moon, Dragon and Phoenix*". In 1986, he entered the Folk Art Department of the Central Academy of Fine Arts for further study and completed his studies in 1987. In 1989, he served as the first course of the department - folk art modeling for teaching. In 1992, he published the monograph "*Chinese Folk Art* 

*Modeling*", which won the first prize of the Chinese Folk Arts and Arts Shanhua Award · Academic Works in 2001. In 1992, he began to be the chief editor of Hunan Folk Art Collection, the national eighth five-year book project. After its publication, it won the third Hunan Provincial Book Award and the nomination award of the second National Book Award. Zuo Hanzhong has successively planned and edited *China's Auspicious Image Grand View, Chinese Folk Blue and White Porcelain Painting, Chinese Folk Art Series, Foreign Folk Art Series, Hunan Folk Art Collection, Chinese Modern Art Collection · Shanhua Painting, Local Art Master Series, Hunan Totem and Symbols,* etc. The series of books edited by him have had a wide influence in the folk art circle at home and abroad. He has also won the honorary titles of the first top ten young and middle-aged book editor in Hunan Province, the middle-aged and young writer of virtue and artistry in Hunan Province in 2001-2002, and the fifth national hundred outstanding publishers.

For a long time, Zuo Hanzhong has made a comprehensive, detailed and in-depth study of Chinese traditional folk art. In his related works, he conducted in-depth research and analysis on Tantou woodcut New Year Pictures. In 1985, Zuo Hanzhong came to Longhui Tantou for the first time to inspect the Traditional New Year Pictures of Tantou, He once said in his article: "After I arrived at Hunan Fine Arts Publishing House, I was assigned to the editing room of New Year Pictures, and I especially wanted to do a good job in New Year Pictures. The trip back to Tantou was a turning point in my life and a process from my hobby to professional research." "It was at that time that the Tantou Traditional New Year Pictures had declined to the bottom. Fortunately, I met Gao Fuchang, Yao Yuzhai, Liu Baonan and Li Yousheng, four old artists in their twilight years. Later researchers would never find them again. There are many historical records about the Tantou Traditional New Year Pictures, which I got from their four populations."

## Luo Haibo

Luo Haibo is a member of the Chinese Cultural Relics Society and Hunan Folk Artists Association. He used to be the deputy director of the Culture (Press and Publication, Copyright) Bureau of Longhui County, and the deputy county head of the People's Government of Longhui County. Now he is the deputy director of the People's Congress of Longhui County. Over the years, he has been committed to the excavation and collation of folk art in Longhui County. He also made great achievements in the research of Tantou woodcut New Year Pictures, and he also co wrote *Huxiang Woodcut Prints* with Zuo Hanzhong.

In addition to him, there are also Chen Baiyi, Hu Binbin, Chen Baishui, Li Yueqiu, Liu Tiearm, Zhang Han, Liao Yaohua, Zhou Bi and other scholars. They are also an earlier group of scholars who pay attention to the Tantou Traditional New Year Pictures, and also have carried out excavation, collection, sorting and research on the Tantou Traditional New Year Pictures. Chen Baiyi, Wang Hanshan, Fu Zhenxin, Chen Baishui, Li Yueqiu, Liu Tiearm and Zhou Biping, in addition to studying the Tantou Traditional New Year Pictures, have also applied the artistic style of Tantou Traditional New Year Pictures to their own painting creation. In Chapter 7, "Inheritance, Influence and Significance of Tantou Traditional New Year Pictures", the two sections, "Local Painters Influenced by Tantou Traditional New Year Pictures" and "Influence on Longhui Peasant Paintings", give a detailed interpretation of this topic.

# 2) Collectors of Tantou Traditional New Year Pictures

Collectors of Tantou Traditional New Year Pictures, with their collection and display, have expanded the influence and dissemination of Tantou Traditional New Year Pictures, promoted the activity of the cultural and artistic market, driven the production of New Year Pictures, and thus promoted the inheritance and protection of Tantou Traditional New Year Pictures. Nowadays, the Tantou Traditional New Year Pictures have gradually lost their original role and become a kind of folk custom, original and original folk culture artworks, which are treasured by collection institutions, collectors and ordinary fans. The collectors mentioned here are mainly those who collect the printing plates and ancient versions of Tantou Traditional New Year Pictures, excluding those who purchase Tantou Traditional New Year Pictures produced in recent years for collection. Among the collectors of Tantou Traditional New Year Pictures, in addition to personal collectors, there are also some folk museums and folk art galleries that will collect, display and collect various categories of them, which also create a background for the inheritance of Tantou Traditional New Year Pictures.

According to the interview with old artists, practitioners and researchers of Tantou Traditional New Year Pictures, we learned about some collectors and relevant collection institutions who collect the printing plates and old versions of Tantou Traditional New Year Pictures. Now we introduce them as follows:

Hunan Provincial Mass Art Museum: There are a large number of New Year Pictures of different versions from various ages and workshops, and a large number of photos of old New Year Pictures are kept here. For example, workshops such as Daoshenghe, Li Fuji, Zhengdachang, Dashengchang, Hongshunfa, Tianshunchang, Rong Songxiang, Hongshunqing in the Qing Dynasty, Yixinghe Workshop in the late Qing Dynasty and early Republic of China, Gaolabei Workshop in the Republic of China, and some New Year Pictures or photos produced by Gaolabei Workshop in the 1980s.

Longhui County Intangible Cultural Heritage Protection Center: Over the years, the center has visited and collected more than ten sets of old prints of Tantou Traditional New Year Pictures, as well as a large number of New Year Pictures of different ages and versions. The preservation of the New Year Pictures of the old printing plates was carried out to a high degree, and the damaged printing plates were carefully repaired by engraving artists.

Huang Yueyuan: born in Jingsheng Village, Tantou Town, he was once the director of the Waterworks in Tantou Town. In 1993, Huang Yueyuan spent 1600 yuan to buy the old printing plate of the then Tantou Traditional New Year's Painting Factory. Many collection organizations and individuals have asked Huang Yueyuan to purchase his New Year Pictures printing plates at a high price, but all of them failed, because he was unwilling to sell them outside of Tantou, so as to the loss of printing plates of New Year Pictures. After that, his family handed over these printing plates to Lu Xianzhong.

Qin Baolai: former curator of Shaoyang Mass Art Museum, folk culture scholar and folk photographer. He has a large collection of old versions of Tantou Traditional New Year Pictures. In view of his unremitting efforts and positive contributions in promoting the protection of Intangible Cultural Heritage, he was once rated as one of the top ten "honorable figures in Shaoyang".

Tan Chunyu: born in Longhui, a farmer painter, is also the vice chairman of Hunan Tantou Traditional New Year Pictures Research Association and the director of Shaoyang Artists Association. He was awarded the title of "Folk Crafts Artist" by UNESCO. Tan Chunyu was in charge of art work in Longhui County Cultural Museum. For many years, he has devoted himself to studying and guiding Longhui Peasant Paintings, enthusiastically guiding and training farmer writers to create paintings, and encouraging them to absorb nutrition from Tantou Traditional New Year Pictures and other folk arts, to apply it to Longhui Folk Painting. He also has a large collection of old Tantou Traditional New Year Pictures .

Zuo Hanzhong: an expert on folk art. He has collected a large number of old versions of Tantou Traditional New Year Pictures. He provided more than 100 valuable historical photos of Tantou Traditional New Year Pictures taken in the 1980s for the publication of "*Integration of Chinese Woodcut New Year Pictures - Tantou Volume*".

Fu Zhenxin: During his tenure as President of the Tantou Traditional New Year Pictures Research Association, he organized the excavation and sorting of Traditional New Year Pictures, and collected a large number of old version New Year Pictures and facial modeling works from old artists.

やうじ ひしょうての むしろ



Figure 80 Facial Depiction Work by Shen Yibo, An Artist of New Year Pictures Source: Photographed by Liu Pei

During the Cultural Revolution, a large number of Tantou Traditional New Year Pictures were burned and destroyed. Some printing plates with high artistic value were secretly bought or even smuggled out of the country by cultural relic merchants. The known existing printing plates and old versions of New Year Pictures are either kept in several workshops or collection organizations that are still producing New Year Pictures, or kept in the hands of a few individual collectors. Most of these collectors are doing this with their passion for folk art and Tantou Traditional New Year Pictures, regardless of return.Many collectors have unique vision and advanced consciousness. In order to avoid the loss of old printing plates of Tantou Traditional New Year Pictures, they made every effort to search, purchase and collect everywhere. Such a protective collection full of deep feelings has made an indelible contribution to the protection and inheritance of the Tantou Traditional New Year Pictures.

#### 3) Publisher of Tantou Traditional New Year Pictures Art

In fact, publishers and editors related to Tantou Traditional New Year Pictures also indirectly participate in the inheritance of folk art, which constitutes another branch of the theme of folk art inheritance. These publishers and editors have expanded the exchange, dissemination, preservation and application of Tantou Traditional New Year Pictures, and supported and improved the inheritance of Tantou Traditional New Year Pictures.

### Literary works

Fan Jiaxin, born in 1944, is a member of China Folk Artists Association and China Popular Literature and Art Research Association. He once served as the vicechairman of Shaoyang Federation of Literary and Art Circles, and has created novels, literary and art reviews, essays, and reportages for many years. Because of his work, he participated in organizing some academic creation activities related to folk art. He also participated in the shooting activities of TV feature films reflecting Hunan folk art, such as *Tantou Traditional New Year Pictures* and *Huayao Embroidery*. Some of the contents were broadcast by CCTV and won awards.

As one of the earliest backbone members of the Tantou Traditional New Year Pictures Research Association, Fan Jiaxin was invited to the Fine Arts Department of Hunan Normal University to give a special lecture entitled "The Matrix of Folk Art and Art Innovation". In the process of investigation, collection and research, he became familiar with some folk artists and their stories, and wrote prose *Two Wonders in Tantou*, short story *Huawang Xiangdi Bird*, and novel *Xiangmu Land* according to these contents. *Xiangmu Land* was published by Hunan Literature and Art Publishing House. The novel takes Zhang Lingxiu, the descendant of "The King of New Year Pictures", the Tantou Traditional New Year Pictures artist, as the clue to the emotional entanglement with Ding Quansheng and Yang Zijian, and depicts a magnificent and magical land and people living in it. The history, production and artistic value of the Tantou Traditional New Year Pictures are shown in this novel. New Year Pictures artists, vendors, paper shop owners, caravan escorts... All the characters closely related to the Tantou Traditional New Year Pictures appeared in the novel. The novel creatively combines and deals with materials, themes, characters and stories, displaying the magnificent Tantou Traditional New Year Pictures art, as well as the unique local customs, which adds a special color to the story of Tantou Traditional New Year Pictures.

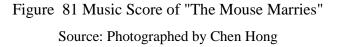
#### Music works

Cheng Dazhao: a national first-class composer and an expert enjoying the special allowance of the State Council. He is now the director of the Chinese Musicians Association and the vice chairman of Guangdong Musicians Association. He loved and paid close attention to Chinese opera music and folk music, and often went deep into the folk for a lot of collection and research.

In 2001, the large-scale national symphony concert of the Central National Orchestra, China · Yuefu Gallery, toured in Russia, France, Hong Kong and other places, and achieved remarkable success. With the theme of the moral of traditional Chinese painting, the composer was invited to create music, so that the music works and the traditional art works reflected by lighting technology on the sky curtain could explain and reflect each other, which was both a visual enjoyment and an auditory feast, bringing the audience both visual and auditory shock. Among the more than ten pieces of works performed in the concert, one of them is the orchestral music of the same name created by the composer Cheng Dazhao according to the Tantou traditional New Year Pictures "The Mouse Marries". This orchestral work won the first prize of the 9th National Music Works Competition (National Orchestra) sponsored by the Ministry of Culture and organized by the Central National Orchestra. Cheng Dazhao's orchestral music "The Mouse Marries" has a relatively accurate grasp of the image of the work. In the creation, it adopts the techniques of free atonality, tonality, rhythm and pan rhythm, and combines description with freehand brushwork. The theme of the whole music is bright and vivid.

Jinsha, Zhang Han, Meng Yong, Zou Qinghua: The musical work "*The Mouse Marries*" was composed by Jinsha, Zhang Han and Meng Yong and Zou Qinghua. This musical work is based on the representative work of Tantou Traditional New Year Pictures, "*The Mouse Marries*". It skillfully combines the regional cultural characteristics of Tantou Traditional New Year Pictures. It is warm, cheerful, funny and humorous. It is a work that describes marriage customs and sings beautiful love.

In late March 2009, the "Weiyuan Hometown · Huayao Custom" Creation Conference of Hunan young songwriters was launched, which was hosted by Hunan Provincial Musicians Association and hosted by Longhui County Cultural Bureau and Federation of Literary and Art Circles. Huayao Love Song and The Mouse Marries, two influential songs, were created during this period. The music of the two songs is accompanied by the symphony of the China Philharmonic Orchestra. Huayao Love Song is sung by Song Zuying, a famous singer, and The Mouse Marries is sung by Wang Lida, a famous young singer of the General Administration Song and Dance Troupe.



## 4) Artists of Tantou Traditional New Year Pictures

Folk art workers are neither direct producers or performers of folk art, nor engaged in the teaching and teaching of folk art, but they focus on folk art. In other words, their daily work focuses on inheriting or teaching folk art. Their management work and responsibilities enable them to participate in the spread of folk art and objectively integrate the inheritance theme, which makes them become another important indirect inheritance force of folk art.

People's Government of Longhui County, Cultural Bureau of Longhui County, and Intangible Cultural Heritage Protection Center of Longhui County.

In order to protect the rich folk cultural assets, Longhui County Government established Longhui County Intangible Cultural Heritage Protection Committee, with the county head as the director and the deputy county head in charge as the deputy director. Seven provincial experts were invited to form the Longhui County Intangible Cultural Heritage Protection Expert Group and establish the Longhui County Intangible Cultural Heritage Protection Center (a fully funded sub section level institution). To ensure that the protection of Intangible Cultural Heritage is managed by leaders, supervised by units, participated by experts and actually implemented by staff.

As a national poor county, Longhui County has a huge population base, but its financial foundation is very weak. Even so, the government has established a financial input mechanism for the protection of Intangible Cultural Heritage under the condition of very tight finance, containing the establishment of census funds, scientific research funds, inheritor subsidies and other basic expenditures for the protection of Intangible Cultural Heritage, which are all included in the financial budget.

Longhui adheres to the policy of "people-oriented" as the protection of Intangible Cultural Heritage, and firmly holds the key point of skill inheritance to ensure that Intangible Cultural Heritage can be passed on from generation to generation. First, evaluate, manage and supervise representative inheritors, grant inheritance subsidies, and encourage folk artists to recruit apprentices, teach them skills and perform their duties. Second, plan and manage Intangible Cultural Heritage projects to support their sound development. Third, reward the staff with good performance and mobilize the enthusiasm of cultural workers to implement the protection of Intangible Cultural Heritage. Fourth, establish archives and data of various Intangible Cultural Heritages. Fifth, carry out publicity, innovation and development of Intangible Cultural Heritage.

Evaluate and manage the work of inheritors. According to the Evaluation and *Reward Measures for Outstanding Inheritors of Intangible Cultural Heritage in Longhui County* published by the Longhui County Government Office, the evaluation of the first batch of inheritors was officially launched in March 2007. At present, there are four representative Tantou Traditional New Year Pictures art inheritors registered in Longhui County Intangible Cultural Heritage Center, namely Gao Lamei and Zhong Shimian from Gao Lamei New Year Pictures workshop, Deng Zijun from Jin Yumei New Year Pictures workshop, and Liu Guoli (engraving) from Fu Shunchang New Year Pictures workshop. In addition, there are two representative inheritors of manual paper-making, namely Li Zhijun and Liu Fandi. They made an open commitment to the county government: to cooperate with the government to protect their projects and to do a good job in teaching apprentices. The Intangible Cultural Heritage Center grants them inheritance subsidies based on the following criteria: 1000 yuan per person per month for national level project inheritors, 800 yuan per month for provincial level projects, and 600 yuan per month for municipal and county level projects.

Peng Yerong, director of the Intangible Cultural Heritage Center of Longhui County, introduced that the Intangible Cultural Heritage Center has the following basic requirements for representative inheritors: First, inheritors should protect and preserve materials, and should not sell or destroy important production materials related to Tantou Traditional New Year Pictures at will. Second, inheritors should actively carry out voluntary publicity activities and receive visitors free of charge. Third, cooperate with the relevant work of the county and the Intangible Cultural Heritage Center, such as the promotion of Tantou Traditional New Year Pictures. Fourth, actively innovate New Year Pictures. Fifth, recruit apprentices and pass on skills.Since 2007, each year, ICH has signed the Statement of Responsibility for Target Management of Inheritors with each representative inheritor. Each year, the County Intangible Cultural Heritage Center will organize experts to carry out business assessment on representative inheritors and score them with a hundred point system, which will be used as the basis for granting subsidies to them.

Do a good job in the project management of Intangible Cultural Heritage. In 2012, in order to standardize the apprenticeship of inheritors, provide a good environment for inheritors to teach their apprentices skills, and lay a solid foundation for the ecological inheritance of Intangible Cultural Heritage projects, the Ministry of Finance of Longhui County funded the establishment of the Woodcut New Year Pictures Training Institute, which was set up in Gaolamei Workshop in Tantou Town. The County Culture&Radio&News Bureau has formulated and issued the *Administrative Measures for The Training Institute of Longhui County Intangible Cultural Heritage Project*, which has made corresponding provisions on the site, equipment, time and activities of the training Institute. In the training institute, there are also some pictures about the technical process and publicity. In order to improve the apprenticeship environment and the publicity and reception capacity of the workshop, the County Intangible Cultural Heritage Center supports Gao Lamei, the inheritor of New Year Pictures, to repair his workshop by means of financial subsidies and planning guidance without changing its original state.

In the same year, in order to ensure the smooth continuation of the Tantou woodcut New Year Pictures engraving technology and improve the place for apprenticeship, the Intangible Cultural Heritage Center supported Liu Guoli, one of the Tantou woodcut New Year Pictures engraving inheritors, to establish a Fushunchang workshop and a New Year picture teaching institute at home. The teaching institute provides a fitting point for the development, inheritance and market of traditional folk art, so that the two can be combined. Only by thoroughly eliminating the worries of folk artists, can they better inherit traditional culture and protect folk crafts with local characteristics.

In addition, in order to protect and develop the manual paper-making in Tantou, in 2011, the County Intangible Cultural Heritage Center specially invited experts to investigate and plan the construction of the standardized manual paper-making workshop in Tantou. Through raising funds from various sources, Li Zhijun, the inheritor of manual paper-making in Taolin Village, Tantou Town, has established a standardized manual paper-making workshop, including two paper houses, one drying room and two stone pits, which greatly improves the simple and crude conditions of the workshop.

In 2013, in order to promote the productive protection of the manual papermaking project in Longhui County, Longhui County Intangible Cultural Heritage Center specially invited Longwen, a paper-culture expert from Beijing, to guide the inheritors of manual paper-making to innovate and improve paper products. With the strong support of the County Environmental Protection Bureau and the County Administration for Industry and Commerce, Li Zhijun, the inheritor of manual Papermaking in Tantou, was encouraged and guided to establish Longhui County Yanchong Ancient Paper-Making Professional Farmers Cooperatives. After many tests, the museum has developed a series of special paper for the restoration of ancient books, ancient calligraphy and painting.

In 2014, the protection of the "The Record of Handmade Bamboo Curtains' craftsmanship - Essential Tools for Handmade Paper-makin" was carried out smoothly, and the entire production process was recorded by photography and video.

Do a good job in managing and encouraging cultural workers. In July 2007, Longhui County held a county wide meeting on the protection of Intangible Cultural Heritage. The county people's government gave merit recording and awarding to 13 national staff who had made outstanding contributions to the protection of Intangible Cultural Heritage, as well as economic rewards to four project working groups. This has set an example for the further development of Intangible Cultural Heritage protection.

On April 16, 2011, the "Work Results Release and Summary Commendation Conference on Saving and Protecting Chinese Woodcut New Year Pictures" jointly sponsored by the Ministry of Culture, the China Federation of Literary and Art Circles and the China Folk Artists Association was held in the Great Hall of the People in Beijing. Luo Haibo, the chief editor of the "*Integration of Chinese Woodcut New Year*  *Pictures* · *Tantou Volume*" and also the deputy county head of Longhui County, won the Special Contribution Award, Zhou Biping, Deputy Director of Longhui Intangible Cultural Heritage Protection Center, won the Contribution Award.

Do a good job in the construction of archives and data of the Tantou Traditional New Year Pictures. Over the years, the Intangible Cultural Heritage Center of Longhui County has visited and collected more than ten sets of Tantou Traditional New Year Pictures with ancient printing plates, as well as many sets of art works of New Year Pictures. Not only have we collected, saved and restored the real objects, but also have saved a lot of image data. Since 2003, the rescue project of China's folk cultural heritage has launched the general survey project of Tantou Traditional New Year Pictures , Hunan Province, and conducted a comprehensive review of the Tantou Traditional New Year Pictures. On this basis, Longhui County Intangible Cultural Heritage Center has established the Tantou Traditional New Year Pictures archive and multimedia database.

Do a good job of publicity and innovative development of the Tantou Traditional New Year Pictures. Longhui County actively encourages the Tantou Tantou Traditional New Year Pictures to "go out". The Tantou Traditional New Year Pictures have won awards in various exhibitions and activities, and are highly praised. In 2008, at the invitation of the Publicity Department of Kaifeng Municipal Party Committee of Henan Province, Longhui Tantou Traditional New Year Pictures participated in the joint exhibition of Chinese (Kaifeng) woodcut New Year Pictures, and actively participated in various Intangible Cultural Heritage exhibitions inside and outside the province. In 2009, Longhui Peasant Painting won two excellent awards at the third printmaking art festival held in Qijiang, Chongqing. In the same year, the miniature version of the Tantou Traditional New Year Pictures participated in County Cultural Bureau won the Excellence Award at the Hunan Tourism Commodities Expo. In 2010, Tantou Traditional New Year Pictures participated in the joint exhibition of Chinese woodcut New Year Pictures held in Weifang, Shandong Province, and the work named *Miss's Wedding* won the gold medal

On the local network media, Longhui County has opened a special column on Intangible Cultural Heritage, which is a special TV program jointly organized by the County Culture Bureau and Longhui TV Station. The county party committee and government specially invited mainstream media such as CCTV, Hunan Satellite TV, Xinhua News Agency and Hunan Daily to jointly publicize the Intangible Cultural Heritage of Longhui County, improve its popularity, and make full use of various media channels to protect the Intangible Cultural Heritage of Longhui County. It has fully promoted the formation of protection awareness and atmosphere.

The Intangible Cultural Heritage Center of Longhui County actively develops and utilizes the Traditional New Year Pictures of Tantou to ensure that Intangible Cultural Heritage can play a role. Actively create New Year Pictures that adapt to the theme of the times and promote the inheritance of Tantou woodcut New Year Pictures. For example, in 2011, the Intangible Cultural Heritage Center of Longhui County participated in the creation of the New Year Pictures of integrity, and in 2013, it also participated in the creation of the New Year Pictures of the Chinese Zodiac.

5) The fans of Tantou Traditional New Year Pictures

There are a large number of fans of Tantou Traditional New Year Pictures art, who come from all parts of the country and are scattered at all levels of society, most of whom are ordinary people. Their extensive participation has made the Tantou Traditional New Year Pictures art prosperous. Their preference for the Tantou Traditional New Year Pictures has enabled this art to be applied in daily life and living environment and passed on for a long time. The fans of Tantou Traditional New Year Pictures are both the users and participants of this art, and they form the main basis for the inheritance of folk art. Such a spectacular team of indirect inheritors and multi-channel interaction with direct inheritors have promoted the inheritance and prosperity of the Tantou Traditional New Year Pictures.

Many collectors, researchers and workers have played an important role in the Tantou Traditional New Year Pictures. However, at first, they were just fans of the Tantou Traditional New Year Pictures. Because of their love for the Tantou Traditional New Year Pictures, they made every effort to promote, develop and inherit the Tantou Traditional New Year Pictures. It can be said that these fans are extremely powerful promoters and important talent reserves for the development and inheritance of Tantou Traditional New Year Pictures. Therefore, focusing on the development and guidance of Tantou Traditional New Year Pictures lovers is also an important part of the development of Tantou Traditional New Year Pictures.

In order to make the Traditional New Year Pictures art of Tantou more popular, the local relevant units and representative inheritors of Tantou Traditional New Year Pictures all support it in many aspects, such as policies, funds, publicity, activity venues, education and teaching, to help strengthen the team of Tantou Traditional New Year Pictures enthusiasts. The training institute for New Year Pictures is an important place for fans of the Tantou Traditional New Year Pictures to deeply understand this art. All training institutes for New Year Pictures have the obligation to carry out publicity and display activities and receive visitors free of charge. Each training institute of New Year Pictures has a register, on which the list of enthusiasts who come to visit and study, visiting time, visiting and learning content, etc. are registered. Ordinary tourists, art lovers, students from colleges and secondary schools, as well as primary and secondary school students came to visit and study. Many of them personally participated in the production of New Year Pictures.

Art education is an important aspect of inheriting folk art. The education of the Tantou Traditional New Year Pictures includes production practice, teaching apprentices in exhibition activities, relevant curriculum settings in school classrooms and training of professional talents, especially the latter, which constitutes a special level of folk art inheritance. Therefore, universities, primary and secondary schools have become an important position to expand Tantou Traditional New Year Pictures enthusiasts. In January 1990, the "Tantou Folk Woodcut New Year Pictures Art Exhibition" was held in the exhibition hall of the Fine Arts Department of Hunan Normal University, and an academic lecture on Tantou Traditional New Year Pictures was held for teachers and students of the Fine Arts Department of Hunan Normal University, which was warmly welcomed by teachers and students. In March 2011, the Tantou Traditional New Year Pictures were successively displayed in Hunan Traditional Chinese Painting Museum and the Art Exhibition Hall of the Academy of Fine Arts of Hunan Normal University. Before this exhibition, the County Intangible Cultural Heritage Center, in conjunction with the Hunan University competition support team, held a college students' art design creativity competition entitled "New Year Pictures make Tantou Town a new look". All participants used the Tantou woodcut New Year Pictures as the theme or material for creative design. The competition received more than 100 pieces of works made by students from Hunan University, Hunan Normal University and other schools. The competition let Tantou woodcut New Year Pictures enter the university campus, attracting the attention of young students and participating in the protection of Intangible Cultural Heritage, which is also a new attempt of Intangible Cultural Heritage protection.

Tantou Middle School has arranged art courses such as New Year Pictures engraving and printing for students for a long time, and invited representative inheritors of New Year Pictures engraving and printing to teach students. The spread of Tantou Traditional New Year Picture is deeply loved and respected by art majors. In August 2014, the Tantou Woodcut New Year Pictures Skills Inheritance Teaching Base was established in the Tantou Town Rural Children's Palace, where the inheritors and the town's primary school art teachers regularly teach. Taking the Tantou Traditional New Year Pictures as a starting point of art education is not only to learn the aesthetic form and production process of folk art, but also to let learners feel the spirit of folk art reflected in the working people, such as hard work, kindness, tenacity, optimism and wisdom, to understand that the working people in the past remained romantic and optimistic in the production conditions and living environment with many difficulties. At the same time, it has a subtle but real value in promoting excellent traditional culture, spreading national culture, and cultivating Tantou Traditional New Year Pictures lovers who love their hometown and local culture and art.

The Tantou Traditional New Year Pictures have also attracted many fans enthusiasts due to their reputation. They have also become the promoters of the Tantou Traditional New Year Pictures, influencing and driving more people to pay attention to the Tantou Traditional New Year Pictures.

From May to October 2015, clothing designer Marco led the Wu Yong handicraft research team to Longhui County several times to conduct field surveys and record the production process of Tantou Traditional New Year Pictures, as well as the working and living conditions of those craftsmen. With the help of Liu Qihou and Lu Xianzhong, a large number of original materials and precious artifacts related to New Year Pictures were collected. Marco and Wu Yong handicraft research team brought these Tantou Traditional New Year Pictures representing the craftsmanship of the craftsmen and the stories behind them to Beijing. Wu Yong, a public welfare social enterprise founded by Marco, aims to convey people behind folk handicrafts, as well as their stories, lives and emotions. The "Wu Yong life space" in Beijing often holds handicraft research exhibitions. On October 25, "Calling for Art from Ancient Times: Tantou Traditional New Year Pictures Exhibition" was opened in Wu Yong life space, which is a half year exhibition. The exhibition contents include the Tantou Traditional New Year Pictures, printing tools for New Year Pictures, printing materials, etc. Most of the New Year Pictures came from Zhong Haixian, the founder of Gaolabei Workshop in the 1980s. This exhibition uses images, objects and words to make a complete display of the Tantou Traditional New Year Pictures. At the exhibition site, the documentary "The People and Things about The Tantou Traditional New Year Pictures" Photographed during the survey was broadcast, and Mr. Zuo Hanzhong, a folk art research expert, was invited to give a lecture.

The exhibition deeply touched every visitor, because its focus is neither official nor academic, nor collection. It focuses on the close relationship between folk handicrafts and daily life, but also the impact of traditional lifestyles on people's psychology and society. It tries to pay attention to the humanistic map and social forms hidden behind the New Year Pictures, and to the living conditions of people behind the New Year Pictures and the password of their turbulent destiny. The organizers hope that by comprehensively displaying the Tantou paper culture, they can arouse more people's attention to traditional Chinese folk handicrafts and remind more people to pay attention to the living conditions of craftsmen. Remind the world: behind the extinction of a craft is the disintegration and collapse of moral conscience and social ethics nurtured by a 5000 year farming society. The huge cost we paid for this extinction is irreversible.



Figure 82 Tantou Traditional New Year Pictures Exhibition Source: Photographed by Liu Pei

### Conclusion

This chapter focuses on the history and development of Tantou Traditional New Year Pictures, arguing that Tantou Traditional New Year Pictures are the product of social and cultural history changes, especially related to the political environment, such as the devastating destruction of a large number of Tantou Traditional New Year Pictures during the Cultural Revolution. Most of the materials and tools used in the production of Tantou Traditional New Year Pictures were produced in Tantu Town, which is the most obvious difference between Tantou Traditional New Year Pictures and other New Year Pictures. The development and spread of Tantou Traditional New Year Pictures in Tantou Town has been influenced to the greatest extent by the beliefs of Tantou Town's New Year Customs, and in the process of development and spread, Tantou Traditional New Year Pictures have promoted the exchange of multiple cultures in Tantou Town and stimulated the scale of Tantou Town's Hand-made Paper, which has now become a China Intangible Cultural Heritage. In addition, for the Traditional New Year Pictures in Tantou, we need to focus on the Tantou Traditional New Year Pictures artists, especially on the National, Provincial and Municipal New Year Pictures inheritors, and on the other hand, we need to pay attention to the active role of social organizations on the Traditional New Year Pictures in Tantou.



## **Chapter III**

# Re-invention of Tradition of Tantou Traditional New Year Pictures before it becoming China Intangible Cultural Heritage

This chapter introduces how Tantou Traditional New Year Pictures are selected as China Intangible Cultural Heritage, analyzing in detail some subjective and objective factors behind such great success. Besides, the difficulties that Tantou Traditional New Year Pictures encounter in declaration process and the way to solve them are also discussed. Finally, after being chosen as China Intangible Cultural Heritage, we will study from two dimensions---the relationship between the way of posting as well as the relationship between people and society, that is, what changes have taken place in the Tantou Traditional New Year Pictures itself after it become China Intangible Cultural Heritage.

# The process of re-invention of Tantou Traditional New Year Pictures becoming China Intangible Cultural Heritage

1. Started with the rescue project of Chinese Folk Culture

The process for Tantou Traditional New Year Pictures to be Intangible Cultural Heritage starts with the project of saving and protecting Chinese Folk Culture. The project was launched in December 2002 and fully implemented in February 2003. New Year Pictures first responded to this policy and a protective action was launched in Tantou Town, Hunan Province in December 2002. As society changes, traditional New Year Pictures has gradually been replaced by colorful modern printings with diverse shapes and low prices. The past glory of Tantou Traditional New Year Pictures is irrevocably gone, operating difficultly and lacking inheritors. The spread of Tantou Traditional New Year Pictures has been greatly threatened. Will Tantou Traditional New Year Pictures finally disappear in history?

In 2002, China Federation of Literary and Art Circles and China Folk Artists Association proposed and launched a rescue project to save China's Folk Cultural Heritages. Hunan Federation of Literary and Art Circles and Hunan Folk Artists Association responded positively, and soon started to protect the Folk Cultural Heritage in Hunan, and listed Tantou Traditional New Year Pictures as its first rescue object. After that, relevant departments, cooperated with Tantou Traditional New Year Pictures Society, sorted out a number of well-preserved wood printings by folk collection. Now there are 6 printings of Ming Dynasty, 23 of Qing Dynasty, 28 of the Republic of China and more than 300 of modern time. There are more than 1000 printings collected by folk workshops. At present, Tantou Traditional New Year Pictures have been collected by museums in more than 20 countries, and more than 80 Tantou Traditional New Year Pictures printed by veteran artists from Tantou Traditional New Year Pictures Society have been collected by Hunan Provincial Museum.

Supported by Party committees and governments at all levels, Tantou Traditional New Year Picture Society and relevant departments began to carry out a program aiming at the protection of Tantou Traditional New Year Pictures in 2004, including building Tantou Traditional New Year Pictures Museum, holding the second New Year Pictures Art Festival and National New Year Pictures Joint Exhibition, establishing Tantou Traditional New Year Pictures Training Base, collating Tantou New Year Picture Story Collection, creating Tantou New Year Picture Protection Village, and setting a leading group to protect Tantou Traditional New Year Pictures. Tantou Traditional New Year Pictures Society and relevant departments have listed a protection schedule, which has been implemented step by step. The protection scheme were full completed in 2008.

Here we have to mention Feng Jicai, an advocate for Chinese folk Culture Rescue Project. He is the chairman of Chinese Folk Literature and Art Society, the director of Expert Committee of China Intangible Cultural Heritage List, and the director of Chinese Traditional Village Protection Expert Committee. After creating many popular literary works, he turned from painting to literary writing and began to conduct in-depth research on Chinese folk culture. Mr. Feng was protecting and promoting the folk culture of traditional Chinese villages. Unlike other well-known writers who only involve one or two occupations, Feng Jicai is an author, both a painter and a writer, and also a worker dedicated to protecting cultural heritages. He participated in social activities and worked to save folk culture in 1990, becoming a recognized expert in this field. He was one of the first experts in China who realized the value of intangible cultural heritage and its endangered state then, so he stopped literary creation and began to devote himself to the the protection of intangible cultural heritage, Feng Jicai paid special attention to three aspects---minority cultural heritage, cultural inheritors and ancient villages. His efforts can be seen in almost all intangible cultural heritage protection. They went deep into various places, towns, ancient villages and ethnic minority areas related to intangible cultural heritage to collect and rescue folk culture.

Since 2003, Feng Jicai has started to investigate the rescue of Chinese folk cultural heritage, collated a large number of audio-visual information and materials with pictures and texts, and published some of them with the help of volunteers, in which way China's excellent national cultures has been comprehensively promoted through different ways.

In addition, "Feng Jicai Folk Culture Foundation" was founded by Feng Jicai in 2004. The foundation aims to gather people with lofty ideals and mobilize social forces through "Folk self-help" to arouse people's cultural awareness and responsibility for the endangered folk cultural heritages. What plays a role in the promotion and development of Chinese culture is the protection and inheritance of it by cultural inheritors. Summing up the cultural heritage survey at the end of 2004, Feng Jicai believed that the extinction faced by Intangible Cultural Heritage was much more serious, and proposed that "although New Year Pictures themselves are material, the skills and usage customs of it have been passed down from generation to generation, which are immaterial". If those fine arts and skills are gone, without being produced or used, then New Year Pictures, the remaining material works of this kind, will no longer exist. Tantou Traditional New Year Pictures appeared in the Ming Dynasty and was spread in the late Qing Dynasty. Developing for more than 300 years, Tantou Traditional New Year Pictures, while drawing on the strengths of local wooden New Year Pictures, are also known for their unique artistic form and influence, integrating Hunan provincial humanistic spirit and folk cultural features. (Zuo Hanzhong) It is produced by pure materials, characterized by its complicated

and unique crafts, clear composition, bright color and luster. In addition to these external characteristics, there are other advantages that other New Year Pictures can not surpass. The paper-making, material use, production, and plate making of Tantou Traditional New Year Pictures are all completed locally, which is extremely rare. Therefore, many scholars at home and abroad consider it valuable and collect it appropriately.

Feng Jicai spoke highly of it and called it the leader of Chinese folk art. In May 2009, Mr.Feng went to Longhui to investigate local intangible heritage protection, visited the only two existing Tantou Traditional New Year Pictures workshops----Jinyumei Workshop and Gao Lamei Workshop, and talked with Gao Lamei and Li Xianlu, the successors of the two workshops, to encourage them to overcome difficulties and inherit Tantou Traditional New Year Pictures. He also wrote a poem for Tantou Traditional New Year Pictures : "With pure and honest folk customs of Longhui, its New Year Pictures are as red as flowers". This verse has also symbolized the local folk culture of Tantou Traditional New Year Pictures.

It has to be recognized that Mr. Feng has made great contributions to help Tantou Traditional New Year Pictures become China Intangible Cultural Heritage. He showed great support during the whole process and continued to devote himself to this work.

2. Tantou Traditional New Year Pictures declared as China Intangible Cultural Heritage: the Exploration and Luck of the First Applications

In June 2006, the State Council of China issued a notice on the portal of central government, announcing the first batch of China Intangible Cultural Heritage lists, among which there is Tantou Traditional New Year Pictures belonged to the "Folk Art" category, numbered VIII-7. As one of the first selected item, the process of applying for national intangible heritage for Tantou Traditional New Year Pictures appears lucky and compact.(Lin Tao.2006.)

Promoted by "China Folk Culture Protection Project", which began in 2002, the establishment of China Intangible Cultural Heritage Representative List was included

in the national "Ninth Five-Year Plan". In 2005, China carried out a nationwide survey of intangible cultural heritage and established China's intangible cultural heritage representative list.

At that time, Zuo Hanzhong heard the declaration of China Intangible Cultural Heritage from Loudi Municipal Bureau of Culture, which is now the Bureau of Culture, Radio and Information, and immediately took action to prepare declaration materials in the shortest time. Application materials include text, images and videos, which requires a brief description of project name, the applicant, the purpose and significance of the application, the history, current situation, value and risk measurement of the project, as well as the protection objectives, measures, steps and management mechanism in the next 10 years. To ensure the quality of application materials, Zuo Hanzhong invited Zhong Haixian for guidance, a veteran artist of traditional Tantou traditional New Year Pictures, and wrote text information in person, and finally completed text, image and video materials with high quality in more than ten days.

Mr. Zuo said, "We devoted to protect Tantou Traditional New Year Pictures then along with industrial development. After hearing the news, I think we should declare it. If we succeed, it will greatly improve the popularity of Tantou Traditional New Year Pictures. It will be good for the future. If no one does it, we will do it ourselves.".







Figure 83 Zuo Hanzhong Source:Photographed by Fang Xubo

"During declaration, we had invited Zhong Haixian to my home, where he taught us skills. When making these documents, Mr. Zhong would explained to us, creating those documents with high quality," Liang Weiwei said.

The application for Intangible Heritage was guided by Mr. Zhong Haixian, the artist of Tantou Traditional New Year Pictures, and assisted by Zuo Hanzhong, as well as Zheng Haitao and Cai Ruiyong, the director and deputy director of current New Year Pictures studio of the Municipal Museum. The small team helped Tantou Traditional New Year Pictures get listed in the first batch of China Intangible Cultural Heritage, which played an important role in the protection and inheritance of Tantou Traditional New Year Pictures.

At that time, the first problem encountered in application was time urgency. Due to the late knowing, Zuo Hanzhong had to prepare almost all materials in more than

ten days. When preparing video materials, they could not even find anyone who could take photos.

Another problem was the lack of funds. All the expenses for the first application are from Loudi Museum, without any other funding. Zuo Hanzhong recalled: "There is no money either. It is all paid by the museum alone. After the first declaration, anything achieved that is owned by the museum."

Tantou Traditional New Year picture, among the first objects of Chinese folk culture rescue project, was selected in the published list of the first batch of intangible cultural heritage, bringing a national honor that suddenly fell on the ancient city of Loudi. The people who participated in application were not only excited but also thrilling as the process of collecting "application materials" was too hasty. The reason for success could only be attributed to the value and charm of New Year Pictures.

It should be noted that the process of applying for China Intangible Cultural Heritage of Tantou Traditional New Year Pictures reflects the beginning of such efforts in China, also regarded as an exploration. The details of specific operation then are different from current situation. The following part will focus on the policy background of applying for China Intangible Cultural Heritage at that time.

3. National System: The Issuance of Policies on China Intangible Cultural Heritage

UNESCO adopted the Convention on the Protection of Intangible Cultural Heritage at the 32nd General Conference held in Paris on October 17, 2003. (Cai Yudi, 2018. PP:32) The convention points out that, considering that people, especially young generation, must raise their awareness of the importance of protecting intangible cultural heritages, and that the international community should work with the States parties to the Convention in the spirit of mutual assistance and cooperation in that intangible cultural heritage promote close relationship, mutual exchange and understanding between people. Its influence is immeasurable (C.Bortolotto.2007. PP21-33). The convention requires States parties to take appropriate legal, technical, administrative and financial measures to ensure the protection of intangible cultural heritage in their territory, and requires the establishment of an Intangible Cultural Heritage Committee to coordinate relevant work, and do a good job in the identification, filing, research, preservation, protection, publicity, promotion, inheritance (mainly formal and non-formal education), and revitalization of intangible cultural heritage to stimulate its vitality. (F.Lenzerini.2011.) Following the adoption of the Convention on the Protection of Intangible Cultural Heritage by the United Nations, on November 3, 2003, China approved the Convention on the Protection of Intangible Cultural Heritage at the 11th session of the Standing Committee of the Tenth National People's Congress, which was adopted by the 32nd UNESCO Congress on November 3, 2003. In March 2005, the State Council issued the Opinions on Strengthening the Protection of Intangible Cultural *Heritage in China*, formulated the policy of "Protection and rescue come at first, with rational utilization, inheritance and development", and gradually established a system with Chinese characteristic to protect intangible cultural heritages. Through the efforts of the whole society, "Protect intangible cultural heritage that is on the verge of disappearing under the impact of globalization, and promotes to opening a new chapter in the protection of China's intangible cultural heritages." (Pei Pei.2022.)

In 2006, the Interim Measures for the Protection and Management of China Intangible Cultural Heritage Projects was issued, which made specific provisions on the identification standards and protection obligations of intangible cultural heritage, and gave great support in terms of organizational structure, policy mechanism, funds, etc. The above policies also provide a basis for Hunan Province to formulate relevant regulations. In order to protect the intangible cultural heritage of Hunan Province and respond to national policies, from 2005 to 2006, Hunan Province successively issued the Notice of the People's Government of Hunan Province on the Protection of Intangible Cultural Heritage, the Opinions of the General Office of Hunan Provincial Government on Strengthening the Protection of Intangible Cultural Heritage, and the Implementation of the Protection of Intangible Cultural Heritage of Hunan Province. (Wang Yun, 2021)

Tantou Traditional New Year Pictures usher in the era of Intangible Cultural Heritage Protection and grow with new vitality. Traditional folk art---New Year Pictures have attracted the attention of experts and scholars from all over the world in "Chinese Folk Cultural Heritage Rescue Project", China's first traditional New Year picture rescue project launched by Chinese Folk Literature and Art Association in 2003. As the first batch of intangible cultural heritage in Hunan, the handmade traditional New Year picture "Tantou New Year Picture" has received high attention from national institutions and relevant departments.

On February 18, 2003, at the press conference held in the Great Hall of the People, traditional New Year Pictures was included first in the "Rescue Project of Chinese Folk Cultural Heritage". The Five-year Protection Plan for Tantou Traditional New Year Pictures by Longhui County reflects that Longhui County Party Committee and county government, encouraged by policies issued by the country and Hunan Province, pay high attention to and support the protection of Tantou traditional New Year Pictures. A series of normative documents, such as the Interim Measures for the Application and Evaluation of Intangible Cultural Heritage Projects in Longhui County, the Interim Measures for the Awarding of Outstanding Inheritors of Intangible Cultural Heritage in Longhui County, and the Notice on Further Strengthening the Protection of Cultural Heritage, have been issued, and a series of protective measures have been taken: vigorously promoting general survey, and fully investigating the application and evaluation of intangible cultural heritage projects in the whole county. In accordance with the provisions of Measures for the Awarding of Outstanding Inheritors of Intangible Cultural Heritage in Longhui County, the inheritors were evaluated by acting as apprentices and passing on their skills. It has paid close attention to protecting the extension project, and effectively reserved manual paper making and stereotype related to the production of Tantou Traditional New Year Pictures. Based on census results, the county intangible cultural heritage protection center restored the lost 10 versions of New Year picture, restoring its original nature. It also allocated funds to purchase the equipment needed for the census, which was used for the survey of Tantou Traditional New Year Pictures in 2003. In just a few months, the census team carried out a comprehensive survey in 22 towns, 63 villages, 33 New Year picture workshops, 41 paper mills, 16 colored paper workshops, 48 shops selling materials for worshiping or mourning the dead and some

shops of pattern chiseling, engraving and printing. 136 folk artists were interviewed, traditional New Year Pictures, paper-making and other folklore series were collected, and more than 200 photographic materials were sorted out. (Qi Lingyun. 2007)

In June 2006, Tantou Traditional New Year Pictures were included in the first batch of China Intangible Cultural Heritage lists, and five representative inheritors were announced, including Zhong Haixian, Li Xianlu, Gao Lamei, Zhong Jiantong, Liu Guoli, etc. (Sun Chan. 2021) The investigation and database establishment of Tantou Traditional New Year Pictures were completed under the auspices of local department in charge of intangible cultural heritage protection.

Set up three skill training centers and one New Year painting skill training center, invested more than 8 million yuan to improve inheritance conditions, published campus reading book *Ten Lectures of Tantou Traditional New Year Pictures*, and gave it to primary and secondary schools in Longhui County for free, and established a teaching base for the inheritance of Tantou New Year painting skills at Tantou Rural Children's Palace. Established Tantou Traditional New Year Pictures Interest Class. Yin Dongxiang, a woman inheritor, set up Fumeixiang New Year Pictures Workshop supported by traditional Tantou Center. New Year Painting Innovation and Development Center was found for each primary and secondary school in Longhui County to carry out New Year Pictures skill inheritance center. New Year Pictures Innovation and Development Center established an online sales platform in the workshop. Organized inheritors of New Year Pictures to participate in exhibition and activities held by this or other provinces, while further enriching the variety of New Year Pictures and expanding its sales market, and constantly create high-quality New Year Pictures suitable for the new era. (Sun Chan, 2021)

In March 2020, the author had the honor to interview with Wang Xiaorong, Chief of the Intangible Cultural Heritage Section of Loudi Municipal Bureau of Culture, to discuss how Tantou Traditional New Year Pictures become China Intangible Cultural Heritage.

Interviewee: Wang Xiaorong

Place: Loudi Municipal Bureau of Culture

Time: March 5, 2020

Interviewer: Chen Hong

Chen: Where did the Bureau of Culture receive the declaration order?

Wang: We got the order from the Department of Culture. The application of intangible cultural heritage is led by the Ministry of Culture. It is at national level, so it shall be led by government. In the past, it was initiated by China Federation of Literary and Art Circles and the People's Association, called the protection of folk heritage, which was earlier and advocated by Feng Jicai. Then national policies on intangible cultural heritage was formulated, with the Ministry of Culture involving in this national affair.

Chen: Was it also a level-by-level declaration at that time?

Wang: Yes.

Chen: Then the materials you submitted reached to the Bureau of Culture. Will the bureau submit them to the higher authority?

Wang: We didn't submit materials to the Bureau of Culture, but declare in the name of the Bureau of Culture

Chen: Oh, then is it reported to the Department of Culture by the Bureau of Culture?

Wang: That's right. We declared in the name of the Bureau of Culture. Although it is done by us, the applicant is the Bureau of Culture.

Chen: Was this project predetermined by the state already, meaning that you can succeed if you apply for it?

Wang: No, it was not predetermined by the country. China will certainly not approve any project before the time of application. As far as I know, there were four intangible cultural heritage projects in Hunan Province at that time, including Hunan Opera, Tantou Traditional New Year Pictures, and the book fair. I can't remember the last one, which was also very famous. Those four items were set by Hunan Provincial Government to ensure certain success as they had a great impact and represented Hunan intangible cultural heritage. The government required that we must succeed in application. Each declared item must be approved by the state to be intangible cultural heritage, so it's not certain whether the project you declared will get approved or not.

Chen: So those four are given priority by the province?

Wang: The province believes that they are representative and requires that we must get approved.

Chen: Those four are given priority by the province, but not by the country. Is there any other succeed project at the same time?

Wang: Yes, you can check the first batch of intangible cultural heritage. There are not only those four, but seven or eight in total.

Wang: The time left for us is too short, with only a week away. It was about ten days before I knew the situation. Besides text information, the materials needed for application also cover pictures and videos. But no one did camera shooting till the end.

Chen: Did the videos have to be shot on the spot?

Wang: Some video was shot on the spot. Our TV station had made a video before.

Chen: One week?

Wang: About ten days.

Chen: Did you have any trouble in funding?

Wang: We got no funds. It's all paid by our bureau. After the first declaration, we own everything by ourselves. Our bureau had such a project about traditional New Year Pictures. We inherited and protected it, and did some industrial development. When hearing the news, I think we should declare. If we succeed, it will greatly improve the popularity of Tantou Traditional New Year Pictures, which is beneficial to its future development. So if no one will do it, we do it ourselves. Chen: From the time of applying for China Intangible Cultural Heritage, what do you think is the biggest obstacle to the protection and promotion of Tantou Traditional New Year Pictures? For example, the problem that some skill is secretly handed down may inhibit protection.

Wang: It is also a reason. But for Tantou Traditional New Year Pictures, the biggest problem now is public's acceptance and recognition. Compared with Xiang embroidery, the industry of Tantou Traditional New Year Pictures is much smaller. Although New Year picture is widely publicized, people starts to know and understand it just during the past ten years. The promotion before are in a small scale.

Chen: Can we say that the obstacle to promote it lies in how to open the market?

Wang: You can understand it this way, because the protection and inheritance are indispensable. The simple protection will receive no good effect. If we want to inherit it, we need to formulate national, provincial, county-level policies on intangible cultural heritage protection. The heritage should be accepted by people first, and then take measures to develop it guided by the policy. It must be better if we adopt administrative means to protect it, so as to realize industrialization. Only if public has accepted it, its scale will be expanded inevitably and more people will engage in this industry. With good income, they are willing to do it. For example, our workers have been working here for almost ten years and they are all skilled. If they can't even afford a meal, how can they inherit it? Therefore, policy support is needed at this time!

Chen: In terms of market development, it is used to paste on the door during Spring Festival, but now people tend to paste red New Year Pictures that are printed by machine. Is it to return to its original function or expand other functions?

Wang: Both required. We can achieve both functions. As I said just now, one problem is that further publicity is needed to make more people to accept it. Another is industrialization. Industrial development is not rapid as it started late. It can be inherited if we have more people engage in this industry. In recent years, our country has issued policies and increased financial support, but we cannot just rely on national support. Chen: In terms of expanding market, do you think it is necessary to restore its original function or seek innovation?

Wang: Both.

Chen: Both, including collection, right?

Wang: Now it is mainly a work of art served as decorations, or probably collections. What most people see is its artistic value, followed by its collection value. National heritage is worth collecting, but still, collection value comes secondarily. More people regard it as an artwork. Besides, its original functions can be completely restored. As people's aesthetic orientation is diverse now, some people like offset printings, colorful and beautiful, but some other people with high artistic accomplishment would like hand-printed ones. They think that hand-printed New Year picture on the door is more meaningful than the machine-printed ones during Spring Festival.

Chen: During the interview, I found that there is a psychological barrier that Tantou Traditional New Year Pictures are white.

Wang: Now that we have changed it, it's not a problem. Just add a red background. We have been doing it for many years.

Chen: Zuo Hanzhong told me that red background appears after the founding of the People's Republic of China. Before that, the pictures all have a white background.

Chen: Do you think that the background color of Tantou Traditional New Year Pictures can be changed into red?

Wang: We have made it with a red background. Just overprint a layer of red color on the outer edge. It's very simple. But it still needs time for promotion. Some people like red background, but they don't know where to find one. Still, it's a matter of market scale. For most people, they like machine printings, while some people like such traditional handmade New Year Pictures.

From the above interview, we can see that Tantou Traditional New Year Pictures become China Intangible Cultural Heritage has a lot to do with national, provincial

and county-level policies on intangible cultural heritage. Its success is not only attributed to those supportive policies and Zuo Hanzhong, but also to its unique artistry and culture, which will be illustrated below.



Figure 84 Discussion with Chief Wang Xiaorong Source:Photographed by Fang Xubo

### 4. New Year Pictures: Rich in Artistic and Cultural Values

"New Year picture" is a kind of painting used by Chinese people during Spring Festival. "Nian" is a unique cultural custom of Chinese nation that has been passed down for thousands of years. The intersection of the new year and old year is called "Nian". During the time of "Nian", people celebrate the New Year with their family. "Nian" is a word full of warmth in people's hearts. (Wu Zukun, 2007)

In Chinese people's minds, Spring Festival must be festive and have a certain significance: clean away the dirt and the old of the past year and usher in the new, drive away evil spirits, so as to achieve spiritual happiness. (Li Long, 2022) Spring Festival is a part of folk activities, precisely because of the universal significance it contains - exorcism, blessing and auspicious reception. In addition to its unique meanings, Spring Festival should also be popular and lively. The application of New Year Pictures is the best way to reflect people's psychology. However, due to the vast territory and abundant resources of our country, New Year Pictures in different places show different themes and colors, which are not exactly the same. New Year Pictures are legends, history and dramas. Customs are transformed into images for the transmission of culture, and images are the link between people and society. traditional Tantou New Year picture is an important means of spreading, recording and preserving folk culture - its cultural meaning blends with folk social background and concepts.

### 1) The folk Cultural Value of Tantou Traditional New Year Pictures

Tantou Traditional New Year Pictures are closely related to local production and folk activities. They are folk culture with certain spiritual connotation. Tantou Traditional New Year Pictures combine public aesthetic thoughts and values with Hunan unique folk customs and human geographical conditions, shaping its unique style and features, and enriching the regional characteristics of Chu culture. Tantou Traditional New Year Pictures , which can heighten atmosphere, embellish life and make people happy, have been the necessary high-quality New Year Pictures for local people since ancient times. Tantou Traditional New Year Pictures show obvious regional characteristics, and are almost unaffected by other kinds of paintings. They have always been simple and humorous and unique. Chinese traditional New Year Pictures are not only decorations for Spring Festival, but also an important mean for cultural dissemination. In addition to having local characteristics, New Year Pictures are also popular folk art. The producers of New Year Pictures are ordinary people, so the pictures reflect their aesthetic ideas. Tantou Traditional New Year Pictures reflect what the people think, feel, and expect in a period of time. The figure images in Tantou Traditional New Year Pictures can not only express the feelings of characters, but convey a optimistic value. It carries people's idea of motherland and traditional culture, has a strong sense of humor and creativity, and is full of positive spirit. Therefore, it is a very valuable folk art, with irreplaceable significance of art and culture. Tantou New Year picture, with deities, auspicious meanings and drama stories as its carrier, suggest people's yearning for a better and peaceful life, and reflect folk activities that the masses love to see.

The most basic function of New Year Picture is to express happiness. As the only New Year picture in Chu that enjoys a good reputation both at home and abroad, traditional Tantou New Year picture is characterized by extreme happiness, both in content and form. Compared with New Year Pictures in other places, Tantou New Year picture has a different flavor. New Year Pictures in some places have developed into tools to record history and tell human relations, but in Tantou Town, New Year Pictures have retained its original function: to live for the New Year and pray for a better life. The artistic value of New Year picture has been best reflected. Whether it is the doorkeeper of the town house or the interior wall paintings, they fully reflect the festivity and auspiciousness.

Tantou Traditional New Year picture inherits and develops Hunan folk art. From the visual language conveyed by pattern modeling, Tantou Traditional New Year Pictures contain a strong Chinese auspicious culture. Carried with Huxiang folk culture, Tantou New Year picture serves as the media of auspicious culture in its prosperity. (Zhang Zhiyi,2016) Tantou Traditional New Year Pictures are located in the hinterland of Hunan province, and the formation of its cultural connotation is closely linked with local folk customs, Chu culture, etc. The cultural meaning of Hunan represent the universal values in Chinese traditional culture. Traditional Chinese culture contained in Tantou Traditional New Year Pictures mainly include: Pray for auspiciousness. The subject matter of Tantou Traditional New Year Pictures is taken from Chinese folk tales and fairy tales, and such graphics are applied to the iconic graphics in traditional culture, such as auspicious clouds, lanterns, peaches of longevity, locks of longevity, and echoes. Inherited in the form of homophonic symbols, it reflects people's desire for communication between human and gods, expressing their good wishes to the gods. For example, *Nanhai Guanyin* makes full use of cultural elements such as lotus, auspicious cloud patterns, bergamot, fire patterns, which symbolize good luck and happiness. Among them, the homonym of "Fo" is "blessing", and "lotus" symbolizes many descendants. Every detail of the figure reflects people's good wish to pray for the gods to bless a happy and auspicious life.



Figure 85 The Work of Nanhai Guanyin Source:Photographed by Mao Panyun

The more sons, the more blessings. Since ancient times, having many children suggests a good and perfect family, and is the basis for the prosperity of the country and nation. In traditional society, people believe that having a son to carry on their family name is the foundation of family business. The New Year Pictures on the stall have carried people's long-cherished wish of having many children and grandchildren. For example, there are many children in the picture *Future Generations*. The children not only hold gourds, but are wrapped with vines. There are two Tantou Traditional New Year Pictures inlaid in traditional octagonal rhombus, which is symmetrical in form. This New Year Pictures can be regarded as the most representative work of ancient Chinese painting- the good pursuit of reproducing and having more children by ancient Chinese people.



Courage and loyalty. With the prevalence of traditional Chinese folk sacrificial activities and witchcraft culture, people put the loyal and courageous characters in

Tantou Traditional New Year Pictures on their door or in their room to avoid evil spirits and drive out disasters, becoming the patron saint of their family yard. For example, *The Door God Guan Gong*, since ancient times, Guan Yu is a figure represents "loyalty and courage", and symbolize "wealth" as well, with a "blessing" banner behind it that contains five blessings. He holds Ruyi, which suggests good luck in everything. The character image is tall and powerful. Tantou New Year Picture *The Door God Guan Gong* is pasted at the door of each house, which is quite heroic to protect houses.



Figure 87 The Work of Guan Gong Source:Photographed by Zhou Jie

#### 2) The Themes Value of Tantou Traditional New Year Pictures

Tantou Traditional New Year Pictures in Hunan Province have prominent themes, concise pictures, and focus on exaggerated and distorted shapes. The image requires more charm and dynamic. Most of the pictures show shallow relief artistic effects and rich visual effects. At present, there are more than 40 kinds of Tantou Traditional New Year Pictures, which are an important carrier to witness history and inherit culture. In those small pictures, whether it is the door-god, the character story or the blessing of good luck, etc., are vividly demonstrated. All types of Tantou Traditional New Year Pictures have their unique value in art and culture. The representative works of different themes have been spread for a long time, because those works contain the essence of traditional culture, with high cultural and artistic value.

Tantou Traditional New Year Pictures, with bright red colors and exaggerated shapes, reflect the simple, healthy and optimistic feelings and social phenomena of farmers that are of certain practical and theoretical values for creating Chinese art and developing folk art. From the view of conception, Tantou Traditional New Year Pictures are exaggerated and rough. In reality (not pursuing body proportion), they seek spirit rather than "shape", giving people an all-around feeling of nature. Just like "Qin Shubao" in Tantou Traditional New Year Pictures, "Yuchi Gong" is only four heads high, but he seems quite tall and mighty with heavy eyebrows, round eyes, big nose, flying sideburns, wide shoulders, strong limbs, a whip in hand, and equipped with armor and black riding boots. People naturally forget the fact that the figure is short, but feel he is strong and powerful, which caters to their wish of praying for peace and shows people's inner thoughts.

While in opera *Umbrella Borrowing at West Lake*, the ladies are slender, beautiful, graceful and charming, vividly showing the beauty of a woman. Like the saying of Tantou Traditional New Year Pictures painters: a military general shall wear a dragon- blue tassel helmet, an armor and waistband made of squama, a long robe decorated with two bead-playing dragons, a pair of leather boots made of tiger skin, a green sword on the waist, flying hairs on the temple, and ride a purplish red steed. The beauties, however, Shall have oval face, a small nose, cherry lips, and smile without showing teeth. The farming girl should be fat, and farmers should be thin and strong. Each person is different. The pattern is simple but has its own flavor. Tantou Traditional New Year Pictures are diverse in subject matter. Based on the classification criteria of artistic and cultural graphics, they are divided into three categories: gods, auspicious and opera stories. Next, the author will analyze the artistic characteristics of Tantou Traditional New Year Pictures from pattern modeling.

Tantou Traditional New Year Pictures with images of gods. It is the earliest theme in Tantou Traditional New Year Pictures , which means protecting people's safety, suppressing evil spirits, upholding justice, and attracting wealth. Qin Shubao, Yuchi Jingde, Guan Gong, heroes of the Miao nationality, Marshal Zhao Gong, and Nanhai Guanyin all belong to this category. According to Zhong Haixian, a veteran artist of Tantou Traditional New Year Pictures, there was a fire happened in Guizhou, followed by plague, killing both people and animals. Only the house pasted with Tantou Traditional New Year Pictures were saved from the disaster. So far, there is still a saying in traditional Tantou: "Tantou Traditional New Year Pictures are powerful, and evil spirits will scare at the sight of them". The ballad "Sons and grandsons pervaded the hall, such a big and happy family" was pasted on people's door. (Zuo Hanzhong, 2011)

The image of the door god occupies a large proportion in traditional Tantou wood printings, but with few varieties left in the world. Qin Shubao (Qin Qiong) and Yuchi Jingde (Yuchi Gong) are the most representative figures. Although the composition of pictures is rich in changes, they all take Qin Shubao and Yuchi Gong as the main gods. Their role is to frighten ghosts and evils, pray for peace and blessings for the owner of the house. The custom of taking Qin and Yuchi as doorgods probably appeared in the Yuan and Ming dynasties, or even earlier.





Figure 89 Heroes of Miao Nationality Source:Photographed by Liu Zhao

The *Two Generals of the Door Gods* in *Book of the Origin of the Three Religions*, Volume VII, versions published in the Ming Dynasty, tells how they are recommended as a door god: Emperor Taizong felt uncomfortable as he heard bricks and tiles thrown at the door of his bedroom, and heard the ghosts cry. Emperor Taizong was afraid of it and told his ministers. Qin Shubao stood out and said, "Killing a person is as easy as cutting a melon for me! The corpses piled up like ants. I would like to stand with Hu Jingde (that is, Yuchi Jingde, who is said to be of Hu nationality, the Northern barbarian tribes in ancient China) in military uniform. Emperor Taizong agreed his proposal, and since then he did not get afraid at night. Taizong praised the two men, and ordered painters to draw them down, both equipped with whips, shields, bows and arrows and put them on the small doors on the left and right sides of the main gate of the palace. The evil spirit then stopped hanging out. Later generations continues to treat them as door gods. Wu Cheng'en (about 1500-1582) of the Ming Dynasty also recorded it in the tenth chapter of *Journey to the West*, "Two Generals Suppressing Ghost, Emperor Taizong's Underground Revival", and sighed "wearing a golden helmet and an armored squama". He was originally a minister who had only been called Huwei and later a door god for thousands of years. "Qin Shubao and Yuchi Jingde are written in Tang novels", and *Local Customs Record* by Gu Zhangsi also discusses the origin of door god story.

It can be seen that the novel *Journey to the West* and *The Romance of the Sui and Tang Dynasties* (by Chu Renhuo in the Qing Dynasty) play a decisive role in making Qin Shubao and Yuchi Gong, the two famous generals, become door gods and get popular among the public. "If you ask who is the door god, everybody will answer that it must be Qin Shubao and Yuchi Gong. In people's mind, door god represents justice and force. It is their responsibility and nature to catch demons and ghosts. Strange-looking people often have superpowers, so the door god always shows a fierce look. In order to fight with ghost at any time, it is necessary to have a powerful weapon. As most of the doors of the ancient houses were opposite, the door gods were often in pairs. In ancient times, the door god represented justice and force, and was born with the nature and responsibility of catching ghosts. They are kind-hearted, strange in appearance, and have different abilities from ordinary people. So people put them up on the door for peace, prosperity, harvests and wealth.

In Tantou Traditional New Year Pictures, Qin Shubao holds a sword in the left hand, an axe in the right hand, two flags inserted in the back, and a statue meaning five kids having a promising future on the front waist, While Yuchi Gong holds a killer mace in his right hand, a standing axe in his right hand, two flags inserted in the back, and a same statue under his front waist. The picture takes the character as its center, and around the main character are different secondary characters. Their layout is clear, dense, full but not disorderly, and they echo each other. They have their own unique modeling characteristics, although there is no fixed figure ratio. The whole picture highlights the main figure, which is cheerful and natural. The figures in New Year Pictures are exaggerated, unconventional, and not proportional. They try to be vivid and expressive. In such pictures, the head of the door god is often large, and the big eyebrows, round eyes and beard are used to show the powerful and resolute qualities of the military generals. The head is particularly striking, which produces a sense of massiness, reflecting artists' sharp visual observation and good artistic endowments.



Figure 90 The Work of Qin Shubao and Yuchi Gong Source:Photographed by Liu Zhao

Auspicious image of Tantou Traditional New Year Pictures. Auspicious New Year Pictures include *Future Generations, Officials with the Highest Rank, Auspicious Beginning of a New Year, The Joyful Three Yuan*(passing imperial examinations), *Kylin Sends Son, Blessing Future Generations, Amiability Invites Propitiousness*, and so on. This kind of New Year Pictures mainly express people's desire for family prosperity, promotion and wealth, and pray for good luck. They express people's aspirations in a homophonic way. For example, the three children in *Joyful Three Yuan* hold plum branches, hanging chimes and longans respectively. Plum has the meaning of reporting good news. "Chime" is homophonic to "Qing(celebration)", and "longan" is homophonic to "Yuan(the first place in ancient imperial examination), which means that he won the first place in three imperial examinations.



Figure 91 The Work of Joyful Three Yuan Source:Photographed by Liu Baqing

かなれ れんちの むしろ



Figure 92 The Work of Auspicious Beginning of a New Year Source:Photographed by Liu Qing

The image of *Blessing Future Generations* is prominent, full but not messy, making a distinction between the important and the lesser one. The shape of the front foot is slightly different from that of the rear foot, symmetrical but not rigid, with strong lines and strong sense of movement. The color is monotonous but elegant, the large area of red is skillfully and boldly used, the shape and color applied is not limited by the real object. It reflects farmers' aesthetic concepts, and fully creates a cheerful folk custom. Pig has always been a treasure. It not only symbolizes wealth and happiness, but also means "live a long life". The picture is composed of auspicious patterns such as bats and peonies that express people's good wishes. In the picture, the bat and pig are in the same direction, with pig looking at bat which symbolizes "luck". The mature pomegranate has full fruit seeds, which means "prosperity and lots of children". The peony is in full bloom, representing "perfect and auspicious prosperity". The word "gourd" is homonymous to "Fu Lu (fortune and wealth)", implying "longevity, health and prosperity". The bergamot with the meaning of "blessed hand" is located in the center of the picture. The pig is walking towards us

with these auspicious patterns on its back, blessing people to have a rich and a long life.



Figure 93 The Work of Blessing Future Generations Source:Photographed by Chen Hong

Amiability Invites Propitiousness, also known as Amiable Bodhisattva by local people, is the most popular kind of auspicious works. The old lady in the painting is a bodhisattva. She is kind and honest, quiet and gentle. The New Year picture skillfully draws the head and body of the figure into a big circle. The whole picture is full of circles, symbolizing circle and highlighting the theme of harmony. The picture adopts a "round" shape composition as a whole, the head and body of the figure are combined into a big circle, and the texture and Ruyi on clothes are also "round" shape, but through the detailed description of Ruyi handboard and clothing pattern, the density changes appropriately, which better highlights the theme and reflects a perfect composition.

The picture generally adopt "round" shape. The color matching is also very beautiful, which is in line with contemporary aesthetic. According to legend, when the old lady in this painting sold bamboo hat in June, the snow was falling and the bamboo hat was snapped up. In December, she sold out her cattail fans when the weather suddenly became hot. The old lady treated people sincerely, was generous and easygoing, and moved God with her identity of "Amiable Bodhisattva". Therefore, during Spring Festival, people like to paste the words "Amiability Invites Propitiousness" in order to achieve the best in everything. People think that this is a sign of good luck.



Figure 94 The Work of Amiability Invites Propitiousness Source:Photographed by Chen Hong

Tantou Traditional New Year Pictures about opera and stories. Opera often take local stories, myths, historical stories and legends as its theme. Both opera culture and folk New Year Pictures are excellent traditional folk culture and art in China. Both of them originate from folk culture and are the reflection of public's aesthetic orientation and folk customs. In the long process of development, the two have crossed and promoted each other, forming an indissoluble bond. Traditional opera that combines literature, music, dance, and art provides rich materials for New Year Pictures, as an important entertainment activity in Chinese people's daily life.

According to relevant records, New Year Pictures about opera appeared in the middle of the Qing Dynasty, when modern opera flourished, not only vividly recorded the development and evolution of Chinese opera culture, known as the living fossil of opera art, but also contained and inherited many traditional cultural factors with folklore researching value, which is an important part of Chinese New Year Pictures about opera. New Year picture about opera integrates the traditional opera art into painting. There is opera in the painting, there is painting in the opera, and the combination of the two meets people's aesthetic needs for painting and traditional opera. It is a new year picture work that integrates traditional opera art. In the words of folk artists, this creative idea of putting opera into painting is "never tired of seeing, there must be opera in painting". (Wang Shushu, 2003)

In addition to social functions such as decoration and beautification, avoiding disasters and praying for blessings, New Year Pictures of this kind are more enlightening in thought, emotion and concept, shaping people's values and morality. Therefore, Tantou Traditional New Year Pictures also have certain cognitive and educational functions. The kinship and clan relationship in China as a agricultural society is very unique and important. The Tantou Traditional New Year Pictures capture this theme. For example, *Pearl Giving at Garden* tells that Fang Qing, the son of an official, has gone and sought refuge with his uncle and aunt, but his uncle and aunt are snobbish. Fang Qing has been ridiculed and resigned in anger. When his cousin Chen Cui'e learned the news, she ordered her servant girl to give Fang Qing a cake box hidden in a pearl pagoda. Fang Qing was humiliated because of his family's downfall. In the *Pearl Giving at Garden*, later Fang Qing was appointed as the

inspector of seven provinces, and finally became minister of personnel. Fang Qing pretended to be a Taoist and went into Chen's house to test her aunt. She took chanting as her career. His aunt reneged on her words and knelt down for Fang Qing. She had a incense plate on her head and looked ashamed. All sorts of feelings well up in Fang Qing's mind. He lifted her aunt up and used the incense plate to warn her. The two let bygones be bygones. Fang Qing was ordered to marry Chen Cui'e, and the family was reunited. The sincere feeling and traditional code of conduct contained in this painting enlightens people with deep thinking.

Other New Year Pictures include historical theme *Be Sworn Brothers*, the legend theme *Rat Marriage*, etc. These pictures often have a vivid plot that people like to hear and see. With distinctive story and legend, it is a traditional cultural propaganda and important material that are of education and cognition significance. (Wang Hongbin, 2019. PP:55)

The New Year Pictures about opera and stories can be divided into two types in general: one type of picture follows traditional stories, in which the background depictions of mountains, rocks, trees, pavilions, terraces and open halls are realistic, but the characters wear theatrical costumes, facial make-up, and perform with exaggerated actions and behaviors. The other is to completely copy the performance form showed on opera stage. The background props are like stage blocks, explain the different places and environments where the story takes place, place table and chair appropriately. The characters command horse riding with a whip, command boating with oars, and so on. These are deliberately reduced in the background of the picture, highlighting characters' looks, actions, etc.

Among the Tantou Traditional New Year Pictures, there are many well-known paints with historical stories, opera plots and myths and legends as the theme, such as *Be Sworn Brothers, Umbrella Borrowing at West Lake, Pearl Pagoda, Four Beauties, The Romance of West Chamber, Rat Marriage.* Most of these New Year Pictures are based on folk legends and opera stories that are familiar to the people, have a strong local flavor and are popular among public. These stories are romanticistic and mythical in performing themes as hero legends, protect homes and defending country, or getting married with lovers, and are often associated with traditional operas popular with common people. It is also because of its connection with traditional operas that Tantou Traditional New Year Pictures have the highest cultural value among the three types of New Year Pictures.



Figure 95 The Work of Be Sworn Brothers Source:Photographed by Chen Hong



Figure 96 The Work of Umbrella Borrowing at West Lake Source:Photographed by Chen Hong

Among them, the picture *Rat Marriage* is a representative work of traditional Tantou New Year picture about opera and story. In traditional Tantou New Year picture *Rat Marriage*, Lu Xun vividly wrote in his prose collection *Dawn Blossoms Plucked at Dusk*: "There are two pieces of paper pasted in front of my bed. One is 'Zhu Bajie' with a large head and big ears, which is not that elegant. While the other *Rat Marriage* is very cute. From the groom and bride to guests to deacons, all of them have sharp cheeks and thin legs, like a scholar, but all of them wear red shirts and green pants. I think only those hermit mice I like can hold such a grand ceremony. He expressed his infinite love for this New Year picture and regarded it as a treasure.

The Story of *Rat Marriage* is based on folk legends, but it is not the traditional theme of cat eating a mouse, but a story of marrying out a mouse in order to achieve a peaceful residence. It is a picture with interesting subject, humorous content, general modeling, simple and honest image. At this time, the mouse, as the main character in picture, is no longer in a difficult position that as the old situation "when a rat runs across the street, everybody cries "kill it"", but rather feels a little complacent. However, people still hate rats in real life, as they would steal food, destroy clothes and furniture, etc. So every holiday, in order to get lucky and not want to kill them, people send these "guests" out of their homes in the way of "marrying", even if they are sent into the belly of a cat, there is nothing wrong with it. The mice are very cunning, so people call those mice with superb skills "guests". Every time on New Year's Day or other festivals, people try to get luck and are unwilling to kill them. They hoped to marry them out in this way. Even, in order to send it out completely, they want to let the cat eat them all, so as to have a good harvest and live in peace and quiet in the coming year. The creation of this "marrying" scene is essentially derived from people's hatred of mice, their expectation of reducing rat infestation in living areas, their prayer that their own food will not be destroyed, and their wish of a bumper harvest and a peaceful life in the coming year. It reflects the good wishes of local people to pursue social harmony and world peace.

*Rat Marriage* is a common theme of New Year Pictures all over the country. Compared with New Year Pictures in other places, Tantou Traditional New Year picture *Rat Marriage* is very interesting in dealing with the relationship between rats and civet cats: the rats who are at the front of the team, nod slightly, face no fear, walk skillfully to the yellow civet cats and bribe them. While the civet cat squatting in the upper right of the picture is completely devoid of its former integrity and prestige, but squinting at the mouse with an ambiguous face. This relationship between cat and mouse is completely different from the previous folk tradition, with strong regional and original flavor. The painter does not treat the mouse groom and mouse bride as real people. Instead, the whole picture is finished by means of personification, thus forming a satirical picture of human relations with acrimony, which allows the whole picture contains a deep sense of realistic criticism.

The painter reflected social life through folk culture, and the humorous style of painting made people laugh and cannot put it down. He also attacked the malady of officialdom at that time, which endows it with profound social implications and makes it more humorous and interesting. This is beyond the reach of other works, whether in terms of social effects or artistic achievements. This creative thinking drawn from the spirit of Hunan culture is beyond doubt. It is interpreted from the perspective of philosophy and aesthetics to truly enter the artistic realm of consistence between thinking and existence.

The designer designed the animal image to be interesting, and showed the image of various animals with different appearance characteristics due to their different psychology. A couple of mice got married. The mouse groom sat astride on a high horse in front of him. He sat upright in a great state, fanning and looking back proudly. The mouse bride sits quietly in the sedan chair, showing her delicacy in every move. The other 12 rats, either raising the chair, or beating the golden gong, or blowing the horn, or holding the chicken, or carrying the fish, all burst with happiness. It is just like a lively scene of a human family. Although the action is almost the same as that of human beings, the long moustache and pointed ears are very eye-catching on their faces, thus they can be seen as a mouse at a glance. There is a cat squatting in the right corner of the picture. A group of mice carrying chicken, duck and fish pay tribute to the cat. The cat smiles and accepts those boodles. The mouse blows and swaggers through the market. Compared with this group of mice, the civet cats squatting at the top right of the picture, squinting its eyes and staring at the approaching mice, looked very lazy and relaxed, and did not show the intention to attack them. Instead, the cat is like a bystander who sees through everything, and the whole picture showed a different but harmonious atmosphere. The performance of the picture is personified, exaggerated and distorted, and appears lifelike. It is interesting seems delicate among clumsiness, appeals to both the more and the less cultured. Like the cat in the New Year picture, its whole body is fat, with a fat head and big ears, and a charmingly naive appearance, which seems quite friendly and lovely. The mouse has only one eye, but can clearly see two ears. In fact, similar shapes often appear in Tantou Traditional New Year Pictures, so that people can quickly distinguish the characteristics of rats and correspond to their performance.







Figure 97 The Different Art Form Works of Rat Marriage Source: Photographed by Chen Hong

3) The Composition Value of Tantou Traditional New Year Pictures

From the above representative works, the artistic beauty of Tantou Traditional New Year Pictures is still prominent in terms of composition. It can be seen that the New Year Pictures take figures and characters as main graphics, and are characterized by fullness, symmetry, balance and variety in composition. For example, the flying eyebrows, whiskers, clothing belts, and the rhythm of lines vary in thickness, which makes the personal characteristics of the image better displayed. In composition, there exists "using one as ten", "using few as many as possible", "being sparse and dense as possible", "all beautiful scenes can be finished without painting", concise, symmetrical, balanced style and full of changes. This feature can be seen from door god. Most of these works highlight the composition center of the main characters, and the secondary characters are balanced in the lower part. They are concentrated, full and not messy. The main characters are prominent, with clear priorities, dense and orderly. The painter skillfully arranges the figure's feet, hands, and props, which are unified and varied, symmetrical but not rigid. It is characterized by taking the character image as its center, the deliberately exaggerated eyebrow, the large round body shape in black and white, all of which emphasize the image of "god" and highlight its "meaning". It can be called "focus on meaning and forget forms". The sculpted lines and circles are integrated with each other, reflecting the characteristics of childish, vigorous, powerful, and with strong sense of rhythm.



Figure 98 The Work of Door God Source:Photographed by Chen Hong

In addition, Tantou Traditional New Year Pictures mainly use auxiliary graphics such as auspicious clouds, Ruyi, kylin, long-life locks, bats, etc. on the main clothing of the characters, and use the laws of art forms such as symmetry and balance, unity of change, size and density to convey the cultural connotation of traditional blessings, and set off each other in traditional blessing, cumbersome and simple pictures, to build a relationship of dependence, contrast and function so that the content can be fully and deeply displayed in front of us. The change of the picture makes the work own personality, look neat and uniform, and can make all the details interlink, reflect each other without appearing disorderly, so that the work is integrated. The composition form of Tantou Traditional New Year Pictures can still be used for reference when creating new varieties of Tantou Traditional New Year Pictures. There are mainly five construction forms in Tantou Traditional New Year Pictures:

Scatter perspective method. Here we still take *Rat Marriage* as an example for analysis. From its composition, *Rat Marriage* is a typical scene-style New Year picture in Tantou Traditional New Year Pictures. In the layout of picture composition, *Rat Marriage* roughly follows the aesthetic principle of symmetry, taking "balance" as the principle of scene layout, and arranges the wedding team into two parallel columns, which are orderly and magnificent. It vividly depicts a wedding scene, setting off the lively and magnificent atmosphere.

In addition, this symmetrical composition is not only reflected in the overall picture, but also particular in dealing with local details. For example, it follows the composition form of brick portrait frequently seen in the Han Dynasty, which is a perspective vertical composition method. Such method is more schematic, allowing people to interpret the whole picture from left to right. In constructing Chinese landscape painting, it is known as a kind of macroscopic technique. (Yang Gaoge, 2022) *Rat Marriage* follows the scattered perspective of macroscopic method, not only the picture is full and balanced, but also shows a simple and flat visual effect.



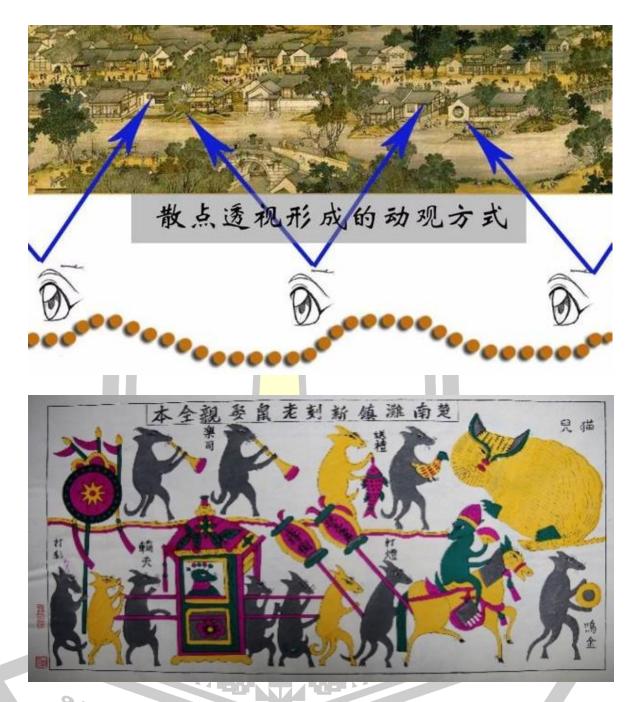


Figure 99 Chinese Landscape Painting Composition and The Work of Rat Marriage Source: Liu Wei

Symmetry and balance. Symmetric composition is generally divided into upper and lower symmetry and left and right symmetry, giving people a feeling of harmony and stability. In Tantou Traditional New Year Pictures, the composition of many works is based on the principle of symmetry. For example, Tantou Traditional New Year Picture *Pearl Giving at Garden* is finished with left-right symmetrical composition. The picture is divided into two parts. The things on both sides are mirror images, completely symmetrical. This symmetrical and beautiful composition sets off a harmonious and happy relationship between husband and wife.



Figure 100 The Work of Pearl Giving at Garden Source:Photographed by Wu Qing

Another example is *Rat Marriage* in Tantou Traditional New Year Picture, which shows wedding process in a side view. The two rows are parallel and symmetrical, with a total of 14 mice. Each mouse has its own work to do. There are four mice in the upper row, one big cat, and ten mice in the lower row. The four mice in the upper row are close to each other, and the two mice musicians who play the suona correspond to each other. The two mice behind who are responsible for giving gifts are also echoing each other, one is carrying the dowry fish, the other is holding a chicken, which forms a front-back symmetry. After careful analysis, the first two mice hold fish and chicken, and the last two whistle symmetrically, which consists of a symmetrical relationship.

Similarly, in the second row, the first mouse holding the dish walked in the front, and the sedan-chair bearers carried the chair steadily, which also corresponded to each other. The first mouse in the front of line and the last one with a canopy also formed a symmetry in form. The mouse bride sat comfortably in the bridal sedan chair, followed by two mice carrying a canopy, who also paired up. There left the last two mice, one rode a horse, and the other was busy beating a gong. The whole wedding procession was orderly and in an imposing manner, which set off a jubilant wedding atmosphere. The picture presents a lively scene, but it does not appear messy and disorder. Its meaning is clearly expressed, closely related to the theme of mouse marriage. In China, marriage custom stresses everything in pair. When you observe it carefully, you can see that the number of mice is also even. Almost all mice are in pairs, completely following the principle of symmetrical beauty.

In terms of numbers, 14 is also an even number, which is in line with the beautiful meaning of good things being in pairs in Chinese traditional culture and customs that emphasize the festive element of "marriage". However, this symmetry is not the absolute symmetry in traditional sense, although the two wedding teams are separated by colored lines. However, in order to prevent the picture being monotonous and rigid and to weaken the obvious separation between the two rows, the painter, considered composition and layout, choose to paint the top of the sedan chair, flower lantern, canopy and even the head of the groom to go beyond the separation line. Similarly, the mice beating the gong in the second row, the mouse groom on horseback, the mouse bride in the sedan chair, the mouse holding the canopy, and the big cat on the upper right are all asymmetrical images. Such a design makes the overall picture full of certain morphological changes on the basis of maintaining order, presenting a lively, harmonious and orderly scene. The distance between each mouse is appropriate, not too far nor too near, and will not appear to be too empty nor crowded. In order to avoid a rigid composition, the existence of a cat at the upper right corner makes the picture more interesting. Fourteen small mice are in

deep contrast with the huge cat in terms of size, which indicates the disharmonious relationship between mice and cats.

A combination of simplicity and complexity. "Simplicity" is not purely plain and tasteless, but shows the power of simple beauty through a high degree of formal generalization with rich form and content. Tantou Traditional New Year Pictures have a concise way of expression, using several lines or color blocks to express an auspicious meaning, full of strength and vitality. Simplicity and complexity are two schools of thought. The quantity can not be described. They should compared as a whole and combined reasonably so as to unify the form of the picture. Only the relative "simplicity" and relative "complexity" can make the picture more lively. The two set off each other, just show the profound and rich content in simple and complex forms.

There are many examples of blank filling and coloring in Tantou Traditional New Year Pictures. Large areas of color blocks and small areas of patterns are interspersed and matched. Through the combination of simple geometric color blocks and complicated detailed patterns, the effect of visual balance, adjustment, emphasis on the whole, highlighting the theme, and dilution of complex factors is achieved to convey a balanced feeling. As far as the modeling method of New Tantou Traditional New Year Pictures is concerned, it is not difficult to find from the murals and relics of Han Jia in Mawangdui that it is an extremely important modeling method and an important form of traditional Chinese expression. Line drawing has always been a significant element of modeling in Hunan and even the whole Chu area.

In terms of lines, Tantou Traditional New Year Pictures draw on the highly generalized and freehand essence of traditional modeling, showing a profound and vivid artistic conception through the rhyme that derives from the same origin. It has formed distinctive characteristics. Line drawing is an important means of expressing folk New Year wood printings, and plays a significant role in Tantou Traditional New Year Pictures. It is mainly used to express the structure, shape, texture, quantity and manner of characters, as well as people's feelings and emotions. The lines shall be the simplest, most convenient and most direct for people to use. For example, the shape of the door god is simple and complex as well, while the mouse marriage is summarized in the shape of a mouse. It is simple, lifelike, and vivid, also a good representative of transforming complexity into simplicity.

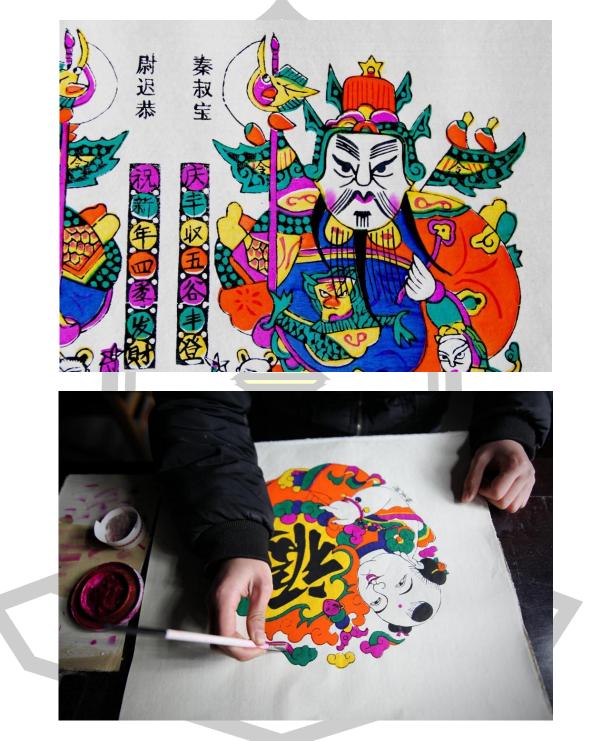


Figure 101 Lines in Tantou Traditional New Year Pictures(One) Source:Photographed by Wu Qing

Change and unification. Change is a form of expression that individual has personality and highlights on the whole, which is different from the whole. United is the common feature of mutual connection, mutual reference and mutual correspondence between various parts through certain rules and regulations. Change emphasizes difference and contrast. In order to have unique artistic charm, the personality will be highlighted more after mutual contrast, set off and interaction. However, if there are too many changes, it will appear disorderly, and there will be no uniform rules, leading to visual fatigue. But if you pay too much attention to neatness and uniformity, the paint will appear dull, lifeless and without personality. Therefore, we should maintain a balance between change and unity. If we achieve this balance, the picture will have its own unique personality and unity in form.

For example, the Tantou Traditional New Year Pictures: the images of Qin Shubao and Yuchi Gong give us the impression that they are two symmetrical images in shape, which in turn forms another image shape. If you look closely at the details of the patterns on their clothing, you will find that they show difference. When coloring the two characters, the painter exchanges different colors. Even if it is relatively symmetrical, it will make the image of god change again in symmetry, and finally form a unified whole, which is realized by color dislocation.





Figure 102 Lines in Tantou Traditional New Year Pictures(Two) Photographed by Wu Qing

The art of blank. The ingenious composition method like leaving blank in Tantou Traditional New Year Pictures not only explains the theme and content clearly, but also leaves a space for audience to reverie. For example, a large number of blank spaces are left in *Kylin Sends the Son* and *Grain Harvest*. The contrast between "full" and "little", between "everything" and "nothing" fully show the unity of opposites in aesthetics. The blank in a pictures is a design of composition. A picture filled with too many things will make people feel awkward. Leaving blank plays a very important role in composition can convey a picture effect that has "many" things. The composition of a picture with both virtual and real can highlight the main body. The "virtual" background is applied to highlight the "real" content. Hiding the virtual and revealing the real play an important role in constructing a picture, and we cannot treat the virtual and the real equally. Almost all Tantou Traditional New Year Pictures have blank backgrounds. In this way, the theme and content can be more prominent and an artistic flavor is added to New Year Pictures.

## 4) The Color Value of Tantou Traditional New Year Pictures

Tantou Traditional New Year Pictures have made a deep and excellent track in the history of Chinese art, which inspired and influenced Chinese art creation and and the development of folk art to a certain extent, especially due to its unique shape and color. The figures on Tantou Traditional New Year Pictures are not painted with makeup, nor artificial, but simple and rustic. The color style of Tantou Traditional New Year Pictures is even more ingenious. It boldly uses the high-purity primary colors with bright and thick colors to set off the contrast of colors. The New Year Pictures are mainly made of sophora japonica, rattan, indigo, leaf green, yellow lead, etc. The color matching is not limited. Color blocks of different sizes are skillfully used to alternate, and ink lines are pressed finally. Some of them are also sprinkled with new pieces, and the figures' eyebrows, lips, and face are depicted with a pen, which is called "face coloring". The whole Tantou Traditional New Year Picture is unified in change, forming a bright, strong and hot tone. It allows people to have an unforgettable association with the taste of pepper in Hunan. (Shen Hong.2007.) The coloring sequence of the Tantou Traditional New Year Pictures is also very particular when printing: first printing yellow, then cyan, blue, orange, rose red, coal black, and finally depicting eye drops, eyebrows, and whiskers, with more than 20 processes in total. The color is arranged in a row, and every single color is integrated with each other, producing a kind of relief effect that is easy to express. Thus the pictures form a color effect of "gorgeous but not vulgar, thick but not floating", which is exactly the unique characteristic of "Tantou Traditional New Year Pictures". Another example is the lotus in *Umbrella Borrowing at West Lake*. The color of the lotus leaves does not follow natural laws. When people see these images, they feel that the painted leaves are rippling and lush. This is due to the painter's adaptation to the scientific law of natural phenomena and his choice of creating corresponding association effect to benefit the audience.

As local folk artist said, for the color of Tantou Traditional New Year Pictures, "The highest grade of color is azurite and mineral green, then comes to mineral yellow and gamboge. Gold has a precious color for thousands of years, and ZhangDan remains lustrous even after ten thousand years", "the white integrated with black shows clear separation, the red with green presents a scene surrounded by flowers, and pink with yellow is better than golden light", "azurite integrated with gamboge looks like a pile of dung", "thick colors shall not be piled while light colors shall not be shallow", "gorgeous but not vulgar", "azurite remains lustrous even after ten thousand years". Although the aesthetic views on color in Tantou Traditional New Year Pictures, that is, "thick but not floating", is relatively independent and stable, it is not closed, but constantly melting and absorbing other aesthetic views, so as to enrich and develop itself. The paper with the integration of pink and white is made of rock mud and muddy water, and is not permeating, stagnating, penetrating, nor pasting, which is unique in China's New Year printings. It fully reflects the festive atmosphere of folk New Year Pictures, and also strengthens its local implication. The randomness of its shape and color, not limited by physical objects, is a reflection of aesthetic views for farmers.



Source: Photographed by Chen Hong

9

Specifically, the color characteristics of Tantou Traditional New Year Pictures include the following concepts:

The traditional color concept of "Five-color view". "Five-color paper", a traditional New Year picture in Tantou, is said to be used by the imperial court during Emperor Jiaqing period. The theory of five colors is a part of the theory of five elements. They are connected and affect each other. The five colors refer to five natural elements, which correspond to solar term and climate, and may represent a certain element, solar term or a part of the human body. The symbol of color has been concerned by people since the beginning of the feudal society. Whether in the court or among the people, it is showed in calendar, clothing, customs and taboos. Five colors are the origin of color. The combination of the five colors can produce all colors in the world. The five colors include blue, red, yellow, white and black, and the three primary colors in colorimetry completely correspond to these five colors. Five-color is not only a display of color, but also a representation of status and the philosophy of people's systematic thinking. People have made standards for color usage since the Zhou Dynasty. Different occasions and activities shall use different colors and follow standards, which cannot be used at will.

The Book of Rites · Rites of the Zhou Dynasty records: Among the five colors, the pure color is respected. Other colors are secondary colors, which are mixed by the five colors and the two colors. The highly pure color represents a noble status, while the low-saturation secondary color represents a lower social status. People use pure and secondary colors according to their social status, and the procedure is quite complicated. The concept of the Five-color theory has been inherited by Tantou New Year wood printings. The color purity is extremely high, and the number of color phases is only 5. It is the relatively small variety of color in New Year Pictures. Through its unique color mixing method, it can be identified immediately. The colors that are commonly seen are the basic primary colors, namely green, red, yellow, white and black. The combination and overlaps of different colors produce some bright colors such as rose, emerald, purple and orange. The colors also have different changes. Different figures are painted with different colors. For example, when coloring the door gods like Yuchi Gong, the positive character and Qin Shubao, the white-faced character, complementary coloring principle shall be followed. A large pieces of magenta and red lead are used to form a sharp contrast of a strong visual impact. The use of small pieces such as bamboo green, peach red and paper yellow with line drawing enhances the richness and interest of the picture to echo and make

the picture more beautiful. The use of small pieces like bamboo green, peach and paper yellow with ink line drawing enhances the richness and interest of the picture. With the cooperation of five colors, the picture is simple, extraordinary, and colorful.

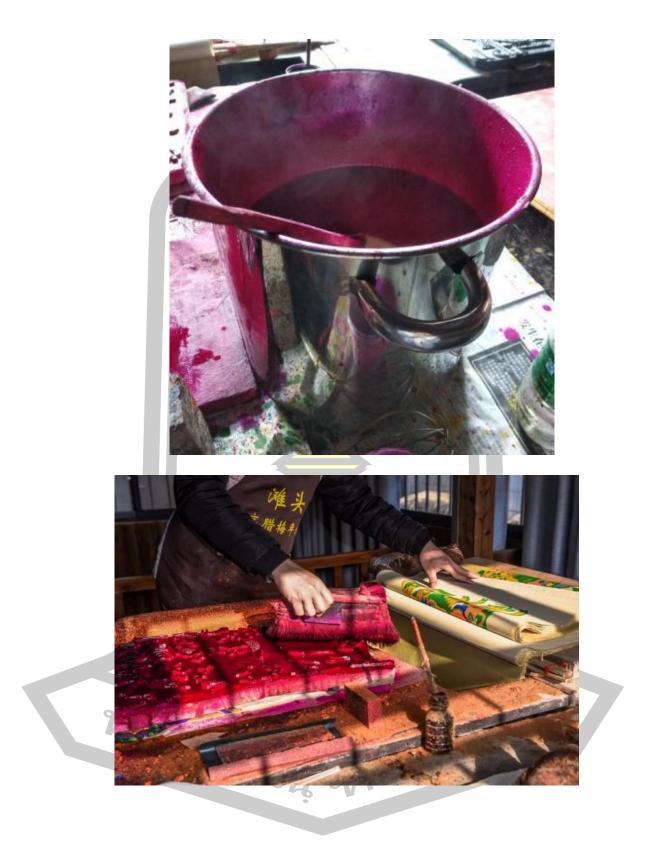


Figure 104 The Work of Door God Source:Photographed by Chen Hong

The regional color of Hunan. Tantou Traditional New Year Pictures are colorful and full of typical Hunan cultural characteristics, giving an auspicious and festive atmosphere. It is a high-quality New Year Picture with strong historical and cultural characteristics. The bold color matching is the most prominent feature of Tantou Traditional New Year Pictures. The coloring method is different from other New Year Pictures. It shows the strong character of Hunan people, with strong regional characteristics of Hunan. Color is the most sensitive language element, causing people's aesthetic pleasure. Color comes from all things in the world and reflects the growing law of everything living in nature. It not only has feelings, but also shows the traditional folk characteristics of a region. The people of Hunan have their own unique way of using color, and the color used in Tantou Traditional New Year Pictures are unified, harmonious and lively. The color reflects people's character characteristics to a certain extent. The color used in Tantou New Year wood printings is bold, with the color that is bright but not vulgar giving people a strong visual impact, which in line with the straightforward and enthusiastic character of the people in Hunan. Color is the most expressive form of expression, which can directly affect people's spirit and emotion.

According to the theory of yin yang and five elements, the State of Chu is located in the south part of China, frequently using fire, and the sun god is the supreme god believed by the people of Chu. The people of Chu believe that they are the descendants of the sun god, so they worship red color. (Cao Shuqin.2009.) In addition, red represents the color of sun and fire, which can prolong life, bring warmth, thus becoming the favorite color of the Chu people. This is why the red color appears in a large area in Tantou New Year wood printings as shown below. Hunan people love to eat pepper, which is well known throughout the country. Longhui is known as the hometown of three spicy food. Pepper, garlic and ginger are essential condiments in Hunan people's dishes. Corresponding to the red color in Tantou New Year wood printings, the local climate is very suitable for planting chili peppers, with many varieties and high yield. Red garlic and purple garlic are abundant in local areas, which are divided into purple, red and white garlic. They were planted in large areas in the late Qing and early Ming dynasties. Among the colors used in Tantou New Year wood printings, garlic color accounts for a large proportion. Another specialty of Longhui is Tiger Tooth Ginger, which has a long history and many good varieties. This ginger is mainly light yellow, and the ginger buds are red. It echoes the large area of yellow in Tantou Traditional New Year Pictures, so it is named "Tiger Tooth Ginger".





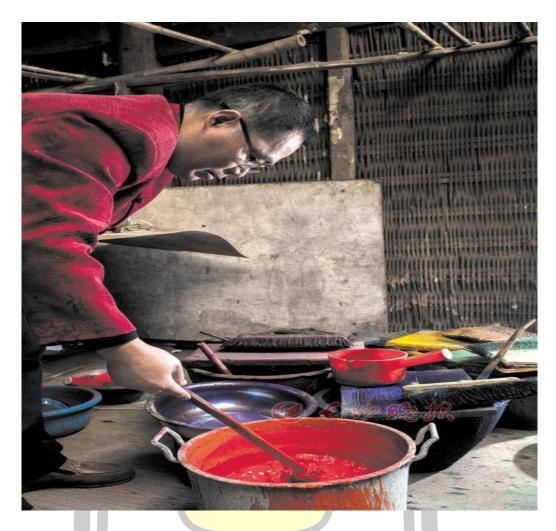


Figure 105 Red Dye in Tantou Traditional New Year Pictures Source: Photographed by Chen Hong

The influence of the color habit in Tantou Traditional New Year Pictures on Hunan regional characteristics cannot be ignored. Take *Rat Marriage* as an example. It is a New Year painting with a large scale and rich content. On the whole, the New Year Picture is composed of large areas of color blocks with high purity and uncomplicated types, mainly in gray and yellow, interspersed with red, purple and green, and some other colors. The civet cats, horses and three mice escorting the mouse bride are painted with a large area of yellow color blocks, giving a strong visual impact, while the rest mice are painted gray, in line with the logic of reality. This kind of consistent and varied vivid color matching is unforgettable but not overly exaggerated, and is in line with public's visual aesthetic characteristics. *Rat Marriage* highlights the green color of rat groom. The color of the whole picture is harmonious and natural. It is a work with "rat bride" as the theme. For the color matching of individual items, the designer is also ingenious. The civet cat in picture is the largest in size. On the basis of using a large area of warm colors, the author adds cool colors such as gray in painting hair, beard, and ear to its body details. The ears and feet are interspersed with green, and then the nose and mouth are decorated with red to achieve the artistic effect of cold in warm, warm in cold, echoing from afar and complementing each other, so that the vivid image of a civet cat does not appear stiff in shape. Among the 14 mice mainly colored in gray, 3 mice are painted in yellow in the picture, which makes the main tone rich in change. The important thing is to use red to adorn the "sedan chair", highlighting the "groom" and "bride" by means of contrast, so that the whole picture has a distinct priority, prominent focus and strong visual impact.

Color contrast. The lush forests and bamboos, clear streams flowing from karst caves, and simple and honest folk customs that can be seen everywhere in Tantou Town all breed the warm and unrestrained, mysterious and exaggerated Chu cultural characteristics showed in Tantou Traditional New Year Pictures. These are the unique cultural characteristics of Tantou Traditional New Year Pictures. This feature is also reflected in many colors. It is colorful and has great visual penetration, but it does not lose harmony and tenderness. The contrast between warm and cold colors is strong. Each kind of pigment of Tantou Traditional New Year Pictures should be mixed into the clear spring water in Tantou Town. If other kinds of water were used, the color of the pictures would not be so bright, transparent, and thick. Without the addition of New Year Picture colors, the Tantou Traditional New Year Pictures have not many varieties due to historical reasons, and there are certain differences in color allocation with other regions. The folk artists in Tantou Workshop are treated differently according to the different places introduced in the New Year Pictures and the aesthetic psychological characteristics of local people. Take the New Year Picture about door god as an example, the Tantou Traditional New Year picture mainly has six colors.

The picture below shows peach (rosemary), orchid (ultramarine), yellow (light yellow), green (emerald green), black and white. The colors of Yangjiabu New Year Pictures in Shandong Province are red, blue, yellow, purple, green, black and white. Compared with the other two kind of New Year Pictures in color selection, Tantou Traditional New Year Pictures have few varieties, high purity, and more color blocks, so the color variety of the New Year Pictures is also relatively less. Visually, it will also appear too dazzling. The Tantou Traditional New Year Pictures are mainly in warm color series (large areas of orange, light yellow and rose red), supplemented by cool color series, with clear color layers. Such color distribution and selection are derived from local "three spicy" with strong contrast between cold and warm, producing a lively and wonderful feeling. The Tantou Traditional New Year Pictures are characterized by simple colors, large areas of painting, large color blocks of red and yellow and small areas of cyan and green, which make the New Year Pictures show bright colors and strong contrast. They are both lively and highly decorative, which gives people a visual impact. It also fully reflects the festive folk atmosphere of New Year Pictures, and strengthens its local flavor. To sum up, the color configuration of Tantou Traditional New Year Pictures about door god should have weak contrast between light and dark, strong contrast between cold and warm, strong contrast between area, and more folk and simple use of color, forming the unique color characteristics of Tantou Traditional New Year Pictures.







Figure 106 Six Main Colors Used in Tantou Traditional New Year Pictures Source:Photographed by Liu Fangyi

Color harmony. Tantou Traditional New Year Pictures have higher color purity, lower lightness, suitable for decoration and with a warm and cheerful atmosphere. Although the overall color contrast of the picture is strong, it is organically blended to make the whole New Year Picture more relaxed. The color saturation of Tantou Traditional New Year Pictures is quite high, but only five colors with extremely high chroma are arranged on one picture. The color of the picture is divided into several color blocks, so that each color is processed, and the harmony of the whole picture is formed in the contrast. In addition, local paper is made of light yellow. The whole effect of leaving blank also shows light yellow, making the whole picture more harmonious and uniform compared with white paper. The production process of Tantou Traditional New Year Pictures has increased the flexibility of the picture. Handmade by holding the head, hooking the nose, applying lipstick, spotting the eyes, applying rouge, painting the beard, eyebrow hair, etc., the relationship between handpainting and block printing has been adjusted, which not only highlights the main image of the picture, but also greatly harmonizes the contrast relationship of the picture. (Deng Dangxiong, 2002) In this way, the Tantou Traditional New Year Picture is added with great vitality. It is quite important to harmonize the overall color of the picture, such as decorative ink lines and handmade stippling. All the sketches are black. One is used to draw the outline and fix the image. Second, it can suppress the gorgeous degree of the whole color, and play a role in picture unity, segmentation and coordination. The left part blank in light yellow also makes the picture more harmonious.



Figure 107 The Work of Kylin Sends Son and Grain Harvest Source:Photographed by Liang Xiang

5)Aesthetic values of Tantou Traditional New Year Pictures

The Tantou Traditional New Year Pictures contain rich aesthetic education resources, which are conducive to promoting the development of people's aesthetic and humanistic artistic qualities, especially of teenagers, and enhancing students' sense of identity with China Intangible Cultural Heritage---the Tantou Traditional New Year Pictures. (Lin Hui, 2009) The education of aesthetic feeling put forward by Schiller in the 1850s is to cultivate students' understanding of the concept of beauty, the category of beauty and the feeling of beauty, so as to enable students to acquire the quality of appreciating beauty and further improve their ability to create beauty. Although the concept of aesthetic education was put forward by modern educational theories, people in ancient China paid more attention to the cultivation of people's aesthetic literacy. "Establish rules for ceremonies and compose appropriate music for different occasions" by Duke of Zhou and "the six arts" put by Confucius are equivalent to specially established art education subjects.

*Eliminating Distractions* by Lao Zi believes that the mind of people, after eliminating subjective desires and prejudices, is the aesthetic mind, and can truly obtain the truth of all things in the world. That is to say, beauty is inseparable from goodness and truth. In Lao Zi's theory, the understanding and cognition of beauty is integrated with morality, civilization and behavior choice. In China's modern education system, aesthetic education has become an important part of cultivating a comprehensive, diversified, developing and innovative talent. The importance of aesthetic education curriculum in China's scientific construction is clear in the Opinions. It emphasizes the position of aesthetic education in China's modern education system and is the requirement that China should be built into a cultural power by 2035 put forward at the Fifth Plenary Session of the 19th CPC Central Committee in 2020. The Plan of Strengthening Country through Aesthetic Education by The National Promotion Committee plans to focus on promoting the development of aesthetic education from 2023 to 2025 in accordance with the guidance documents of the Ministry of Culture and Tourism of the People's Republic of China and in combination with relevant policies of the Ministry of Education and the Ministry of Civil Affairs.

China's aesthetic education training policy is based on the all-round cultivation of talents and moral education, and also looks forward to the revitalization of Chinese culture, the promotion of national self-confidence, the inheritance of Chinese excellent traditional culture, and the innovation and continuation of Chinese culture through aesthetic education of Chinese talents. Therefore, even in the era of information and cultural globalization, Chinese traditional culture still plays a vital role in aesthetic education system. For example, Hanmeilin Art Museum in Yinchuan integrates intangible cultural heritage such as local wood printings and folk paper-cut into campus education.

At the end of 2019, Qingdao University established a teaching-oriented folk arts and crafts aesthetics museum, covering from theoretical courses of field investigation and data collection to practical courses such as Jiama print painting, tie-dyeing, embroidery, New Year wood printings. By integrating traditional intangible cultural heritage into modern aesthetic education, it can not only deepen students' understanding and cognition of traditional Chinese culture, cultivate students' multidimensional thinking, enrich campus culture and curriculum system, but also continuously innovate in inheritance, stimulate traditional Chinese culture, continue the vitality of traditional culture, carry forward traditional Chinese culture, and cultivate potential "inheritors of intangible cultural heritage", so as to realize the effective dissemination and development of Chinese culture.

The aesthetic value of Tantou Traditional New Year Pictures is mainly reflected in the following aspects: First, Tantou Traditional New Year Pictures are an important way for Chinese people to gain national identity. Cultural identity is the study of transferring self-concept to social groups with their own unique culture and people as the main body of culture through the media of nationality, religious belief and artistic behavior. The process of "humanization" is the process of "culturalization". The ethnic group's tendentious consensus and identification with specific culture is the basis of constructing cultural identity. As the foundation of identity, culture promotes the continuous inheritance and development of national characteristics, forms an ethnic bond that spans time and space, and provides the driving force of memory association and awakening for ethnic descendants.

Students can understand the cultural system behind Tantou Traditional New Year Pictures through the study of it. They can not only feel the artistic value of the Tantou Traditional New Year Pictures from the explicit level of theme expression, symbol language, and color system, but also feel its cultural value from the implicit level of production techniques, aesthetic direction, internal value orientation and implication. Through appreciating and creating the folk art like Tantou Traditional New Year Pictures, students feel the resonance of national culture and the association of cultural memory in the process of learning, deepen their recognition of Chinese national culture, and thus feel the particularity of Chinese culture and the fusion of national blood.

Second, understand Tantou culture. Tantou culture is not only the result of the localization of Hunan culture and Chu culture, but also an important model of Chinese folk culture, which is different from the "elegant culture" of the Tang and Song dynasties and widely recognized by the public. It carries the folk tradition and folk art spirit of Tantou area, because it has strong local characteristics and independent artistic language. Therefore, Tantou art is the art of people, the art of life, and the art of the masses with the characteristics of the working class. Today, with the rapid development of information and globalization, aesthetic education is becoming more delayering. Students can deeply understand the essence of Xiangxi culture and feel the craftsman spirit of the Tantou Traditional New Year Pictures by experiencing every step of making them.

Students can not only feel the handmade temperature of folk artists in Tantou through the production process and theme of Tantou traditional New Year Pictures, but also deepen the local emotion of Tantou through artistic interpretation and perception of Tantou Traditional New Year Pictures . Third, improve students' creativity. The purpose of learning traditional culture and art forms is not to learn from tradition, but to continue and innovate tradition in learning. Tantou traditional New Year Pictures have always been artistically created with folk myths or custom stories. Students can connect their own creative experience and artistic learning experience to re-create or re-discover the traditional New Year Pictures through various artistic creation methods, so as to achieve innovation in different directions such as "traditional spirit showed by modern symbol", "traditional symbol presented by modern expression", "traditional color appreciated by modern aesthetic views".

Tantou Traditional New Year Pictures provide rich artistic resources for students' aesthetic education. The pictures let students feel the beauty in practice, thus producing the consciousness of Xiangxi culture. As shown in Figure 3-29, every year, the "Fumeixiang" workshop of the traditional Tantou New Year picture welcomes teachers and students from primary schools, junior high schools, and universities to carry out intangible cultural heritage research activities of carving and printing New Year Pictures here. Create a new "New Year picture" based on the existing theme of Tantou Traditional New Year Pictures. Yin Dongxiang, the inheritor of intangible cultural heritage, conducted teaching practice courses of Tantou Traditional New Year Pictures for different ages, and led students to understand various processes of making Tantou Traditional New Year Pictures .







6) The Protection Mechanism of Tantou Traditional New Year Pictures after Becoming China Intangible Cultural Heritage

The successful application of Tantou Traditional New Year Pictures has had a huge impact on New Year Pictures and other traditional cultures. The New Year Pictures have a "renaissance" momentum in Kaifeng.

The Protection and Management Center protecting Tantou traditional New Year Pictures, Loudi Cultural Bureau Mass Art Museum, and Hunan Provincial Department of Culture have successively formed administrative department for Tantou Traditional New Year Pictures . After the New Year Pictures have become China Intangible Cultural Heritage, they have done a lot of work on their protection. These works basically show the characteristics of "first outside, then inside; focus on major things and let go of trivial matters". First outside, then inside, mainly means that the government has made efforts in external publicity and promotion of New Year picture cultures, while lacking management of internal industry. Focusing on major things and letting go of trivial matters means that the government mainly grasps the overall situation the protection work through institutional construction and policy research, encourages scholars, media, artists and investment institutions to enliven the production of New Year Pictures under the premise of protection, and implements the "protection and rescue at first, with rational use, inheritance and development", which is pointed out in the Opinions of the General Office of the State Council on Strengthening the Protection of China's Intangible Cultural Heritage.

In 2007, Shaoyang Intangible Cultural Heritage Development Co., Ltd. was established under the organization and advocacy of the Bureau of Culture. It is committed to the combined promotion of intangible cultural heritage products in Loudi. At present, the company has built a exhibition hall in Beijing and Loudi respectively to publicize and display intangible cultural heritage products in Loudi. In the Spring Festival of 2007 and 2008, Tantou traditional New Year Pictures participated in Hunan delegation to Hong Kong and Macao for the exhibition and exchange of intangible cultural heritage. In December 2009, Tantou traditional New Year Pictures entered the island of Taiwan. Each exchange activity was highly evaluated and achieved fruitful results. At the same time, the protection units of intangible cultural heritage projects such as New Year picture art research center in Tantou Town, Loudi Museum also actively carried out market development and achieved certain economic benefits.

In view of the protection and inheritance of Tantou Traditional New Year Pictures, relevant departments have made various attempts, and have built a street and museum showing New Year Pictures in Tantou Town. The street is mainly for the production, sale and display of folk culture. While the museum is a display center of tourism culture in Tantou Town, and also a sales center, with the century-old shop, Cao's shop of traditional New Year Pictures, and Tianyide Old Shop having all entered the museum.

The Traditional New Year picture art festival is held every two years in Tantou Town, which provides a good platform for the promotion and trade exchange of Tantou Traditional New Year Pictures, and also plays an important role in facilitating the inheritance and development of other traditional skills in Tantou Town.

The protection of intangible cultural heritage should have an improved system first. In recent years, according to the guidance of government and the needs of social development, the legal system of intangible cultural heritage protection has also been constantly improved. In 1997, the State Council promulgated the *Regulations on the* Protection of Traditional Arts and Crafts. Since 1998, the Ministry of Culture and the Education, Science, Culture and Health Committee of the National People's Congress have organized the drafting of the Law of the People's Republic of China on the Protection of National Folk Traditional Culture. In October 2003, the 32nd UNESCO General Conference adopted the Convention on the Protection of Intangible Cultural Heritage, and China has actively participated in the whole process of formulating the convention from beginning to end. In August 2004, with the approval of the Standing Committee of the National People's Congress, China formally acceded to the Convention on the Protection of Intangible Cultural Heritage. After joining the convention, the protection of China's intangible cultural heritage was further strengthened. In 2005, the State Council issued the Notice of the State Council on Strengthening the Protection of Cultural Heritage and the Opinions of the General Office of the State Council on Strengthening the Protection of China's Intangible *Cultural Heritage*, and carried out a national survey on intangible cultural heritages.

*The Law of the People's Republic of China on Intangible Cultural Heritage* was adopted at the 19th meeting of the Standing Committee of the 11th National People's Congress on February 25, 2011 and promulgated to the public. The provisions will be implemented on June 1, 2011.

Hunan Provincial Government actively responded to national policies, and a total of 22 traditional folk arts, including Tantou Traditional New Year Pictures, were included in the first batch of China Intangible Cultural Heritage lists. In 2009, Hunan Provincial People's Government issued the *Notice of the General Office of the Hunan Provincial People's Government on Further Conducting the General Survey of Intangible Cultural Heritage*, actively promoting the application of exploring intangible cultural heritage. In order to make more intangible cultural heritage standardized and effectively protected, Hunan Province is actively promoting legislation on intangible cultural heritage protection. In June 2012, the *Regulations of Hunan Province on Intangible Cultural Heritage (Draft for Comments)* has been formulated and is being implemented.

As the birthplace of traditional New Year Pictures, in June 2008, the Loudi Municipal Government issued the *Interim Measures for the Protection of Intangible Cultural Heritage in Loudi City* and the *Implementation Opinions on the Application of Intangible Cultural Heritage in Loudi City*. In June 2009, the municipal government approved and forwarded the *Opinions on the Establishment and Improvement of Loudi Intangible Cultural Heritage List System*.

The Interim Measures for the Protection of Intangible Cultural Heritage in Loudi City consists of four chapters, including general provisions, protection and development, safeguard measures and supplementary provisions. The general provisions mainly stipulate the scope, protection principles and department responsibilities of intangible cultural heritage. The protection and development stipulates the basic methods of protection, the management of intangible cultural heritage materials and physical objects, and the conditions that the representative inheritors of Loudi intangible cultural heritage should meet. The safeguard measures stipulate the source and use of funds for the protection of intangible cultural heritage, and the punishment measures for violation of the Interim Measures. The Supplementary Provisions stipulate that the *Interim Measures* shall come into force on June 11, 2008. The promulgation of the *Interim Measures for the Protection of Intangible Cultural Heritage in Loudi City* provides a basic institutional support for the application and protection of the intangible cultural heritage in Loudi City, and solves the core issues of protecting the intangible cultural heritage in Loudi City to the maximum extent.

The Opinions on the Establishment and Improvement of Intangible Cultural Heritage List System in Loudi City put forward requirements for the establishing and improving the intangible cultural heritage list system in Loudi City from four aspects: raising awareness, clarifying tasks, strengthening leadership, and standardizing operation, which is an important turning point for government to start to change its thinking and pay attention to the protection of intangible cultural heritages, and has an important demonstration and promotion role for the establishment of intangible cultural heritage list system in Loudi City. It has far-reaching significance for the protection of intangible cultural heritage.

According to the *Opinions on Strengthening the Protection of Intangible Cultural Heritage in China* issued by the General Office of the State Council, the protection mode of intangible cultural heritage in China shall be led by government, charged by cultural department, and special protection agency shall take specific responsibility. The protection of urban and county intangible cultural heritage in Loudi is led by government, with special protection group being established at urban and county areas. The office of the leading group is located in the Bureau of Culture and undertakes routine work. Approved by municipal and county editorial committees, the sign of protection center of intangible cultural heritage shall be added to municipal and county cultural centers (mass art museums) to undertake the specific business work of intangible cultural heritage protection.

In June 2005, Loudi established a leading group for the protection of intangible cultural heritage, which is composed of a number of bureaus and commissions and led by municipal leaders. In October of the same year, Loudi National and Folk Culture Protection Center was officially established in Municipal People's Art Museum. In May 2007, the center was renamed Loudi Intangible Cultural Heritage Protection

Center to protect and inherit the intangible cultural heritage projects in Loudi by organizing the application, carrying out project survey, and establishing archives. In Loudi City, the specific protection of Tantou Traditional New Year Pictures is mainly in the charge of Intangible Cultural Heritage Protection Center of Mass Art Museum.

The protection of intangible cultural heritage in Loudi City has basically met the requirements in terms of institutional construction and setting, but the protection work lacks staff and professionals. The intangible cultural heritage protection centers at the city and county are only listed in cultural museum (mass art museum), and the tasks are jointly undertaken by mass art museum, but corresponding staffing is not increased. The lack of personnel, especially professionals, is a major problem in protecting intangible cultural heritage in Loudi.

As for the specific protection of the Tantou Traditional New Year Pictures, due to the lack of professionals in Intangible Cultural Heritage Protection Center, it mainly falls on the veteran artists of traditional New Year Pictures, such as the production process of New Year Pictures, engraving research, printing research, etc., which must be carried out by veteran artists and researchers. Although in charge of intangible cultural heritage protection, the Intangible Cultural Heritage Protection Center is limited by time and energy. Therefore, the main task for the center is to contact, organize and supervise the protection of Tantou Traditional New Year Pictures. For example, the Intangible Cultural Heritage Protection Center is responsible for organizing veteran artists to accept apprenticeship and teach arts in view of the difficulties in inheriting intangible cultural heritage and lacking inheritors. Another focus is on the external publicity of traditional New Year picture, such as holding "Intangible cultural heritage entering campus" activities, organizing and participating in national protective exhibition activities, etc.

Zeng Guangqing and Ding Weiwei, the professional leaders in Loudi, have their own views on the relationship between protection and innovation. Zeng Guangqing, the curator of the museum, said: "Protection and inheritance are not simple. Simply protecting is just like stirring the soup to stop boiling, which a temporary redress and receive no good effects. If we want to inherit it, we must let people accept it first, and choose to take an industrialization road. When the market and more people accept it, there will naturally be people who will inherit this craft of traditional New Year Pictures. If our inheritors are starving, how can they succeed in spreading it? "

"Productive protection" involves production and protection. The production of Tantou Traditional New Year Pictures has begun to innovate and try to meet market demand. Traditional New Year Pictures are all on white background. In response consumers' demands to pursue luck and happiness at New Year festival, Tantou Traditional New Year Pictures have also begun to be produced on red background. Some artists of traditional New Year Pictures add modern fashion elements in designing pictures, such as the image of Olympic Fuwa, which meets the aesthetic needs of modern people. As for the connection between innovation and inheritance of traditional New Year Pictures, many experts and veteran artists believe that the traditional production techniques and images in Tantou Traditional New Year Pictures should be inherited and protected, but at the same time, active and innovative production should also be carried out for different markets."I think it is under the condition that the old technology cannot be lost and that the original things should be preserved as much as possible. On this basis, after all, in this society, the developing speed is very fast. On this basis, we can innovate and develop."

Funding is a bottleneck in the protection of intangible cultural heritage. According to Director Da Xin of the Intangible Cultural Heritage Office, there is an application for intangible cultural heritage every year. "For projects of different levels, there will be different funding level. If it is a national project, you can obtain funding from the Department of Culture, the Ministry of Culture, including the municipal government, which is not certain every year." The funds for China Intangible Cultural Heritage projects are generally between 300,000 and 500,000 yuan. After the budget of each project is submitted at the end of or at the beginning of each year, relevant departments will consider the allocation of funds according to the feasibility of the project and the degree of endangerment of intangible cultural heritage declared. According to usual practice, funds will be allocated to one or two projects every year, which will support some endangered projects, but will not be allocated to certain projects every year, Try to be fair and just. In addition, according to the regulations, national inheritors of intangible cultural heritage will receive a government support fund of 10,000 yuan per person each year to ensure their necessary living expenses and support their inheritance and promotion of intangible cultural heritage.

With regard to the management of government funds, the director of Intangible Cultural Heritage Office said that relevant departments would make statistics on the use of funds allocated by the government, and inheritors and people in charge of China Intangible Cultural Heritage projects need to report the use of funds to ensure that the funds can be effectively arranged.

6) Difficulties Encountered in Applying for China Intangible Cultural Heritage

In the process of applying for intangible cultural heritage, Tantou Traditional New Year Pictures did not go smoothly. Despite the support of Zuo Hanzhong and relevant policies, there still existed some difficulties, mainly reflected in the cooperation of craftsmen and the collation and writing of data as well as financial support.

On the one hand, it is the cooperation of craftsmen. China has systematically carried out the protection of intangible cultural heritage since 2003. Although relevant work has been carried out before this, there is no clear policy as guidance. Most of them are spontaneously carried out by experts and scholars, which is not that popular among the public. The Tantou Traditional New Year Pictures have a history of more than 300 years. It is inherited mainly by the traditional way of apprenticeship and family inheritance, which also determines that the artists of New Year Pictures have a certain conservative concept. Before becoming the intangible cultural heritage, the artists of New Year Pictures are not familiar with intangible cultural heritage, nor the scope of it, nor why to protect it. At that time, local government officials and public lacked the understanding of intangible cultural heritage, and the cognitive level to intangible cultural heritage was not enough, nor was plus the publicity activity. Therefore, the artists of traditional New Year Pictures in Tantou are unwilling to cooperate with applying for intangible cultural heritage. Most of the traditional craftsmen focus on the production of New Year Pictures. They may have some knowledge of the traditional culture contained therein, but they do not understand its value. There is no precedent of successful application in surrounding areas before this, and they have no personal feelings about the benefits of successful application. They all feel that they are just an ordinary craftsman. The declaration of intangible cultural heritage has little to do with them. It can not bring certain economic value and needs to take time. Whether the application is successful or not has no impact on them. They don't need these honors. Because of this, personnel cooperation brings some difficulties to apply for intangible cultural heritage.

The author believes that there is a problem with artists' construction of social identity. There are two types of social identity construction, one is active identity construction, which is mainly driven by the survival interests of artists. The other is structural identity construction, which is driven by the needs of the overall interests of society. Because the structure is usually associated with national system. Sometimes, as a national ideology, individuals or a collective are recruited through non-mandatory means. This is the assessment of the inheritors of intangible cultural heritage. In this way, the inheritors will have a sense of social responsibility due to the acquisition of identity. The acquisition of the inheritor's social identity is usually related to personal skills, family lineage, and years of employment, and is a condition for the construction of active identity. In order to gain social identity, New Year picture artists need to participate in many social activities organized by government, such as university training for inheritors, advanced seminars, World Expo awards, participation and evaluation of art exhibitions, and opportunities to go abroad, which are all conditions for social structural identity construction. In the context of national, provincial and county-level intangible cultural heritage policies, the social identity acquisition requires the artists of Tantou Traditional New Year Pictures to meet the two condition simultaneously, which is also one of the means to obtain cultural, social, and economic capital.

For artists, if an identity is to be effective in society, its criteria can be divided into self-classification and social classification. From the perspective of selfclassification, taking the inheritors of intangible cultural heritage at different levels as an example, each person shows different attitudes towards his or her identity as an inheritor. As Feng Jicai said, "The artists of Tantou Traditional New Year Pictures need to be recognized by the state, so they must cooperate in applying for China Intangible Cultural Heritage. The greatest benefit of cooperating in application is to give these artists an honor, as the official inheritor of traditional New Year Pictures, and to help them get social identity." This also proves that the success in becoming China Intangible Cultural Heritage will give more benefits to the artists of Tantou Traditional New Year Pictures. For example, Mr.Yang, the engraving master and inheritor of the district-level intangible New Year picture, said: "Inheritor rank is very important to us. If we can't use this craft to support our family, we will do other things and can't give up life for art." Here, he regards this crafts as a means of survival. He does not bear too much responsibility and does not have too much self-identity for the identity as an inheritor.

From the perspective of social classification, for folk artists in rural society, the transformation of their social roles from semi-agricultural and semi-artistic villagers to masters of arts and crafts, inheritors of intangible cultural heritage, or art masters proves that these artists have been recognized and accepted by the whole society as a social entity, and proves to the world the legitimacy and necessity of their existence. The identity of these artists was recognized by the cultural administrative department of the State Council, which represents the state power, and was recognized by social collective, proving the social significance and value of the cultural capital in the new era owned by these masters of arts and crafts, also the inheritors of intangible cultural heritage.

Besides, we must also consider that the participation of traditional New Year picture artists in applying for China Intangible Cultural Heritage can be used as cultural capital to build their social identity.

Bourdieu believed that actors can "rely on a set of institutional activities" to obtain a kind of institutionalized cultural capital, but also a kind of symbolic benefits, which reflects a control mechanism that plays a role in social order. (Bourdieu, 1998)

The acquisition of such social capital is not as simple as obtaining a certain technical certificate. It is full of entanglement of various social relations. It is

obviously more difficult to obtain this kind of capital by including the traditional New Year picture artists in the whole country's New Year picture field. The acquisition of a certain capital indicates that the actor needs a large amount of early investment and the accumulation of certain capabilities. It must be the return of actor's continuous efforts. This return is often symbolic rather than direct. It needs to be transformed into a certain identity to be closer to economic interests.

From the acquisition of cultural capital to the transformation of social identity, the artists of Tantou Traditional New Year Pictures must get involved in competition and even make great efforts. For example, if artists want to obtain cultural capital, they need to spend time and energy, enter social institutions that can obtain cultural capital for studying, have to spend money to buy new equipment, deal with new interpersonal relationships, give things they regard as precious to useful people, and help the staff of the Bureau of Culture to do a good job in the declaration of intangible cultural heritage projects. These seem to be the opposite of directly obtaining economic benefits, However, it is indeed a necessary behavior mode to obtain cultural, social capital and social identity. This behavior mode jointly constructs social problems and social phenomena in a certain period of time.

People always choose appropriate means based on certain goals. The clearer people's awareness of goals, the more they tend to choose appropriate means. (Weber, 2021)

According to the author's investigation, the artists of Tantou Traditional New Year Pictures are now trying to transform various types of capital into social identity in order to realize the transformation of economic interests. This foundation can also be seen as the reproduction of capital and social identity. The author has such an understanding of cultural capital. Now, in the industry of Tantou Traditional New Year Pictures, cultural capital must be transformed into a certain social identity before it can be transformed into economic benefits. However, the importance of this social identity is not immediately recognized. Generally, it is only when artists perceive that their social identity is threatened or can benefit from it. The transformation from social identity to economic benefit seems not to be a trouble, but a relatively direct benefit. This is why the artists of Tantou Traditional New Year Pictures now attach so much importance to social identity, which is also the driving factor to stimulate cultural regeneration in the process of social development. Such cultural regeneration reflects the separation and connection between the identity construction of the artists in the context of China Intangible Cultural Heritage and the national ideology, political society and rural society. It transmits national power as a control mechanism to recruit individuals through education, media and cultural system.

In short, those artists of Tantou Traditional New Year Pictures who did not show cooperation before now are active in cooperating with the work of government. Because they realize that only by cooperating with government, their social identity is endowed with certain rights and interests, which is an effective means to obtain social capital and wealth. Therefore, now that the artists of Tantou New Year picture are engaged in the production of New Year Pictures and want to obtain wealth, they will inevitably be involved in the social production network of identity, skills, social resources, and cultural capital. This network is full of reciprocity between different subjects, and reshapes their social relations. Such social relationship also produces new social and cultural rules, values, and behavior patterns.

The other problem is the collation of data. The content of intangible cultural heritage is extensive and profound, containing rich wisdom, emotion and spirit. The key to the success of the declaration of intangible cultural heritage depends on the exploring and arrangement of the declared projects, the writing of the text, the collection of relevant pictures and the production of relevant videos. Since the opening of New Year picture workshops in Tantou Town, there have been 108 operating workshops. In addition to the impact of various policies and movements in the 1950s, and the lack of inheritors, traditional New Year picture workshops in Tantou Town have gradually disappeared, and there were very few left. The policy of reform and opening up has enabled the traditional New Year picture workshop in Tantou to start its operation. Tantou Town officially resumed production, but a large number of old engraving plates were destroyed by the "fire of the Cultural

Revolution", with many traditional versions being lost. At the same time, the veteran artists have also died one after another. The artists in those workshops have maintained a traditional conservative concept of "keeping secret", which also led to the difficulties of inheritance. Under the influence of these factors, it is extremely difficult to sort out and write the materials needed to apply for intangible cultural heritage.

Moreover, there lacked funds in the time of application. At that time, the government departments, especially cultural departments, had very limited funds for collecting, sorting out and writing the Tantou Traditional New Year Pictures. The country was vigorously developing the economy and industrialization. Most government departments and the public believed that the Tantou Traditional New Year Pictures were outdated and should not cost a lot of money for its protection, recording and inheritance. It has largely restricted the protection of Tantou Traditional New Year Pictures in terms of capital budget.

# Changes after Tantou Traditional New Year Pictures became China Intangible Cultural Heritage

1. Changes in Application Scenarios

Up to now, the Tantou Traditional New Year Pictures are also keeping pace with the times and constantly updating. The most obvious and important change is reflected in the change of its application scenarios. In Chinese traditional cultural customs, celebrating the New Year means saying goodbye to the old year and welcoming the new year. People will usually prepare new dresses and gifts for the coming New Year. Except for these, New Year Pictures and Spring Festival couplets are also necessary items for the New Year goods in and around Tantou Town. In the past, there was a saying in Tantou that "Without New Year Pictures, no one will celebrate the New Year". Tantou is an ancient town along the Zishui River in southwest Hunan. It is rich in geographical ecology and simple in folk customs. The traditional Tantou buildings are mostly of wooden structure, with grey tiles and high walls, which are unique built. In traditional Tantou folk space, the Tantou Traditional New Year Pictures are integrated with local buildings and local life. On the one hand, the living space is decorated with exaggerated shapes, vivid images and colorful colors of the New Year Pictures, on the other hand, people's vision for a better life in the future is expressed. The Tantou Traditional New Year Pictures have showed strong folk aesthetics. In Tantou Town in the 1990s, almost every family made New Year Pictures. Generally, those pictures could be sold to other places to make money. During the Spring Festival, the pictures could also be pasted on their own doors to cater to the festive atmosphere. Every family will paste New Year Pictures during the Spring Festival, and they must be pasted with boiled sticky rice paste. However, the posting of New Year Pictures is only carried out during the Spring Festival, and will not be replaced until the next Spring Festival. (Wang Hongbin, 2019) It can be seen that in traditional Tantou culture, the Tantou Traditional New Year Pictures mainly focus on praying and decoration, and have an inseparable relationship with the folk custom of celebrating the new year.

With the change of times, after the Tantou Traditional New Year Pictures have become the China Intangible Cultural Heritage, their posting scenes have also changed to some extent. Although the customs still exist, their connotation and methods have changed greatly. First, it is the change of posting environment. In modern living environment, the housing conditions of reinforced concrete and the life vision of high-rise cities, the Tantou Traditional New Year Pictures with bright colors and exaggerated images add a festive atmosphere to people's cultural life. In traditional human life, the traditional Tantou New Year picture is a symbol of blessing and hope, while in modern human life, people's belief in fairy tales is gradually weakened, and people no longer seek the power of myth for traditional blessings(such as harvest, good weather, son, etc.), thus weakening the mythical praying function of the traditional Tantou New Year picture and further deepening its decorative function. This is reflected in the fact that the Tantou Traditional New Year Pictures are no longer just decorative pictures on doors and windows for outsiders to watch, and the use of them by modern people is no longer limited to traditional festivals. In people's daily life, they have become a unique landscape, existing in front of and behind



houses, in streets and alleys, and become consumer goods for people to decorate their lives. They have become a spiritual food to enrich people's cultural life.



Figure 109 Tantou Traditional New Year Pictures Are Used As Decorations at the Press Conference of Wine and New Clothing Products Source:Photographed by Zhong Xintong

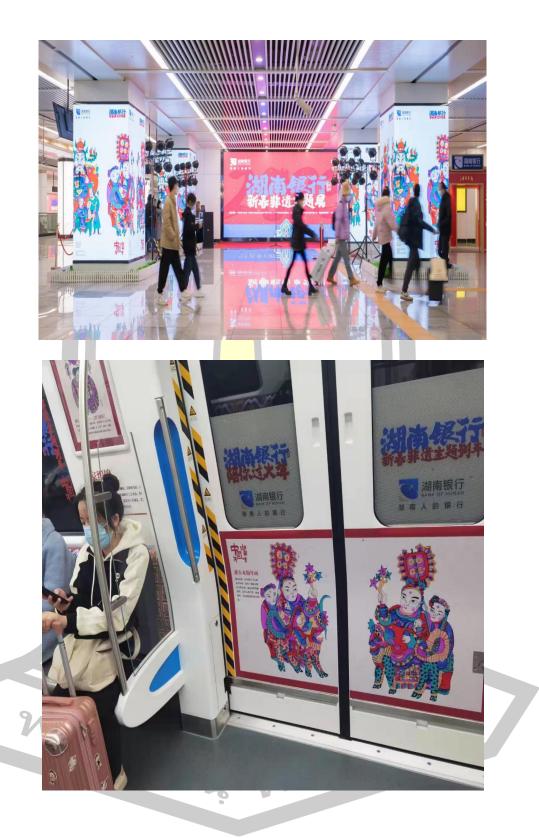




Figure 110 Tantou Traditional New Year Pictures Are Used As Decorations In Daily Life

Source: Photographed by Zhong Xintong

Secondly, the artistic expression language of Tantou Traditional New Year Pictures has been constantly enriched, thus expanding the application space of new dimensions. Under the current social background of 5G informatization and intelligent interconnection of all things, the artistic symbols of the Tantou Traditional New Year Pictures are also being extended and expanded towards digital media space. In display space, the Tantou Traditional New Year Pictures can be posted in the virtual electronic space formed by means of modern flash, animation ai, and plane production, such as daily instant messaging software as an expression package. The digital application of Tantou Traditional New Year Pictures can be transmitted in virtual social space between people through short video, GIF, 5H, VR and other forms.





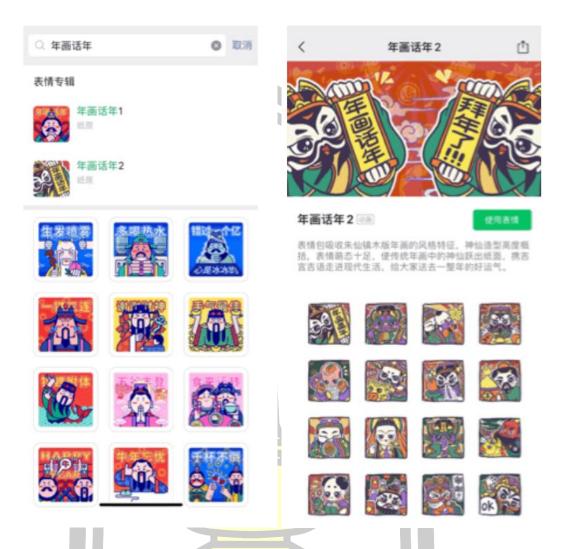


Figure 111 Tantou Traditional New Year Pictures Are Posted In Instant Messaging Software As Internet Meme Source:Photographed by Yuan Bo

In display space, 5G communication technology, screen, projection or storage in the server, can be used for the audience to read image changes, theme stories, characters' lives, or production scenes of the Tantou Traditional New Year Pictures at any time, and the story behind the image can be displayed in the era of modern 3.0 sound and photoelectric large screen. In application space, the digital application of Tantou Traditional New Year Pictures can be transmitted in the form of short video, GIF, 5H, or VR in the virtual social space between people.

Finally, the existence of the Tantou Traditional New Year Pictures has gained another role in the developing society. Each Tantou New Year picture is a valuable work of art. Because of its high difficulty in production and ingenious conception, it has created valuable artistic and cultural values. Therefore, these works are mounted and hung in the museum for exhibition and appreciation. For example, many Tantou Traditional New Year Pictures, including *Rat Marriage*, have been collected by large national museums in the United Kingdom, the United States, and Japan, and have become excellent representatives of Chinese folk culture. Besides, the Tantou Traditional New Year Pictures are also mounted and hung at home for collection and research, or hung in the shop portal for decoration.



Figure 112 Tantou Traditional New Year Pictures Are Used As Daily Decoration on KFC or Other Store Portals Source:Photographed by Chen Hong

#### 2. Changes in the relationship between people and society

The implementation of policies on intangible cultural heritage protection has brought new vitality to the Tantou Traditional New Year Pictures. The changes in the use situation of Tantou Traditional New Year Pictures have also changed the relationship between people and society. In traditional human and social relations, the value attribute of the Tantou Traditional New Year Pictures is the same as that of New Year Pictures in other places, that is, their origin can be traced back to people's traditional concept of nature worship and deity worship. They focus on the communication between people and natural forces, and the harmonious and symbiotic relationship between people and nature. Therefore, with the development of social civilization, human worship of nature has gradually transformed into worship and belief of social personality, and the image of historical celebrities in New Year Pictures has gradually moved closer to the image of God. Based on these sources, the traditional use situation of the Tantou Traditional New Year Pictures mostly covers the buyer's or producer's prayer for the divine power, the concern for their own family life, and the prayer for their personal wishes.

The current Tantou traditional New Year Pictures are no longer exclusive to the Spring Festival, but become a representative specialty of Hunan. With the weakening of the belief attribute of Tantou Traditional New Year Pictures in modern life and the strengthening of their artistic value, Tantou Traditional New Year Pictures have gradually become an important gift for modern people during the New Year. Tantou Traditional New Year Pictures, with strong cultural characteristics of southern Chu, represent the essence of Hunan folk culture, and are an integration of local characteristics that record the humanistic spirit of Tantou and the cultural thoughts of southern Chu, and inherit the traditional culture of Chinese nation. It has become a gift with landmark symbols, and the original mythological worship has also evolved into auspicious wishes for others. It is transmitted between people through the way of gift to express the good wishes of the giver to the recipient.



Figure 113 Tantou Traditional New Year Pictures Are Given to Friends As Gifts Source:Photographed by Chen Hong



Figure 114 Box Packaging of Tantou Traditional New Year Pictures Source:Photographed by Chen Hong

In the process of giving, the Southern Chu art contained in the Tantou Traditional New Year Pictures has become a gift symbol with regional characteristics, and the act of giving gifts with New Year Pictures has also become a courtesy symbol for modern people to express their concern for others. The Tantou Traditional New Year Pictures are mounted and hung as gifts or cultural products in the living space of the recipient, which is not only the carrier of the giver's blessing, but also the recognition of the recipient's cultural experience and artistic background. Besides, Tantou Traditional New Year Pictures hanging in the home show the cultural literacy and artistic aesthetic mind of the host, thus deepening the understanding of the host's aesthetic interest and cultural appreciation, and generating social topics and relations.

In general, in current revival of traditional culture, the cultural value and artistic value contained in the picture are well known, and its value is no longer measured by money, but more becomes a representative and a cultural symbol. And its unique decoration makes people not feel strange even they paste the picture in ordinary scenes. Therefore, in modern people's communication process, we can use Tantou Traditional New Year Pictures as a gift with landmark symbols to give to others to maintain the relationship between people. If the relationship between people is harmonious, it will promote the further harmony between people and society.

#### Conclusion

This chapter studies in detail the process of Tantou Traditional New Year Pictures becoming China Intangible Cultural Heritage. In this process, it is positively affected by three aspects. One is the big environment, that is, the rescue project of Chinese folk culture and the formulation and implementation of policies on China Intangible Cultural Heritage protection. The second is that because the Tantou Traditional New Year picture is one of the first to apply for China Intangible Cultural Heritage, so the application procedure and review process at national level are also the first attempt. Many review rules are not perfect, which is a secondary impact. Secondly, according to the author's fieldwork, the main reason why Tantou Traditional New Year Pictures can become China Intangible Cultural Heritage lies in its unique artistic and cultural value. The most important is that the picture is highly valued in its theme, composition and aesthetics, of which the subject value reflects local Meishan culture of Tantou to a large extent.

Finally, after becoming a China Intangible Cultural Heritage, the Tantou Traditional New Year Pictures pay more attention to its decorative function, so that they are posted and hung in daily life scenes. They are consumer goods for people's daily life and food for people's spiritual culture. In addition, after becoming China Intangible Cultural Heritage, Tantou Traditional New Year Pictures have become a unique regional cultural symbol. As an auspicious symbol, they have been given as gifts to express the owners' blessings to friends.



## **Chapter IV**

# Re-invention of Tradition of Tantou Traditional New Year Pictures after it becoming China Intangible Cultural Heritage

This chapter focuses on the new opportunities as well as the new challenges of Tantou Traditional New Year Pictures, which, in turn, provide the soil for the Reinvention of Tradition of Tantou Traditional New Year Pictures. In addition, two dimensions of the Re-invention of Tradition of Tantou Traditional New Year Pictures are focused on and supported by the case of characters.

## The re-invention of the consumer market generated after Tantou Traditional New Year Pictures as China Intangible Cultural Heritage

1. Opportunities for Tantou Traditional New Year Pictures

The success of becoming China Intangible Cultural Heritage has brought new opportunities for Tantou Traditional New Year Pictures.Such opportunities can be analyzed from two aspects: the assistance of national policies and the opportunities brought by the picture itself.

In terms of national policies, all inheritors of Tantou Traditional New Year Pictures receive government subsidies. In 2006, Tantou Traditional New Year Pictures were selected as the first batch of China Intangible Cultural Heritages. At the same time, the media such as major television stations, newspapers, radio stations, and internet platforms have greatly publicized the Tantou Traditional New Year Pictures , and special reports on the pictures have further deepened the communication and contact between the picture in Tantou and the outside world. The education system has set up folk art courses for the study of traditional New Year pictures in some universities in Hunan, and carried out community learning in traditional workshop in Tantou. Bureau of Education in Longhui County started with basic education, hired artists to teach New Year pictures in school, popularized the traditional folk art concepts formed by local successors from childhood, strengthened the protection concept of regional folk arts, and created a positive atmosphere for the spread of Tantou Traditional New Year Pictures as the excellent traditional Chinese culture by carrying out teaching courses related to traditional New Year pictures in primary and secondary schools at all levels in the county.(Ye De-hui. 2022.)



Figure 115 Lecture Site of Tantou traditional New Year Pictures Source: Photographed by Chen Hong

In recent years, with the development of tourism and the promotion of protecting Intangible Cultural Heritage in Longhui County, it has brought a good opportunity for the sales and development of Tantou Traditional New Year Pictures as gifts, as well as for the development of tourism in Longhui County. It has also actively explored the market economic value of Tantou Traditional New Year Pictures as cultural works of art circulating among the market. ()

For the New Year picture itself, the value of the picture itself brings opportunities for its development. With people's desires as the link, their habits as program, and aesthetic tastes and emotional ideals as basis, folk art has been developing on the basis of inheriting folk cultural symbols. () If culture is regarded as a symbolic form, this form is not only closely connected with economic and cultural background, the belief of witchcraft, the concept of gods, totem worship and other ideas of civil society, but also can express the meaning of using symbolization as a medium and carrier to transmit, record and preserve folk cultures. The image symbols of folk art, by rhetorical devices of metaphor, pun, and homophonic, have formed a relatively stable symbolic formula in inheriting the culture of past dynasties, and conveyed people's good wishes.

However, the inheritance of Tantou Traditional New Year Pictures by teachers and apprentices has been greatly affected by the impact of public-private partnerships and the Cultural Revolution. After the reform and opening up, the market of Tantou Traditional New Year Pictures has shrunk, and many people have been unwilling to learn New Year pictures again. The inheritance of it by teachers and apprentices is even more rare. Under the influence of various reasons, this art form has become increasingly rare. It is precisely because the number of Tantou Traditional New Year Pictures has decreased, which makes it more valued because of its rarity. Its unique cultural value and artistic beauty are loved by the current public. Moreover, with the prevalence of China-Chic style, the number of people who like Tantou Traditional New Year Pictures is still expanding, which also brings new opportunities for the development of Tantou Traditional New Year Pictures .

2. New challenges encountered by Tantou Traditional New Year Pictures

Tantou Traditional New Year Pictures have limited living space as it takes root in the folk, which is reflected in the great changes in the living environment of contemporary industrial civilization. As a result, the living space of New Year pictures is becoming smaller, and this kind of handicraft is difficult to adapt to the current way of life. In addition, people's custom of pasting traditional handmade New Year Pictures is changing. Due to the development of technology, couplets and New Year Pictures are mostly produced in an industrialized way, with low prices and various patterns. A large number of mechanical New Year Pictures are gradually replacing the handmade ones. Tantou Traditional New Year Picture artists are looking for other ways to maintain their livelihoods. The production methods of New Year Pictures are also increasingly diversified. In December 2014, with the death of Gao Lamei, it means that the last inheritor of the China Intangible Cultural Heritage-- Tantou traditional New Year pictures has left us. The production process of Tantou traditional New Year pictures is complicated, and it is mostly passed down from generation to generation by artisans. While the younger generation is not very interested in the inheritance and promotion of traditional New Year pictures. In addition, with low profits, many artisans have changed careers, and Tantou Traditional New Year Pictures are once again in a dilemma. This all poses new challenges for the inheritance and protection of New Year pictures, which can be analyzed from two aspects: the New Year picture itself and the external conditions.

First of all, the challenges faced by the New Year picture itself include the following aspects:

#### Few inheritors

There is no written record of the skills of Tantou Traditional New Year Pictures . They are all passed down by oral teaching that inspires true understanding within apprentices. The selection and determination of the inheritor focuses on the close relationship with the selected person, with great emphasis on the cultivation of the inheritor." As for the core technique of in Tantou Traditional New Year Pictures , such as "coloring face", outsiders and even helpers do not disclose it. This conservative inheritance method has narrowed the inheritance of the New Year pictures to a certain extent. The skilled old artists have all aged, and few younger generations have truly learned the skills with new inheritors hard to find and cultivate, which leads to the situation that that there are few people can inherit traditional New Year pictures, and weakens the survival and development of New Year pictures. However, the current Tantou Traditional New Year Pictures is of high quality, as it is valued in collection.

As the old artists of New Year pictures grow older, they die one after another. Their children fail to inherit their family property. Only Gao Lamei's son inherits. The reduction of consumption objects, the lack of successors and the only existing old art make the Tantou traditional New Year pictures of Chunan school face great challenges.

#### Obsolete theme

The existing engraving themes used in the printing of traditional New Year pictures, the production process of New Year pictures and the existing themes of the pictures have completely failed to meet the aesthetic needs of modern people. The reason why Tantou Traditional New Year Pictures were popular in the old days is inextricably linked with its theme selection.

Most of the content reflected in Tantou Traditional New Year Pictures is the theme of New Year pictures that tend to avoid bad luck and pursue good luck. However, those pictures that lack innovation can no longer meet the needs of modern people. For example, some themes of the Tantou Traditional New Year Pictures are not compatible with contemporary living environment, and their desire for peace is not in line with people's spiritual and aesthetic needs. For example, the New Year pictures with different themes such as *Officials with the Highest Rank, Rat Marriage*, and *Kitchen God* are not familiar to the contemporary people, and cannot meet their consumption and even market needs.

The existing Tantou New Year pictures still retain traditional themes in our new era, with superstitious color, which is quite different from our modern social environment. The stories in traditional New Year pictures are too old for modern people to be familiar with. The Tantou Traditional New Year Pictures are out of touch with the values and spiritual levels of people in the new era. This series of disharmony has restrained the unique artistic value of the Tantou Traditional New Year Pictures and the use value of its usage at New Year festival. Therefore, when choosing the theme of Tantou Traditional New Year Pictures , we should re-innovate the pictures with the progress of the times.

#### Conservative craftsmanship

It is a traditional handicraft skill with very complex and exquisite craftsmanship. The production of a New Year picture requires more than 20 processes, from the selection of papermaking raw materials, the production and painting of paper, to the painting, engraving, seven printing and hand-painting. Tantou traditional New Year pictures, from paper making to block printing, have strict requirements on technology. Each process is handmade by craftsmen, with a strict production process. The production of a New Year picture has to go through more than 20 processes, with a long production cycle and high costs. From printing to finished printing, artists have to concentrate their attention to complete it. Tantou Traditional New Year Pictures require a high level of technology, both engraving and printing. Especially in the process of "coloring face", the old face masks of characters were all painted by hand, and the pictures in a long period of time was passed down from generations to generations in the family. In recent years, with the passing of old artists, although there is a family tradition of "inheriting inside the family", most of the young people are unwilling to inherit this crafts, because they can not make much profit in it. The situation of no successor inevitably appears in inheriting "Tantou Traditional New Year pictures". With the passing away of old artists, this traditional procedure is now only preserved in Gao Lamei Workshop, while it is simplified a lot in other workshops with printing heads left.

Although the traditional craft allows Tantou New Year pictures retain the local characteristics, it can no longer adapt to the rapid technological progress in the new era. In modern society, people's pace of life has accelerated, and people have more respect for efficient, fast and convenient pursuit of new things. However, Tantou Traditional New Year Pictures is mainly produced in family workshops. It takes a long time of systematic study and training to finish a complete New Year picture. Its traditional production process are limited, production costs are high, production efficiency is low, and production is time-consuming and labor-intensive. It has not kept pace with the current pace of production development. Therefore, the development of Tantou New Year picture is going through a hard time for its traditional production process.

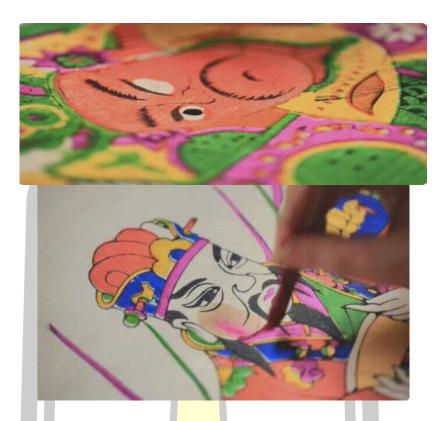


Figure 116 The Process of "coloring face" of Tantou Traditional New Year Pictures Source:Photographed by liuli

Secondly, the challenges brought by external environment to Tantou traditional New Year pictures mainly include the following aspects:

Decrease of festive customs

Tantou Traditional New Year Pictures is filled with decorative charm. Their shapes are exaggerated and ancient, and their colors are bright, clear, and thick. They are the manifestation of the old Tantou New Year pictures. They play a good role in the decoration and beautification of local customs that meet people's needs for the coming New Year, and add a festive and lively atmosphere to the home decoration. In addition to beautifying, the Tantou Traditional New Year Pictures can also be used as paper binding for packaging and making offerings during commodity trading.

The spiritual connotation of traditional themes has been different from people's ideas in the new era, and the change of lifestyle has made the Tantou Traditional New Year Pictures lose their value in usage and spiritual meaning during New Year

Festival. The spiritual connotation of traditional themes have changed with the ebbing and even the disappearance of traditional customs and concepts. People's mentality has changed, making the folk art that originally depended on lost its soil. Therefore, the demand for the Tantou Traditional New Year Pictures presents a "fast food" situation in the new era.

In modern society, the requirements have become more stringent. At the same time, the strengthening of cultural exchanges between China and the West has brought great challenges to the survival environment of traditional Chinese folk festivals. Especially the popularity of western festivals among young people has further accelerated the ebbing of Chines peoples' concepts of traditional folk festivals, thus strengthening the weaken of New Year pictures' role.

#### Change of ideas

With the progress of modern science and technology, the improvement of medical and health conditions, and the spread of education, the change of feudal superstitious concept of ghosts and gods, which depended on traditional New Year pictures to pray for evil spirits and blessings, is no longer an effective and reliable way to pray for gods to give children, bless, and maintain peace. The Tantou Traditional New Year Pictures , whose content and form are gradually becoming unacceptable, no longer have an advantageous sales market in rural areas. People are also unwilling to paste the "earthy" gods and bodhisattvas on their walls, but are more like to paste plastic posters with movie stars, landscape scenery, flowers, insects, birds or animals.

Now, in a certain period of time, especially at the time of reform and opening up, the New Year pictures can hardly be found on people's doors in Tantou Town. On the old street where Gao Lamei Workshop is located, there are only two or three households pasting local New Year pictures on their doors. Of course, this has something to do with the modern houses with two symmetrical door panels replaced by single door panels. A few places that retain the custom of pasting New Year pictures also have the tendency to choose local ones, which are made of cheap plastic and by machines. Today, traditional Chinese art is facing great challenges in the market.

Change of aesthetic habits

In the process of social development, politics plays a crucial role in social development. Culture is attached to political trend, which is both a reflection and a mark of the times. The biggest reason why Tantou traditional New Year pictures have gained popularity in a short period of time and reached its peak is that they have distinctive local characteristics and styles, and under the social background at that time, the contents of New Year pictures are consistent with people's lives and yearnings in that era, thus quickly becoming the art boutiques that people scramble to buy.

Until the early days of the founding of the People's Republic of China and during the Cultural Revolution, a large number of precious printed copies of Tantou Traditional New Year Pictures were put on fire. Because of its superstition in subject matter and social sensitivity to its religious beliefs, the production and sales of tradition Tantou New Year pictures were banned for a long time as feudal superstitious goods. Having gone through this experience, many versions of Tantou New Year pictures with various themes have disappeared.

From the beginning of the 21st century, the world has entered the era of internet information in which various emerging cultures are spread in people's lives. People can get in touch with art works on television, computer, or mobile phone, etc., and gradually gain a higher aesthetic accomplishment. Tantou Traditional New Year Pictures are only in line with artistic concepts that only pursued by people in the old era, resulting in a great decrease of modern audience and a narrower market. Influenced by different environments, different aesthetic standards between people, different aesthetic focuses, and more diversified aesthetic tastes than before, the audience aesthetic orientation of traditional Tantou Chinese New Year pictures has also differentiated. Tantou Traditional New Year Pictures gradually fade out of people's vision and transform into an era with artistic symbols. The New Year pictures with traditional themes, crafts and sales models can no longer meet the needs of current consumers, and are out of touch with the changed living environment of contemporary society. The New Year pictures are regarded as superstitious and backward products, which is difficult to be recognized by people. The Tantou Traditional New Year Pictures are only accepted by minority groups, such as collectors and enthusiasts. People's spiritual world in the new era is more abundant. During the Spring Festival, there are many other new products for consumers to spend New Year. However, the contents of Tantou New Year pictures are still outdated, resulting in an embarrassing situation that there are few people to buy. In view of this situation, the Tantou Traditional New Year Pictures should be based on people's aesthetic tastes in current society, expand the variety of New Year pictures, and develop a more complete classification system for New Year pictures in order to explore a larger market.

#### Changes in home environment

Not only is the content of New Year pictures inconsistent with modern life, but also the posting of the pictures is not suitable for the home environment of modern society. In traditional home buildings, there are usually double wooden doors. The doors have the function of guarding the home in Chinese people's minds. While in modern homes, there are mostly one single door that is safe enough and do not need a doorkeeper to guard the home. Besides, the door god is mostly pasted on the opposite door. So the New Year pictures is not appropriate to paste on one singer door. The modern household pattern and decoration style tend to be fashionable, which is in line with the decorative style of traditional New Year pictures. The original size of Tantou New Year pictures should not be pasted indoors as well, so even if you buy them, there is no place to paste them.

## Development of economy and production

After the founding of the People's Republic of China, science and technology have changed with each passing day, and the mode of production is also mechanized. In the face of a developing China, people need to strengthen their thinking about culture and their awareness of intangible cultural heritage protection. The atmosphere of the Spring Festival is not as strong as in the past. The prosperity and decline of

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Tantou Traditional New Year Pictures are inextricably linked with the economic development at that time as well as historical evolution. Shaoyang City, where Tantou Town is located, formerly known as Baoqing City, is one of the four major woodblock printing bases in Hunan Province.

At that time, the active printing base led to the economic development of Tantou. The famous paper sales of Tantou opened an economic channel for the subsequent sales of New Year pictures, and also a new road for the production and development of New Year pictures, laying a solid foundation for the economic development of Tantou. In the developing process of Tantou Traditional New Year Pictures, people's needs have risen and fallen many times. The important reason is that the economic environment always has a direct impact on the development of traditional culture. Although today's society pays more attention to the development of Tantou New Year pictures, with growing cultural creativity and design industry, the development market of Tantou New Year pictures has been lingering, with a worrying development prospect. With the advent of the industrial era, the traditional printing methods are dominated by the emerging modern mechanical technology. Various creative New Year pictures with different forms and new ideas have appeared in the market during the Spring Festival, and the competition for New Year pictures has intensified. The production of Tantou traditional New Year picture is costly, time-consuming and inefficient, thus losing its own advantages.

Limited cultural and geographical environment

Tantou traditional New Year pictures, located in western Hunan, are rich in natural resources. Most of the materials needed for the picture are from local area, which not only makes the New Year pictures have local characteristics, but also reduces the cost of producing it. Although Tantou has unique advantages in natural and geographical environment, its cultural and geographical conditions are not optimistic. The key to the development of traditional New Year pictures in Tantou lies in local cultural and geographical environment.

Take the development of Yangliu New Year pictures as an example. Tianjin, where it is located, is close to Beijing, showing a great advantage in geographical

conditions. The region is the political, economic and cultural center of the country. It has a large market, large demand, and profound cultural heritage so that the traditional folk art culture there is well inherited and developed. However, the inland area where traditional Tantou New Year picture located is relatively closed, and the government's capacity is limited in developing economy, exploring market and promoting communication, etc., and the production process of Tantou Traditional New Year Pictures also depends on local resources and environment. In the past, the model of New Year picture industry has been difficult to meet the rapid production speed and sales model in the new era, so that there are regional requirements in production.

3. New demand for Tantou Traditional New Year Pictures

With new opportunities, Tantou Traditional New Year Pictures meet new demands in the face of modern life and market. Nowadays, while the practical value of the pictures has disappeared, their value in collection, viewing value and decoration have become quite important and are liked by different groups of people in the society. However, people with different ages, economic capabilities and occupations have caused different needs for the Tantou Traditional New Year Pictures . Therefore, for the Re-invention of Tradition of Tantou New Year pictures, it is important to focus on the analysis of its consumer groups.

Any human individual belongs to a certain social organization and exists in a certain social relationship. There are no pure individuals without social organizations at all times and in all countries. Therefore, individuals must form various groups based on various social relations. This kind of group formed through the ties of mutual relations is a historical necessity. Whether you like it or not, there will be such a result. People grow up and make progress in a cluster and will certainly compete in the cluster at the same time.

The so-called consumer group refers to the group where two or more people are connected in a certain way to carry out consumption activities in order to achieve common consumption goals.

Compared with individual consumption, consumer groups are not composed of any few people. First of all, they are a "body" composed of at least two or more people. They have a relatively compact connected structure and cannot be loose or disorganized. Secondly, not all kinds of individual consumption can form a consumer group. They should use common consumption activities as the intermediary, which can be political, economic, cultural, and so on. Finally, there must be a unique way of gathering. It is not to say that a consumer group can be formed with a common consuming intermediary. It must also be organized in appropriate ways, such as associations, societies and so on. There also sexists self-organization, that is, members organize themselves together, such as collective shopping. In short, all members of the consumer group must have one or more common consumption goals. Members should have a sense of identity and belonging to the organization. There should be an organizational structure within the consumer group. Individuals in consumer group should have common consumption hobbies, customs and values. In addition, consumer groups also have productive and sustaining functions. The value and strength of consumer groups lie in the consistency of the ideas and behaviors of individual members, which depends on the particularity and standardization of consumer group norms.

Although in form, the consumer group is formed by a number of individual members linked together for a specific consumption purpose, in essence, there will be no "chemical reaction" between the members of consumer group. After all, they are living people and have their own independent thoughts, behaviors and personality characteristics before forming the consumer group, so there is no change in the sum of the constituent factors or their average value. However, among individual members, some unformed consumption ideas and behavior features are easy to influence each other, and these volatile factors will cause a "physical reaction". What is shown is a combination formed due to the emergence of new characteristics are different from the substances that make it form. Under given conditions, and only under those conditions, a group of people will show some new characteristics, which are very different from the characteristics of individuals who form this group.

The individual in consumer group is not only different from his nature in some actions, but also has changed his thoughts and feelings before he completely lost his independence. This change is quite profound. Consumer groups are always lower in intelligence than single individuals, but from emotion and action consumption, consumer groups can perform better or worse than individuals, which depends on consuming environment. It all depends on the nature of the implication accepted by the consumer group. Clusters of consumers, their feelings and thoughts all turn to the same direction, and their conscious personality disappears, forming a collective psychology, which is undoubtedly temporary, but it does show clear characteristics. These groups of consumers enter a state, as there is no better way to call it, let's call it an organized consumer group, or a psychological consumer group. It has formed a unique existence and is governed by the law of spiritual unity of consumer groups.

Consumer group structure refers to the composition and organic combination of group members. The structure of consumer group members can be divided according to different standards, such as age structure, ability structure, knowledge structure, professional structure, personality structure, and the structure of opinions and beliefs. The structure of consumer groups can be divided into homogeneous structure and heterogeneous structure. The former means that the composition of the members in consumer group is relatively or basically close in terms of age structure, ability structure, knowledge structure, professional structure, cultural structure, character structure, etc. This structure has strong coordination and is easy to work harmoniously. Therefore, when completing a single consumption task, the homogeneity structure has the highest efficiency. The opposite of homogeneous structure is heterogeneous structure, which is different in age structure, ability structure, knowledge structure, etc. Generally speaking, heterogeneous structure can make the members in consumer group learn from and make full use of each other's strengths, as well as make up for each other's weak points. Especially when completing complex activities, the consumer group with heterogeneous structure can often achieve the best consumption effect.

The most prominent feature of the consumer group of Tantou Traditional New Year Pictures is the constant change in its structure. For a long time, the external image of the consumers of Tantou New Year pictures is very unclear, even is the "anonymous individuals and groups". Neither the general public nor the insiders understand this group. At the founding of the People's Republic of China, people only paid attention to the creation of Tantou Traditional New Year Pictures , but did not care about the dissemination, acceptance and consumption of the pictures. There was no discussion on the consumption and industry of Tantou New Year pictures, so there was no research on the consumption groups of the pictures. This has something to do with the means and conditions of communication at that time. There lacks material conditions then. Everyone was busy with large-scale production and revitalization of industry. They only bought New Year pictures at festivals, to some extent, there would be consumers of Tantou New Year pictures in Spring Festival. So it can be said that at that time, there was no objective condition for the formation of consumers of Tantou Traditional New Year Pictures . Only when Tantou Traditional New Year Pictures can be consumed by the public at any time can the real consumer group of the picture be formed.

At present, the customers who buy Tantou New Year pictures can be roughly divided into two groups: the majority consumer group and the minority consumer group.

Majority consumer groups. The majority consumer group refers to the mass consumer group that has a general understanding and general use demand for the Tantou Traditional New Year Pictures . The characteristics of such groups are that the group attributes are complex, ranging from students and young people with weak consumption capacity to elders and elderly people with certain consumption capacity, so the cultural background is also different. However, the cognition of Tantou Traditional New Year Pictures is mainly focused on the gift nature of its auspicious meaning and the general understanding of local culture in Tantou. The purpose of the majority consumer group to purchase Tantou New Year pictures is usually for commemorative and gift giving. Therefore, they pay less attention to the sources, production methods, materials and crafts of the picture, and pay more attention to its auspicious theme and decoration style. On the one hand, the majority consumer groups, as foreign tourists, travel in Tantou to experience the culture. They buy Tantou New Year pictures at the workshops of craftsmen or local cultural commodity stores. However, due to the slow development of the tourism industry in Tantou Town and the limited number of tourists, the sales of Tantou Traditional New Year Pictures are not that good. On the other hand, the majority consumers who have contact with or know about Tantou New Year pictures will choose to give them as gifts during the Spring Festival, usually purchased online or locally. The traditional Tantou New Year picture is not only colorful and auspicious, but also becomes China Intangible Cultural Heritage. It is both popular and elegant, which is cheap and decent for giving gifts. Therefore, the gift market is the main market segment of Tantou Traditional New Year Pictures .

In order to fully understand the majority consumption group structure of the Tantou Traditional New Year Pictures, I organized a questionnaire survey on the consumer who came to by the Tantou Traditional New Year Pictures in Tantou Town from the end of November 2010 to September 2012. The survey objects focused on foreign tourists and consumers, involving all ages, all educational levels and all types of work. A total of 2000 questionnaires were released, 1806 were recovered, and the recovery rate was 92.89%. After all the survey results were processed by SPSS, a professional statistical software, a total of more than 800,000 data were obtained. It should be added that, for the demand of research, the following composition of gender, age, educational background, occupation and region of the consumer group is a relative description, not an absolute distribution. Because of the typical sociality of the structure of majority consumer groups, the development of society is in constant change, so is the structure of the consumer group.

The gender structure refers to the gender proportion of majority consumer group. As long as you are a natural person, there must be gender differences. Due to the differences between men and women in physical and psychological aspects, they show certain differences in the style and method of appreciating artistic works. For example, men prefer the rough and unrestrained artistic form of large freehand brushwork, while women prefer the fine brushwork form of fine drawing. Most men prefer the theme of police and bandits, while women prefer the love stories with delicate emotions. In short, men prefer rough and realistic art forms and themes, while women prefer delicate and romantic art forms. In order to deeply understand the gender structure of the majority consumers of Tantou Traditional New Year Pictures, I designed two questions in the questionnaire, one of which is: "Do you like Tantou Traditional New Year Pictures ?" (option: A. Like B. Like very much. C. Just so-so D. Not really E. Hate). Another question is: "What is your gender? Option: A. Male and B. Female). Through analyzing the answer of the above two questions, we can basically determine the gender structure of the majority consumer group of Tantou Traditional New Year Pictures . Through sorting and analyzing the questionnaire data, the results show that, from the average value, women are about 6 percentage points higher than men in the gender structure of cartoon consumption, which is roughly the same.

Through data analysis, before the age of about 30, the gender structure of majority consumers of Tantou Traditional New Year Pictures showed no great difference. After 30, the number of women was significantly more than that of men. When setting the age range, the author is based on the consideration of the certain group. Children aged 6 and below are basically preschool children with the same psychological activities. The children aged from 7 to 12 is basically at primary school, who shows common characteristics at this stag. From the age of 12 to 17, they enter the middle school, belonging to the juvenile and youth stage. 17-35 years old are college, graduate students and young people who have just entered the society. After 35 years old, they are at middle age and old age. On the whole, there is no significant difference in the proportion of gender structure before the age of 30. In some age groups, men are slightly higher than women. For example, at the age of 6 and below, men are 52.00%, women are 48.00%, and men are about 4 percentage points higher than women. At the age of 17 to 35, the gender ratio is at turning point. The gender structure gap between men and women is gradually widening, and the proportion of female audience continues to rise. Until the age of 60, the proportion of female consumers of Tantou New Year pictures is more than that of men. With the growth of age, the proportion of female consumers shows an upward trend, and is gradually higher than that of male. Do older women like Tantou Traditional New Year Pictures more? Why does this happen? We conducted in-depth interviews with the majority female consumers of Tantou New Year pictures. They agreed that with the growth of

age, they have nostalgic feelings for traditional culture and are willing to consume for traditional culture such as Tantou New Year pictures, which can reflect their past cultural experience.

Moreover, the occupation structure examines the nature and types of the majority consumers of Tantou Traditional New Year Pictures . Occupation is the most important resource factor among the majority consumers. The nature and type of occupation can determine the time factor and payment ability that directly affect the consumption of Tantou Traditional New Year Pictures . Occupation is the work that people are engaged in as a means of making a living in society. It is the work that people participate in social division of labor, use specialized knowledge and skills, create material and spiritual wealth, obtain reasonable remuneration, and satisfy their material and spiritual life. The relationship between occupation and consumer is very close, especially in the consumption of traditional culture. Psychologists have revealed that the audience likes to pay attention to the content directly related to or similar to their occupation. For example, as teachers, they pay close attention to the report on education in TV reports. As a civil servant, he is sensitive to political report, etc. Therefore, by investigating the professional structure of the majority consumers of Tantou Traditional New Year Pictures, we can explore their aesthetic and consumer psychology, which has guiding significance for the subdivision of the groups. After investigation and analysis, the proportion of the occupation structure of the majority consumers is roughly balanced.

The student group accounts for nearly 63.00% of the total majority consumers of Tantou New Year pictures, significantly more than people with other occupations. Civil servants account for 10.60%; 8.50% of business personnel. The lowest is enterprise personnel, only 5.70%. Unlike the information conveyed by traditional media such as newspapers and television, the content of Tantou Traditional New Year Pictures does not show any political orientation. The form and content are cultural, neither biased nor deviated from a certain kind of special profession. If there is a tendency, it tends to the groups in which students are interested in Chinese culture. For the consumption of Tantou Traditional New Year Pictures , occupation can determine consumers' consumption capacity. Occupation is the most important way for Chinese citizens to get paid. Different occupations have different salaries and payment, and the money spent on cultural products are also different. For example, the time of civil servants and personnel in public institutions are relatively abundant. According to China's current distribution principles, the salaries of these two types of personnel are stable. Therefore, they have time to enjoy the Tantou Traditional New Year Pictures . In addition to their own appreciation, they can also provide enough money for the next generation to enjoy the picture. While enterprise personnel are not so lucky. Without an income guaranteed by national system, the market mechanism of self-supporting and self-financing forces them to spend most of their time on their own career and business, and they have no time to appreciate Tantou New Year pictures.

It is worth mentioning that the regional structure refers to the regional distribution of individuals in the majority consumption group of Tantou New Year pictures. Understanding the regional distribution structure of the consumer groups can lay the foundation for the reinvention of Tantou New Year pictures. According to the author's survey, most of the people who come to Tantou Town for tourism are from Hunan Province, so most of the people who buy Tantou New Year pictures are local tourists, followed by foreign tourist groups from Beijing, Shanghai and Guangdong.





Figure 117 Consumer Groups of Tantou traditional New Year Pictures Source:Photographed by Mao Panyun

Minority consumer groups. A small number of consumers are those who have indepth understanding and artistic needs of Tantou Traditional New Year Pictures . This type of audience is characterized by a relatively centralized group identity, and is mostly practitioners in related industries, such as teachers, craftsmen, artists and collectors related to art or cultural heritages. Such minority consumer groups usually have a deeper understanding or yearning for the history and cultural development of Tantou New Year pictures, and have different aesthetic interpretations of the pictures from the perspective of artistic aesthetics.

Therefore, the minority consumer groups usually choose to buy out of the recognition of local culture of Tantou and the artistic value of Tantou New Year

pictures. The purpose of purchase is to learn Tantou culture or collect. The purchase channels of such consumers are also different from those of the majority consumer groups. They are mostly purchased or introduced by craftsmen, collectors, cultural and art practitioners in local workshops in Tantou. In the process of purchasing, they will pay more attention to the handmade way of Tantou New Year pictures, the value attribute and local characteristics of materials, the artistic quality and aesthetic understanding of producers, the social value and collection value of works, etc. Due to the requirements for the quality of Tantou New Year pictures, the minority consumer groups tend to buy less.

In combination with the opportunities and needs faced by Tantou New Year pictures mentioned above, the author believes that in inheriting and developing Tantou New Year pictures, facing the new needs of contemporary people, we can go two ways:

The first is the idea of going through cultural creativity. The picture can be sold as cultural and tourism products in batches. The shape, color, and production process of Tantou New Year pictures are the core of the pictures. It inherits the ancient charm of the shape, innovates the theme, follows the bright and hot colors, innovates the size of the color block, inherits the composition and form rules of Tantou New Year pictures, and innovates the production process, which is more conducive to the design of Tantou New Year pictures in line with the aesthetic of the times. Besides, the development of cultural and creative derivatives of Tantou New Year pictures caters to the upsurge of cultural and creative products and can promote its protection and development. The main target of this development way is the majority consumer group mentioned above who can use it as gifts, daily necessities, etc;

We continue to focus on the three major sectors of Tantou Traditional New Year Pictures : mass production, popularization and life-like. The current era is the era of industrialization and informatization. The involvement of a large number of production technologies and the incubation of cultural and creative industry chain have increased the artistic form and circulation space of traditional New Year pictures in Tantou. We can further update the expression language of the pictures, and use the cultural and creative advantages of internet and new media to diversify the expression form of the New Year picture in Tantou. Cultural and creative industry, which was a concept originally put forward by Taiwan, refers to the use of creativity and culture, through the application of intellectual property, and the promotion of people's aesthetic literacy, to accumulate and create wealth, so that it can become an industry that drives economic and technological development. Drawing on the successful cases of cultural and creative works in the Palace Museum of Taipei, such as the paper tape with comments "I know" written in red with a brush at the end of a memorial to the throne by Emperor Kangxi as his approval. Designed and created with cultural and creative ideas, the Palace Museum combined the Emperor's overbearing font with the paper tape to form comments in the memorial. A unique alternative means of communication is formed thereafter. (Liu Jiong)



Figure 118 Cultural and Creative Products Source:Photographed by Mao Panyun

According to the use function of the carrier, it is necessary to integrate the cultural connotation of physical cultural and creative products into the carrier, which is the core value of such cultural products.

As enterprises and institutions have greatly improved the cultural and commercial added value of products in the process of product design, the cultural and creative industry has been booming. Integrating it with traditional national spirit, we can also use modern innovative means to protect the cultural heritage that is on the verge of loss, thus realizing the sustainable development of intangible cultural heritage. Intangible cultural heritage has always been one of the important creative sources of cultural industries. (Xiao Yu.2017.)

The world outlook, moral outlook and values contained in Tantou Traditional New Year Pictures are helpful to enlighten the designers' creative inspiration. Their various forms and colorful shades are more helpful to develop designers' creative ideas. The text implication and graphic symbolization features in them provide the designers with unique creative elements with literati feelings. The design of cultural and creative products generally has the problems of similarity and singleness, neglecting the importance of cultural inheritance, blindly copying traditional elements, which makes the design lack both modern aesthetic advantages and cultural connotation, resulting in low consumer satisfaction. There are some disadvantages in the design of cultural and creative products, so in designing Tantou Traditional New Year Pictures, we should extract excellent traditional elements on the basis of inheritance and innovation, and then design and process the modern high-quality products. The newly designed cultural and creative products not only have the charm of traditional art, but also have the fashion sense of products of the new era. They not only give new functions to the Tantou Traditional New Year Pictures, but also enhance their cultural connotation and economic values.

A survey on Tantou Town, Longhui County, Shaoyang City found that Tantou tourist souvenirs are single and have no regional characteristics. Some Tantou New Year pictures are just simply printed on the souvenirs, without element extraction and design. Although they have the awareness of highlighting local characteristics, they are simple and rough, and there are common problems such as too simple packaging, similar design, and people don't want to buy. This is because there is no use of design, so it can not reflect the combination of traditional elements and modern design. Naturally, there is no sense of beauty.

From the perspective of the existing innovative performance of Tantou Traditional New Year Pictures , most of the picture types do not have corresponding high and low grade differences, which is aimed at the differences of consumer groups. Therefore, it is necessary to explore the potential cultural and art market, stimulate the new functions of traditional art, and apply it in different fields such as the packaging of household goods, household goods design, decorative arts, etc., not only to optimize the theme content, but also to try to create new varieties of Tantou traditional New Year pictures in multiple fields. The creation of new varieties needs to combine traditional culture with modern popular trends in line with modern consumption trend. For example, on the poster design of "blooming and rich", at the 16th China Golden Rooster and Hundred Flowers Film Festival, the elements of Tantou Traditional New Year Pictures were re-combined and designed according to the colorful characteristics of the New Year pictures, using other colors with strong contrast, with rose as the main color, highlighting its delicate regional characteristics, while showing modern people's pursuit of fashion, with rich modern flavor. The innovation of Tantou Traditional New Year Pictures is a typical example.

The creation of new varieties of Tantou Traditional New Year Pictures should be closely related to people's life. On the whole, they should gradually develop into practicality, decoration, publicity and collection, and become an artistic aesthetic that can express the real life of contemporary people. We take the function of the Tantou Traditional New Year Pictures as the starting point to create and integrate them with life. For example, in the old era, families all had wooden doors, but now there are more burglar-proof doors. The New Year picture themed on door god had no place to play its function. However, the New Year picture can be mounted. We should try to make sure that Tantou New Year pictures can be displayed not only in specific folk scenes. We can mount the picture and try to find more scenes for it. We can also develop surrounding cultural products with cultural and commercial value, combined with regional characteristics, such as mobile phone shells, pillows, red envelopes, etc. with a sense of design. As an innovative carrier of intangible cultural heritage, cultural and creative products can also learn from the innovative ideas of other New Year pictures in various packaging, such as invitations, red envelopes, business cards, etc., and integrate the elements of New Year pictures in folding fans, T-shirts, calendars, stamps, lighting, or make booklets to develop a series of creative products, etc. Let the Tantou Traditional New Year Pictures return to society with a new attitude.





Figure 119 Cultural and Creative Products of Tantou Traditional New Year Pictures Source:Photographed by Mao Panyun

Take red envelopes as an example. Although people are more accustomed to electronic payment now, the habit of sending red envelopes during the Spring Festival has been retained. It is regarded as the embodiment of "New Year atmosphere" and also the hope of some children and young people. In addition, red envelopes also often appear in the events such as birth, marriage, and the success in pursuing further study. It is frequently used, implying people's good wish. Then, using the elements of Tantou New Year pictures to design red envelopes can make people contact with the beauty of the traditional New Year pictures in daily life, and let people further understand the New Year pictures.

Because it is a cultural and creative product with a sense of festivity, we can choose the elements of New Year pictures with the same sense of festivity to design. For example, "Fu", "Lu", "Shou" and "Xi" are the new patterns of New Year pictures created in recent years, which belong to the auspicious Tantou New Year pictures. Each painting represents different meanings, and the color is also consistent with the picture. (Zhou Chunjun)



Figure 120 Hongbao Products of Tantou Traditional New Year Pictures Source:Photographed by Mao Panyun

The "Star God of Blessing" represents the good fortune of having sons and daughters, having a prosperous family, having success in everything, and having a

harmonious and peaceful life. The "Star God of Rank and Affluence", wearing a luxurious court uniform and holding jade in his hand, symbolizes the promotion of rank and wealth, and is also the embodiment of power and justice. The "Star God of Longevity" is the "Old Man Star", also known as "Old Man of the South Pole". In the Song and Yuan dynasties, the "Star God of Longevity" became the synonym for those who lived a long life. It was full of respect for the old man and also expressed people's wishes for a long life. The "God of Happiness" is a symbol of good luck and happiness. In ancient times, people worshipped the "God of Happiness", such as the wedding candle, the birth of a son, the success in government examination, and the new wedding anniversary. The composition is all round, and the overall layout of the picture includes characters and accessories, like the character "unity", which is very full. "unity" and "harmony" are homophones, so "unity" also has the meaning of "harmony". "harmony" is a very important philosophical thought in Chinese traditional culture that people pursues. The shape, color and composition of the Tantou Traditional New Year Pictures adopt the art form of Chinese painting, so the overall picture has a kind of harmonious beauty.

Tantou traditional New Year pictures have their own unique artistic style in production process. Therefore, it is necessary to pay attention to preserving the unique artistic characteristics of Tantou New Year pictures, and carry out innovative design on the pictures, so as to make the whole picture more clearer in arrangement and more detailed in lines. In terms of color, we should innovate on the basis of its original color, which can not only highlight the artistic beauty of Tantou New Year picture, but also deepen its decorative charm. In combination with these characteristics, the innovative design of "Blessing", "Rank and Affluent", "Longevity" and "Happiness" in Tantou New Year pictures is carried out according to their composition, color, form and implied meaning, so as to make them closer to the aesthetic requirements of contemporary people.

First, the line draft of New Year pictures is extracted, and then its elements are rearranged and integrated to break the traditional circular composition. In terms of color use, we should adopt modern color characteristics, and select the same color from the inherent color of New Year pictures to match the color again to make it more in line with the aesthetic requirements of modern people. The color of red envelopes is generally red in traditional sense. Red symbolizes good luck and prosperity. The combination of red envelopes and Tantou Traditional New Year Pictures has enhanced the auspicious meaning. The design of red envelopes has broken the traditional inherent red color and adopted the theme color of Tantou New Year pictures. Each color is associated with the meaning of New Year pictures, which is more representative.

Or we can use the representative themes in Tantou Traditional New Year Pictures to learn from their shapes, colors, patterns, etc. Through the redesign of Tantou New Year pictures, we can endow them with new expressions and make them appear in a form that meets the aesthetic requirements of modern people, so that more people can understand Tantou New Year pictures and explore its deep meaning. For example, as for the design of tourist souvenirs, we can draw on the image of the mouse in *Rat Marriage* to make different small decorations. It can also reshape its mouse image.

The image of cat and mouse in *Rat Marriage*, cat: fat body, fat head and big ears, with a charmingly naive expression, gives people a lovely feeling. Just grasp this feature, we can design some tourist souvenirs. With this expression method, people will feel that it is a kind of texture effect. Or we can also summarize the texture, a feature or color matching of the mouse, and use it in product design. In short, we must summarize and extract the most representative features.

Another example is the drama *Pearl Giving at the Garden*, which describes a beautiful love story. We can make these dramas into folding fans, diary books or other tourist souvenirs to inherit the culture behind Tantou Traditional New Year Pictures . As mentioned above, whether the redesign of "Blessing", "Rank and Arrangement", "Longevity" and "Happiness" in or the elements of mouse in Tantou New Year pictures are applied to the red envelope package, both gives the picture a new meaning through different colors, patterns, as well as the composition structure of the pictures, belonging to a new way of expression. Applying the Tantou Traditional New Year Pictures to the design of cultural and creative products can better express the

implied meaning of the pictures, and can also drive modern young people to inherit and develop the intangible cultural heritage culture.

At the present stage, the design of traditional cultural products of Tantou New Year pictures is not mature enough. More graphic varieties and products of different materials that meet the aesthetic needs of the new era need to be more systematically sorted and thought on design, and expand to people's daily life. The prospect is worth looking forward to. We can also reproduce Tantou Traditional New Year Pictures in front of the world, endow the picture with new epochal significance by combining cultural and creative products, or tourism in the way of new media design, replace the characters and classic stories in the New Year pictures with elements closely related to contemporary era, and give a bright future for the promotion of folk art culture.

Another form of cultural and creative products is new media products. New media products are a new product form resulting from the development of digital technology, including dynamic H5, expression packs, small games, short animation, etc. Taking the traditional New Year pictures in Zhuxian Town as an example, Tsinghua University and other universities have done more exploration in this area: Professor Chen Ling of Tsinghua University has designed the production process of Zhuxian New Year pictures into an interactive game that conforms to children's psychology and behavior habits using digital media technology, which is a new media product launched by folk intangible cultural heritage handicrafts in recent years. The game innovatively spreads technology knowledge and New Year picture culture through game interaction. Yuan Bo, an associate professor at Tsinghua University, and his team created a group emoji with the theme of immortals in traditional New Year pictures of Zhuxian Town. This set of emoji absorbed the style characteristics of New Year pictures and were designed in combination with vectorized lines and spectral colors. After the emoji were launched, they received a lot of praise.

In addition to these, Zhuxian New Year pictures also launched flash animation in cooperation with film and television companies. In general, the new media product development and design practice of Zhuxian New Year pictures have great reference value for Tantou New Year pictures. Their artistic forms and development difficulties are similar. Then the product design and development direction of Tantou Traditional New Year Pictures can also be divided into three parts: interactive design of games, dynamic design of visual characteristics of New Year pictures, and animation design of New Year pictures. Restore the production process of the Tantou Traditional New Year Pictures . For example, players can color and decorate Tantou New Year pictures, so that people can naturally accept the people who love Tantou New Year pictures while entertaining. Visual design can make the artistic features of Tantou New Year pictures into emoji, combining the design language of modern illustrations, dynamic H5 display pages and other products.

The animation design of New Year pictures can be based on the plot of classic Tantou New Year pictures, such as *Rat Marriage, Be Sworn Brothers* and *Pearl Pagoda*, to try the animation effect of static New Year pictures. Tantou New Year pictures can make some interesting interactions with places such as subway stations, bus stations, high-speed rail stations or other public areas with large traffic. Except for the above three kinds, New Year pictures can also be integrated into people's lives. Modern people can't do without mobile phones and computers. We can design mobile phones or computer wallpapers related to Tantou Traditional New Year Pictures to fully integrate this art into people's daily life.

The second way is artistic thinking. Deepen the cultural and artistic value attributes of the Tantou Traditional New Year Pictures , tell stories about folk craftsmen, and carry the spirit of Chinese nation. The design activities of traditional culture are the continuation of the design context developed by this nation in various times, and cannot be separated from national spirit nurtured in cultural environment. Traditional arts and crafts are the designing culture that has the characteristics of the times and keeps pace with it. Therefore, only by firmly grasping the connotation and essence of traditional arts and crafts can we truly lay a design art path that conforms to the direction of China's cultural development. To enhance the collection value of Tantou Traditional New Year Pictures and make them continue to be inherited is the development idea of artistic and design of Tantou Traditional New Year Pictures .

Tantou traditional New Year pictures, as collections, are not limited to some collectors. Their artistic beauty is recognized throughout the world. Tantou New Year pictures are collected in large museums in many countries, such as the United

Kingdom, the United States, and Japan. Interest is the soul of folk New Year pictures, which was born in the late Ming and early Qing dynasties. Living in the era with no clothes and food, interest can give happiness and comfort to the working people. New Year pictures, as a aesthetic carrier, can meet the aesthetic desire of workers at that time to ward off evil spirits and pray for good luck. Moreover, because people were more busy for survival then, and only a few people were able to receive education, the aesthetic appreciation of ancient people tended to be more simple. In the New Year pictures, the New Year pictures and the aesthetic implication of Tantou traditional New Year pictures also reflect the broad-minded, strong and optimistic Chinese people loved at that time, as well as the positive attitude towards life with simple aesthetic ideals. However, with the development of the times, people's living standards are constantly improving. Because of the popularization of education, the aesthetic appreciation of contemporary people has also changed. This simple aesthetic feeling need to be further improved in the process of artistic development.

The first is to improve its production. The Tantou Traditional New Year Pictures are mainly made by printing. Through careful observation, we can find that under the extensive production mode, the color misprint is more common, and the line processing is more sloppy, which is a typical rough production. Of course, it is this uniqueness that makes Tantou New Year pictures popular among people, and collect them as treasures. However, there are undeniable external factors such as the risk of interrupted inheritance, the continuous reduction of New Year pictures, and the increasingly rare production materials. All these have enhanced the economic value of the Tantou Traditional New Year Pictures and increased people's interest in collecting them.

However, our goal is to let Tantou New Year pictures continue to be passed down, so we need to appropriately expand the collection to attract more young people to get interested in it, so that the New Year pictures can be revitalized. Therefore, some changes need to be made to the categories of traditional New Year pictures made for collection purposes. First of all, in order to continuously improve the printing quality and avoid the occurrence of typography during the printing process, we should give up the pursuit of quantity and work hard on high-quality products. This requires that while developing the artistic forms of Tantou Traditional New Year Pictures, it should be combined with other artistic forms with homology to form artistic integration, development integration, mutual benefit and win-win situation, and gather the strength of social capable people such as folk craftsmen, other art craftsmen, modern designers, and intangible cultural heritage inheritors to create highquality traditional New Year pictures with high technological value.

On the one hand, we can start from production materials and technology, excavate new and production materials with high value, trace back traditional techniques and create modern design methods, and condense them into technical products with low reproducibility. For example, in 1946, the "New Year Painting Research Society", led by Wuqiang New Year Painting artists, created many new epics. After the reform and opening up, craftsmen are constantly creating new themes, including Han Jingang. His representative work is *Zhaozhou Bridge*, which used to make more than two meters of plates. It took more than six months to compose the picture, and more than eight months to carve the plate. The printed pictures are huge and clear, which is a rare print size. It breaks through the limitations of traditional print drawing and depicts the magnificent historical story of Zhaozhou Bridge. Today, this set has been collected, and only a few printed scrolls remained.



Figure 121 Innovative Production of Traditional New Year Pictures Source:Photographed by Lumu

Zhang Yunxiang of Weifang, Shandong Province, created new New Year pictures such as 24 Solar Terms by ingeniously combining books, printing and traditional New Year pictures. He recently created the 15-meter innovative New Year picture *China Festival* without stitches. He drew the traditional Chinese festivals such as Spring Festival, February 2 and March 3 into comic strips, which took 2 years to conceive and 1 year to complete. Finally, there are more than 300 editions, including more than 600 characters. Zhang Wei, from Mianzhu, Sichuan Province, set up a team of six member to jointly design and produce New Year pictures "leather carving".



Figure 122 The Work of 24 Solar Terms Source:Photographed by Lumu

From the perspective of viewing, it is also more three-dimensional, rather than paper New Year pictures that use color on rice paper to reflect three-dimensional. Zhang Wei revealed that the studio's works were not only favored by customers in Beijing, Guangdong, and Hainan, but also overwhelmed with orders from the United States and France.



Figure 123 The Innovation of New Year Pictures Carving Source:Photographed by Lifangyi

On the other hand, we can combine the picture's artistic theme, image modeling, aesthetic style, etc. with artistic talents with aesthetic background to develop together, create a "new tradition of New Year pictures" in its inheritance, and enhance the artistic value of Tantou Traditional New Year Pictures . For example, the "Daily Renewal of New Year Pictures", a creation camp of the Academy of Fine Arts of Tsinghua University has been successfully held twice by October 2022. The camp, with the theme of "tracing the source to the new", gathers inheritors and relevant practitioners, college teachers and students, and industry designers of national representative origin of New Year pictures, and carries out the creative training activities of New Year pictures and their derivatives under the guidance of senior instructors of well-known art colleges. The creative camp has established a creative team that takes the origin of New Year pictures as its core, deeply excavates the cultural connotation and spiritual power contained in New Year pictures, and carries out the creation of New Year pictures in the form of "inheritors of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures of New Year pictures in the form of "inheritors of New Year pictures in the form of "inheritors of New Year pictures in the form of "inheritors of New Year pictures in the form of "inheritors of New Year pictures in the form of "inheritors of New Year pictures in the form of "inheritors

Year pictures+creators of art design" is still in incubation stage, its modern design form has put up with ideas for the artistic development of New Year pictures.



Figure 124 The Work of New Year Pictures "Tu Su Xin Yuan" Source:Photographed by Lifangyi

Secondly, try to adapt to the needs of today's market and the aesthetic tendency of contemporary people. The majority of people who have independent economic ability and realize their own collection hobbies are the post-80s and post-90s. Young people born in this period will have some understanding of traditional culture and can appreciate the beauty of it. However, at the same time, their thoughts have also been impacted by western culture, and they also prefer exquisite aesthetic sense. For the seemingly "sloppy" category, they may appreciate it, but it may be difficult to make them have a desire to buy. In view of this, the author suggests that Tantou New Year picture can be changed on the basis of retaining its original characteristics, such as in addition to the final face coloring, some hand-painted parts can also be appropriately added to enhance the delicacy of Tantou New Year pictures, so as to integrate the traditional beauty with the delicacy pursued by modern people, so as to open the market. Although art is priceless, economic income is also essential to keep an industry going. The wider the market, the more beneficial the protection and development of Tantou Traditional New Year Pictures .

Complete the transformation and reconstruction of cultural ecology. In general, the cultural and creative development path guided by the needs of mass users and the artistic development path guided by the needs of minority users are two modern ways to realize the revival and regeneration of Tantou Traditional New Year Pictures .

The cultural and creative path guided by the needs of majority consumer groups is an inevitable product of the developing consumerism, cultural and creative industries, and internet digital media technology, and is also an important means to make Tantou New Year pictures go out of local place, out of the times, into science and technology, and into life. The artistic development path guided by the needs of minority consumer groups is a composite art with commercial value, artistic value, cultural and innovative value developed under the background of artistic design, artistic diversification and multiple innovation, and also a necessary preparation for the Tantou New Year pictures to go abroad and face the future.

## The ways of re-invention of Tradition of Tantou Traditional New Year Pictures after it becoming China Intangible Cultural Heritage

1. Re-invention of Tradition of content and techniques

Through the analysis of the new needs of Tantou Traditional New Year Pictures above, we can further clarify the direction and thinking of the Re-invention of Tradition of the pictures. In the humanistic space of modern life, the change of the expression space of traditional art forms and the change of expression methods make some traditional art face the dilemma of "aphasia". The reason is that the demand of art, culture and spirit in modern life is the aesthetic demand and entertainment consumption demand widely distributed in public's daily life.

The content of Tantou Traditional New Year Pictures is close to the living customs, beliefs and behaviors of local people at that time, and the expression style is also the folk interest style that the public can appreciate. Modern Tantou New Year pictures need to inherit not only the content and theme of the Tantou Traditional New Year Pictures, but also their inherent spirit, so as to serve the people, serve the public life, and serve the aesthetics of the times. In the cultural perspective of modern artistry, the artistry and element-based expression of traditional design, the simplification of its techniques and the iteration of its content have made traditional art form break its inherent function and form changes in cultural context and symbolic significance. Changes in content and techniques directly affect the material function attributes of traditional art, or from system to element, or from use to decoration, etc. In the modern art system, traditional culture is not only the carrier that carries the essence of culture, but also the organic compound that presents the details of China's historical art style and current artistic spirits. Tantou traditional New Year pictures workshop is based on the development needs of popularization and artistry. With the care and help of national government, it properly conforms to the development of the times, combines with the background of the times, and reinvents on the basis of inheriting tradition, so that Tantou traditional New Year pictures glow with new brilliance and continue to go forward, which is also to better adapt to the changing aesthetic views. These reinventions are mainly manifested in two aspects: one is the content, the other is the method.

First, it is the re-creation of content. The re-creation of content is the re-creation of integrating modern mass values and artistic aesthetics on the basis of traditional content. It is the injection of modern re-design techniques or details on the premise of respecting traditional system. The purpose is to keep the spirit of traditional content and make traditional culture penetrate into modern people's life. In terms of content of Tantou New Year pictures, the characters and stories that often appear are familiar subjects in modern people's cultural life, such as the door god, Guan Gong, etc. These artistic images still bear important symbolic significance and auspicious meanings in modern life.

However, in the development and evolution of traditional content, with the change of functional space, part of the semantics of some images gradually become unnecessary expressions in modern life, or form misreading or ambiguity in modern context. Moreover, under the era background of gradual diversification and

individuation of mass aesthetics, traditional aesthetics has shown difference from modern life aesthetics. Through content re-creation, further clarify the essence of traditional content, and combine the modern life scene and aesthetics, consider and grasp how to accept the traditional art theme in urban life, so as to make the traditional art content more compatible with modern public, which is the primary starting point to meet the needs of various modern people.

The representative one here is the Gao Lamei Workshop. With regard to the improvement of content details, Gao Lamei Workshop focuses on integrating the symbolic design of auspicious patterns commonly recognized by modern public into historical theme, and emphasizes the cognitive impression of modern public on traditional history, which further portrays the well-off social atmosphere and family atmosphere in line with modern harmonious civilization and rich life. Due to historical reasons, most of traditional New Year pictures printed by Gao Lamei Workshop in the past year were new ones, and they were all the works of Gao Fuchang and his disciple Liu Baonan. The industry calls the "image of Guan Gong" as a Cantonese product, mainly sold in Guangdong and Guangxi provinces.

In addition to some changes in content and details, the image of Guan Gong in Gao Lamei Workshop is basically the same as the traditional image of Guan Gong in Tantou. Not only added the words "like" and "love" to the front page of the war robe of Guan Gong, but also adjusted the color of Ma Chao's face to the theme of "Guan Yunchang, Ma Chao" variants to distinguish it from the rose red of "Guan Gong". In traditional historical stories, Guan Gong is a symbol of integrity and loyalty. Later, with the evolution of the times, he was regarded as the "god of wealth". In times of turmoil, he has the meaning of exorcism and peace. In the view of modern culture, the spiritual image of Guan Gong to drive away evil with force is a less concerned point in modern peaceful society. People often pay more attention to his loyal and upright personality when referring to Guan Gong. In order to meet the civilized needs of a modern society, Gao Lamei Workshop decorated Guan Gong's war robe with symbolic and decorative design of "like" and "love", which conveys the source of Guan Gong's image from the perspective of mass culture and conforms to modern and harmonious social atmosphere.

In the same way, *General Door Gods* also evolved from the door gods like Qin Shumo and Yuchi Gong. But the two doorkeepers did not see him holding weapons, with the flags "General" and "Handsome" on his back, and a smile on his face. A small soldier hid behind him and looked out shyly. The whole picture was less dignified, adding a lot of gentle atmosphere.

This theme is a newly carved seal in Gao Lamei Workshop. There is no obvious change in composition color, just a few more bright colors. The characters in *Congratulations on Getting Rich and Everything Goes Well* are still Qin Shubao and Yuchi Pai. The message "Congratulations on getting rich and everything goes well" is added at the top to add a festive atmosphere to the Spring Festival. The number one scholar at the bottom was changed to two civil and military number one scholars, and then he and the three boys became one. The dress trends of the five children are slightly different from those in the image of Qin Shubao and Yuchi Gong.

According to the variation of traditional New Year pictures and market demand, Gao Lamei Workshop invited people to draw and carve the innovative theme of the door god statue of the three new Tantou New Year pictures, *Make a Fortune Every Year*, the *Great Buddha* and *Nanhai Guanyin. Make a Fortune Every Year* is based on Marshal Zhao Gong in the legend of the gods, combined with the style of Tantou woodblock *Make a Fortune Every Year*, and is carved by Zhong Haixian, the original owner of the Gao Lamei Workshop, who invited people to paint and print, with the theme of "Make a Fortune Every Year". In *Make a Fortune Every Year*, Zhao Gongyuan rode on a kylin. Gao Lamei Workshop changed Marshal Zhao's original mount from a black tiger to a kylin. Above the figure is a group of couplets saying make a fortune every year, following the traditional characteristic style of Tantou New Year picture. In a traditional Tantou New Year picture, the time of five years is spent to express the deep feelings of hope.

According to the variation of Tantou Traditional New Year Pictures, the *Great Buddha* was made by Gao Lamei Workshop. In the west, the Buddha is bare-headed and has big ears, smiling, with his chest exposed, sitting on a round pad, with one hand on the knee and the other on cloth bag. The jade worn on the foot was shining, golden and glittering. Five bats perch on it, implying that everything is going well and that the five blessings have descended upon the house. The whole picture vividly shows the Buddha as a lovely and auspicious image with kind eye. It is deeply loved by the general public.

*Naihai Guanyi* was created at the same time by Gao Lamei Workshop, which is the same as the creation method of the *Great Buddha*. In the minds of the people at Tantou, Guanyin Bodhisattva can not only save me from danger, but also make the family harmonious and the children filial. In response to the needs of people, Gao Lamei Workshop asked people to directly carve this wooden New Year picture into a print in the 1980s. In the picture, a Guanyin Bodhisattva with a clean bottle and a willow branch is sitting on the lotus platform, drying all the dew on the ground. In addition, her white robe was changed into red and green, which is the choice of heavy color by workshop that adds a festive atmosphere, and also echoes the unique Tantou Traditional New Year Pictures . At present, we can continue the practice of Gao Lamei Workshop. When we reinvent the content of the Tantou New Year picture, we can start with its theme.

The combination of traditional art forms and modern life themes is conducive to breaking the aesthetic prejudice of young people against the backward and old traditional art, so as to attract more young people to pay attention to and understand Tantou Traditional New Year Pictures. This method can also greatly expand the creative theme of New Year pictures, get rid of the shackles of traditional patterns on craftsmen's creative ideas, and at the same time match the lifestyle and spiritual pursuit of people in the new era. Because in the new era, the market's demand for Tantou Traditional New Year Pictures is becoming more complex, and the demand is also increasing, such as the diversity of subjects, the connotation of keeping pace with the times, the practicability of "New Year" pictures, the collection of works, etc. These are all the demands of current new era for Tantou Traditional New Year Pictures, which are not simple copying. It is to excavate the excellent artistic and cultural elements in tradition, transform the classics into creative points in the new varieties, work hard on taking its shape, seeking its meaning, and transmitting its spirit, decompose, transform and reconstruct the traditional elements, and combine them with modern design.

For example, on the basis of traditional themes, we can design some familiar themes, such as the zodiac, ancient poetry, classic historical stories, classic characters, and so on. These themes are familiar and educational (Ning Danhua). The new varieties of themes draw on the techniques of Tantou New Year pictures themed on traditional operas to show the plot of the story, publicize its meaning, and design characters and scenes with story line as the content. These are classic stories in the new era, such as *Mencius' Mother* and the *Sima Guang with His Son*, designed by Fumeixiang Workshop, which displays traditional stories on the drawing paper and conveys educational significance. Some themes unique to modern society, such as sharing, environmental protection, and network, can also be designed. The unique artistic expression of the Tantou Traditional New Year Pictures is used in the creation of new varieties. Spread the traditional culture and spirit to the public in new forms, so that the development of new varieties of Tantou New Year pictures can not only preserve the uniqueness and nationality of traditional art, but also endow them with distinctive characteristics of the times.

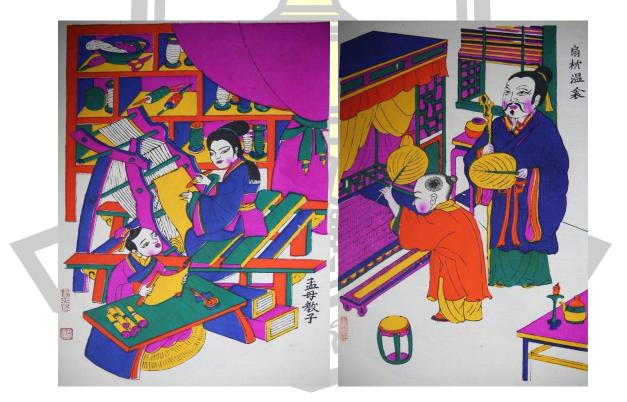


Figure 125 New Year Pictures "Meng Mu Jiao Zi" Source:Photographed by Chen Hong

Then, it is the re-invention of techniques. Technique is an important means to show aesthetic feeling of art works, and also a formal feature to directly express the artistic connotation and value of the works. Traditional art techniques are art expression languages formed on the basis of traditional tools and materials, while modern art ecology and environment are more diverse. People's new requirements for art value affect and determine the development direction of "technology".

The relationship between techniques and artistic forms and values that support the formation of artistic values is closely linked, and the artistic noumenon makes the art take on a new look, which is an important link in the artistry of traditional handicrafts in the new era. Therefore, the focus of the redevelopment of traditional techniques is to improve it through modern technological environment, so as to express the aesthetic in line with modern art. As for the reinvention of techniques, Zhong Haixian's practice is of reference value. He has innovated the method of face coloring on the basis of predecessors. The eyes in the picture are no longer lifeless, but bright and energetic from a distance. In this point, Zhong Haixian believes that such face coloring and the current production process of Tantou New Year pictures need to integrate with some new things with the development of technology and the changing society.

There should be greater progress in technology than at that time, and the production tools should be constantly updated. We can combine modern technology to further improve and develop the techniques of Tantou Traditional New Year Pictures . For example, the composition form of Tantou New Year pictures inherits the technical performance of traditional painting. The whole picture is balanced and symmetrical. The interpenetration relationship between the characters is close, compact and full, and the relationship between the subject and the object is clear. The whole picture shows a sense of rhythm and beauty with a strong sense of decoration. The form of expression includes the technical performance of traditional painting. When reinventing, we can refer to the full composition of Tantou Traditional New Year Pictures .

In the way of expression of today's pattern creation, we can continue the full traditional composition and re-create at the same time, innovate traditional elements in subject matter and content to make the decorative patterns more decorative, and combine the painting characteristics of modern design to create modern patterns in future creation, with the charm of New Year picture composition. In this way, we can combine the composition characteristics with the theme of New Year pictures. (Xu Xinyi.2019.)

On the basis of inheriting ancient and clumsy shape of Tantou Traditional New Year Pictures, some details are portraved. The visual center line of the characters in shape is closer to the symmetrical central axis, and the overall shape is dynamic, forming a movement trend of mutual attraction towards the center, which is slightly exaggerated in proportion, with big head and small body. (Ning Danhua.2003.)

Therefore, in view of the changes in modern aesthetics, the Tantou Traditional New Year Pictures can combine some special artistic effects to increase the interest of patterns by changing the position and state of the patterns, such as cutting, projection, distortion, silhouette, etc.

## 2. Re-invention of production objects and methods

Production objects refer to all objects that can be processed in labor process, including two types: one is natural objects that have not been processed by human beings, that is, materials that are included in some ready-made materials of nature in the process of production. The other is physical materials created by people's activities. These materials are actually labor products and goods processed by people. Then, we can regard the production objects of Tantou New Year pictures as all items that can be processed during the production process of New Year pictures. Here, we mainly choose the materials and tools used in production process of Tantou ปญ สุโต

**Traditional New Year Pictures** 



Figure 126 Re-Invention of Production Objects and Methods (One) Source:Photographed by Chen Hong

The production mode is easy to understand, which is the method and specific steps used in the process of making Tantou Traditional New Year Pictures . These two parts are usually closely connected and inseparable. Next, we will analyze the reinvention of Tantou Traditional New Year Pictures after they become national intangible heritage in combination with production objects and production methods.

The main materials used in the production of Tantou Traditional New Year Pictures include paper, color plates, pigments, etc. The process is complex and cumbersome. As mentioned above, the production materials of Tantou New Year pictures are all local materials, and the advantages of Tantou are unmatched. This is the unique charm of Tantou New Year pictures, but this has also become one of the difficulties faced by the development of Tantou Traditional New Year Pictures . For this reason, the inheritors of the contemporary Tantou New Year pictures have made a small part of the re-inventions of the production objects and methods, mainly in the aspects of materials, printing steps, pigments, etc. For example, due to the decline of manual paper-making workshop, the production of native paper has been greatly reduced, and the manual paper-making has polluted the environment to a certain extent, while the processing process of native paper is complex and the cost is high.(Ning Danhua.2018.)

Therefore, when choosing traditional New Year pictures as the traditional products to sell to the countryside, we use modern mechanical paper, which is the two kinds of paper selected according to different sales regions and people. It is used for folk art collection and gift. Such material improvement is more to adapt to different markets.



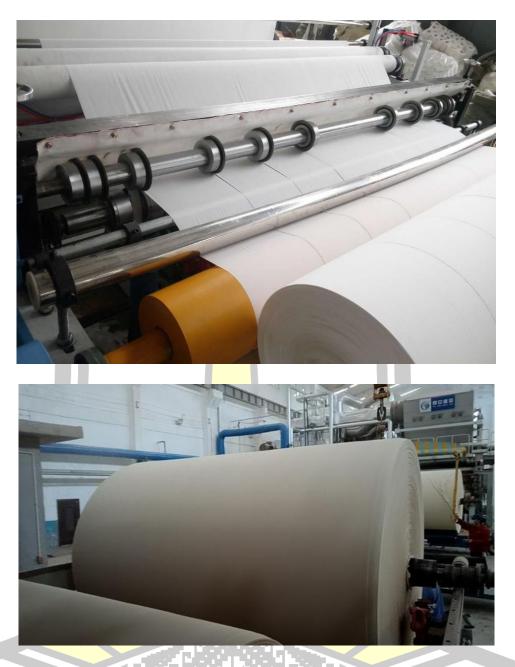


Figure 127 Re-Invention of Production Objects and Methods (Two) Source:Photographed by Chen Hong

Moreover, more improvements are made out of the spirit of excellence. In this regard, Zhong Haixian, a pioneer from Gao Lamei Workshop, once added a new ingredient--egg yolk when mixing green. The printed green will be more fresh, breathable, beautiful and moist. Zhong Jiantong, the third generation successor of the workshop, learned from his father's spirit, and pursued excellence in making New

Year pictures in neglect of quantity. The color matching technology has been strengthened to reduce the error rate of color matching.



Figure 128 Re-invention of Production Objects and Methods (Three) Source:Photographed by Chen Hong

In addition, when mounting and packaging traditional New Year pictures, use high-end packaging in order to improve sales, invent a new pigment that can make the printed traditional New Year pictures lasting and fadeless to keep the colors in New Year pictures fresh and bright both indoors and outdoors.

The characteristics of Tantou Traditional New Year Pictures are inseparable from their complex production steps, so it is difficult to improve production objects and methods. From the above description, we can also see that the progress is still relatively slow. Although the characteristics of Tantou Traditional New Year Pictures are different from those in other regions, some successful improvements made in other regions can be used as a reference to continue to reinvent the production objects and methods of Tantou New Year pictures.

For example, the color plate related to the color of Tantou New Year picture is the object that can be studied. The Tantou Traditional New Year Pictures emphasize the contrast of primary colors, which are vivid. They use complementary colors to give a strong visual impact, strong brightness contrast with black and white contrast, and the collision between colors to maximize the strength of colors. This is the color of the Tantou Traditional New Year Pictures . However, due to the limited conditions then, the color plate was large and the details were not rich enough. The printed finished product was too rough for the convenience of overprinting, and the color pattern no longer met the aesthetic needs of modern people. The development of modern science and technology can make up for the shortcomings of Tantou Traditional New Year Pictures , improve the traditional printing process, design more delicate details, adjust the size of the blocks, and deal with the relationship between color blocks, so as to enrich the Tantou Traditional New Year Pictures in the sevencolor transformation. (Ning Danhua)

Except for enriching the color of the block, we can also draw on the fine brushwork of Yangliuqing painting. On the basis of printing, we can use the fine brushwork of traditional Chinese painting to describe some details to achieve the purpose of re-creating and re-upgrading the traditional technology, so as to improve the modern aesthetic power of Tantou Traditional New Year Pictures . In addition, the reinvention of the production process of Tantou Traditional New Year Pictures can draw on the innovative methods of other regional New Year pictures, such as the ink manuscript of Tianjin Yangliuqing Painting. The innovative school has already adopted the modern screen printing method, and the reinvention of the ink manuscript of Tantou Traditional New Year Pictures can be used for reference. As the requirements of ink plate are relatively low compared with color plate, the traditional ink plate carving requires a relatively high level of craftsmanship in addition to wood.

Therefore, traditional ink plate has a high demand for carving, but for modern society, the exquisite craftsmanship has gradually become rare. Now the artists of Tantou Traditional New Year Pictures have reinvented ink version and the "paperbased production method of New Year pictures", which lays a solid foundation for the future development of the Tantou New Year pictures, and also saves a lot of manpower and financial resources for its production process. The operation steps are as follows: a) Draw New Year pictures with single lines; b) Make New Year picture pattern into black and white film, coat a metal plate with chemical photosensitive adhesive, put the black and white film on metal plate, and then use chemical acid to wash the plate to make the photosensitive hardened part remain in shape, and finally make the New Year picture pattern into a concave-convex corrosion metal plate; c) After heating the metal plate, put it on the colored soldering paper, and press it to produce a shallow relief effect, so that the visible protruding part will naturally become deep after being heated, so that the annual drawing will appear and highlight; d) Laminating the back of the color paper in step c to thicken it into a paper plate; e) Use the pigment with glue on the paper plate to fill and paint according to the content of New Year picture pattern; f) After the color to be painted is dried, it is finally cut according to the shape of New Year picture. The invention has the advantages of convenient, fast and accurate plate-making process, low plate-making cost, durability, flexible pattern line change, rich color, and three-dimensional sense. This is a typical example of innovating the production mode of Tantou Traditional New Year Pictures . We must constantly explore the new development path, learn from the successful practices of new year pictures in other places, and practice and apply them in making

Tantou Traditional New Year Pictures . Such s process of learning and practice is also the process of the reinvention of Tantou Traditional New Year Pictures .

# **Re-Invention of Tradition of Case**

1. The Re-Invention of Tradition by Zhong Jiantong--- the National Inheritor of Intangible Cultural Heritage

As a new year Pictures workshop operated by the late inheritor of China Intangible Cultural Heritage---- Gao Lamei and her husband Zhong Haixian, a plaque of "Gao Lamei Workshop" in the middle of the old street in Tantou Town, hanging on the gate of the small building along the road, has a history of more than 100 years, and is one of the few new year painting workshops still in operation in Tantou Town. Tantou traditional New Year pictures produced by Gaolamei Workshop are very famous. They pay attention to every step of the printing process. Unlike the "Jin Yumei" Workshop, another traditional New Year picture workshop of the two remaining at that time, the pictures printed by Gao Lamei Workshop have cleaner pictures and lines, brighter colors and more accurate color matching.



Figure 129 Gao Namei New Year Pictures Studio Source:Photographed by Chen Hong

Because of the good quality of traditional New Year pictures printed by Gao Lamei Workshop, residents in Xupu, Huaihua, and Kaili, Guizhou are very fond of it and have insisted on purchasing the New Year pictures printed by the workshop. As well as the representative works sent by Longhui County, and all the folk New Year pictures exchange meetings held by Hunan Provincial Bureau of Culture at home, are also the New Year pictures printed by Gao Lamei Workshop. (Wang Ping.2021.)

Zhong Haixian, the original owner of the workshop, has been working since childhood. Under the background of disappearing traditional skills and more closed workshops, Zhong Haixian and his wife independently operate the workshop with their superb production skills in producing new year pictures. The workshop has been faced with the danger of shutdown for many times, but Zhong Haixian and his wife did not follow the trend that the traditional folk culture was on the verge of extinction. Instead, they went against the current and reopened the workshop, continued to adhere to it, and inherited Gao Laimei skills on the basis of developing and inheriting traditional skills, making great contributions to the protection and inheritance of Tantou Traditional New Year Pictures. After Tantou New Year pictures were rated as the first batch of China Intangible Cultural Heritage, the governments at all levels gave honors and awards to Zhong Haixian couple, and invested in the promotion and inheritance of Gao Lamei Workshop, and paid great attention to Tantou traditional New Year pictures. It has been vigorously promoted to encourage its development and inheritance, so as to continue its inheritance. And with the efforts of the third generation inheritor Zhong Jiantong and his daughter, it has shone a new light.

Zhong Jiantong, the son of Gao Lamei and Zhong Haixian, is the third inheritor of Tantou Traditional New Year Pictures. Zhong Jiantong said that Zhong Dengdi, the grandfather of the original workshop, changed his name to Gao Lamei Workshop in 1956, and was the first inheritor of New Year pictures. Zhong Jiantong, a native of Longhui County, Hunan Province, is the inheritor of Tantou traditional New Year pictures. (Department of Intangible Cultural Heritage, Ministry of Culture.2017)He was born in a family of New Year pictures. Although he has been influenced from childhood, Zhong Jiantong did not have much opportunity to be trained to become a new inheritor of New Year Pictures but grew up as a prosecutor. The inheritance pedigree of Gao Lamei Workshop is shown below.

Generation	Name	Gender	Date <mark>of</mark>	Educatio	Inherited	Learning	Residential
			Birth	n	by	time	address
First	Zhong	Male	August	Unknown	Masters	Unknown	Tantou
	Dengdi		189 <mark>6</mark>				Town
Second	Zhong	Male	Octob <mark>er</mark>	Primary	Families	1936	Tantou
	Haixian		1928	school			Town
	Gao	Female	Decem <mark>be</mark> r	Primary	Masters	1941	Tantou
	Lamei		193 <mark>3</mark>	school			Town
Third	Zhong	Male	September	Junior	Families	2007	Tantou
	Shimian		1962	college			Town
	Zhong	Male	April 1965	Junior	Families	2007	Tantou
	Jiantong			college			Town
Fourth	Ma Yan	Female	October	Junior	Masters	2013	Tantou
			19 <mark>77</mark>	college			Town
	Chen	Female	Oct <mark>ober</mark>	College	Masters	2013	Tantou
	Zhizhong		19 <mark>65</mark>				Town
	Zhong	Female	July <mark>1990</mark>	College	Families	2013	Tantou
	Xinglin						Town

 Table 8 Gao Lamei Studio's Heritage Genealogy Chart

 Source:Photographed by Chen Hong

Until 2007, he and his brother Zhong Shimian officially became their parents' apprentices under the formal organization and public attention. Zhang Han, director of the County Bureau of Culture, Radio, Television and Press, who was planning the action, said that the Longhui County officials wanted to show their determination to the outside world through this ceremony, hoping to inherit Tantou Traditional New Year Pictures skills. Subsequently, approved by the main leaders of Longhui County, the prosecutor Zhong Jiantong and his brother Zhong Shimian, who worked in the water company, were granted a two-year leave to return to their hometown to study New Year pictures. After learning from parents to make traditional New Year pictures since childhood, coupled with Gao Lamei and his wife carefully teaching their son to learn skills, the brothers soon learned the production technology of Tantou New Year pictures, and mastered the core technology of Gao Lamei Workshop, "color mixing" and "face coloring".

In 2008, the aged Zhong Haixian suddenly died of illness. Li Xianlu, another owner of Jin Yumei Workshop, who is more skilled in Tantou traditional New Year pictures, also died three years later. Gao Lamei also died in December 2014, and the art of New Year pictures is in danger. Under such circumstances, Zhong Jiantong resumed his parents' business. Gao Lamei Workshop depends on the support of government on the one hand, and on its own operation on the other. In the inheritance of Tantou Traditiona lNew Year Pictures, Zhong Jiantong has performed very well, with exquisite skills. He has mastered the skills of printing Tantou New Year pictures comprehensively, especially his unique works with strong local characteristics and artistic style, such as "face coloring" and "color mixing", which are quite famous in Hunan.

In recent years, Zhong Jiantong has created a number of New Year pictures eulogizing real life through traditional reinvention. On the basis of inheriting Tantou New Year pictures, his innovative works have been well received by the society, and he is an outstanding representative of the Tantou Traditiona lNew Year Pictures with extensive influence. The lineage of inheritance is clear. His six disciples have mastered the skills of color mixing, printing, face coloring of New Year pictures. The establishment of a traditional New Year picture workshop, the collection of apprentices, and the assurance of the successors of Tantou New Year pictures have made outstanding contributions to its inheritance. On the basis of continuing to inherit the skills of New Year pictures, Zhong Jiantong also innovated traditional themes. In 2010, Zhong Jiantong innovatively launched the handmade woodblock painting *Zhong Kui*, which was highly praised by all circles.

After that, *Horse and Magpies* was launched. In 2018, Zhong Jiantong was recognized as a national representative inheritor. Zhong Jiantong was rated as a skillful craftsman in Longhui County, and the gift box version of the representative work *Rat Marriage* printed by Zhong Jiantong won the silver medal in the Tourism Commodities Competition of the Third Tourism Industry Expo of Hunan Province. In the selection of the New Year pictures of the second China Spring Festival Tourism Goods Expo, *Horse and Magpies* won the bronze medal. The shape design of its main character, horse, is the most critical. How to integrate the traditional and modern elements and attract more people is a big difficulty. The steeds in the works are galloping in the sky. It is not difficult to find from its shape that Zhong Jiantong drew

on the shape of the bronze galloping horses in *Horse and Flying Swallows*. The New Year pictures follow the classic ancient galloping horse image. (Liu Zilin.2021.)



Figure 130 The work of Horse and Magpies Source:Photographed by Chen Hong

At the same time, in order to conform to the festive style of New Year pictures, he has done a lot of work on New Year pictures. Zhong Jiantong intends to portray a more gentle and peaceful look on the horse's look, and endow the horse with spirituality. Another animal in the picture, the magpie, although it is not the same as the swallow in *Horse and Flying Swallows*, but affected by its overall shape, has also designed a magpie, and the pattern echoes the horse from afar. The difference is that the swallows in *Horse and Flying Swallows* are amazing, and the magpies in *Horse* and Magpies Now are jubilant... The swallows in Horse and Flying Swallows have many uses in the traditional pattern, the most special is the pattern inside the horse body. Zhong Jiantong has creatively incorporated the dentate awn and ripple on the Sunbird gold foil to create the most suitable pattern for the horse body. The place where traditional patterns are gathered most in the painting is the auspicious cloud pattern and the mountain pattern under the horse's hoof, and the cloud pattern among them has a different flavor from traditional auspicious cloud pattern. The auspicious cloud pattern in the work is not very different from traditional one in shape, except that it disassembles the cloud and skillfully designs and combines it as a whole. Let the clouds look like sandwiched cotton candy, with one layer in the middle and one layer outside. The design of the mountain pattern is also ingenious, breaking the conventional pattern rules and becoming more interesting. Since ancient times, Tantou Traditiona lNew Year Pictures have been highlighted by gorgeous colors, and this color style has been continued in *Horse and Magpies*. What is more unique is that although the main color in the picture is red, another new color is injected into New Year pictures, that is, the blue with advanced gray, which makes the overall color of the picture more in line with modern aesthetics, gorgeous but not vulgar. The auspicious cloud pattern in the picture feels like the sandwich cotton candy, which is more prominent in color. Each layer is highlighted with different colors and looks more gorgeous. 1 6

*Horse and Magpies* continues the style of New Year pictures, implying good luck. As a product of a new era, its ideological connotation is more profound. Longhui county, deeply influenced by Chu culture, has believed in witchcraft since ancient times, and is keen on praying for dharma. Therefore, only in line with the beautiful vision of local people, can the Tantou Traditiona lNew Year Pictures be sold well. The three magpies in the painting hold three objects, which is exactly the meaning of everything going smoothly. The magpies hold three objects also means that the horse steps on the auspicious clouds and aims to achieve success in the year of the horse. Then look at the rolling waves inside the horse. It looks like a hot blood boiling inside the horse, seeming like Longhui people with surging blood. Basically, the innovation of New Year pictures is not only because people of different ages have different thoughts and expressed desires. Because people's aesthetic concepts change with the times, it is necessary to produce new works that conform to the aesthetic concepts of each era. As a classic work handed down for thousands of years, the reinvention of New Year pictures is not to invent without rules, but to innovate on the basis of tradition, so as to create new fashion and conform to modern aesthetic concepts and symbols.

In 2011, Gao Lamei Workshop cooperated with Longhui County Government to explore and innovate the theme content of traditional New Year pictures in the new era, to meet the needs of government affairs, and created four new year pictures with the theme of clean government. With the goal of promoting anti-corruption publicity and education, Longhui County Party Committee will build a high-quality project of anti-corruption culture that integrates the spirit of the times, regional characteristics and characteristics of integrity. In the meanwhile, highlight the unique regional culture.

The county transferred the capable forces of literature and art, combined with the creative artists of Tantou New Year pictures, and established "New Year pictures with incorruptible themes" team in Longhui County, taking "a New Year picture tells a story of incorruptible government, reflects the work of incorruptible government, and spreads a culture of incorruptible government" as the creative principle, and in the form of Tantou New Year pictures, integrated Chinese classical incorruptible culture into the painting, forming the theme of incorruptible government culture. Combine the culture of clean government with traditional Tantou New Year picture perfectly and ingeniously, use a New Year picture to tell a story of clean government and a culture of clean government. So far, the four traditional New Year pictures themed on

the story of the ancient honest officials, *Prefecture Chief*, *Yang Zhen Refuses Gold*, *Zi Han Refuses Jade* and *An Honest Official*, jointly printed by Gao Lamei Workshop, have given more than 500 relevant New Year pictures to the leaders and cadres of all units in the county at the beginning of 2012, making the New Year pictures and culture of an honest government widely publicized among the party members and the masses in the county.



Figure 131 Innovative Works of Traditional New Year Pictures in Tantou Source:Photographed by Liufei

Prefecture Chief, Yang Zhen Refuses Gold, Zi Han Refuses Jade and An Honest Official are mostly based on relevant stories and painted in the pictures, which is divided into two paragraphs, telling the story of honest officials in ancient China. The picture exaggerates the proportion of the main role, that is, the image of an honest official, and reduces the proportion of the secondary role to highlight the tall and powerful image of the protagonist, while at the lower end of the role, it is the story plot narrated in ancient Chinese.

At present, Tantou Traditiona lNew Year Pictures adhere to the creation of new year pictures with the theme of Chinese zodiac every year. In the 2019 Lunar New Year picture, *Everything goes well*, a "cute pig" shoulders Ruyi, leads five piglets to "make a happy appearance". The piglets ride a kylin, or hold a halberd, or hold a

cornucopia, or head a peach, and the last one hold a banner saying "succeed in the government examination". The "cute pig" shoulders Ruyi, which means a kylin to send a baby, and wish a birthday and fortune, effectively connecting the composition and color patterns of traditional New Year pictures. This work was jointly created by Zhong Jiantong, the head of Gao Lamei Workshop and the national representative inheritor of Tantou traditional New Year pictures, and Wen Mujiang, a professor of Hunan University of Science and Technology, and for the first time cooperated with the cultural and creative team to launch the New Year picture gift box, including a series of cultural and creative products of New Year pictures matching with *All the Best*, such as New Year posters, New Year red envelopes, etc., which combined intangible cultural heritage and creative products to promote the "new creation and new application" of New Year pictures, At the same time, it has also promoted the development of cultural and creative work of New Year pictures and made beneficial attempts to better integrate them into modern life and enter more households.



Figure 132 The Work of Cute Pig Source:Photographed by Liufei

In addition to the innovation of subject matter, Gao Lamei Workshop seeks to innovate the sales of New Year pictures, that is, expand the new consumption field. At present, most of the sales benefits of the workshop come from the needs of the consumption for craft gifts. The development of Longhui cultural tourism industry has driven the sales of traditional New Year souvenirs: The demand for local government affairs has increased the demand for local government officials to give special gifts and local cultural specialties to guests. The development of Longhui cultural tourism industry has driven the development of New Year picture souvenirs. Now, the craft gift market of traditional New Year picture in Longhui County has been opened. The next step is to expand to Shaoyang, Changsha, and Hunan, as well as to national and even global markets. Besides, when going to Weifang, Shandong Province to participate in National Traditional New Year Painting Exchange, Zhong Jiantong learned that the Yangliuqing Painting has now derived kites, notebooks, poker and other products, as well as decorations in the form of traditional New Year paintings, and Yangliuqing Painting has been exhibited at National Traditional New Year Painting Exchange. These derivative cultural and creative products sell more than traditional New Year pictures. Therefore, considering the further development of the derivative cultural products of Tantou New Year pictures, the Zhong Brothers took them into consideration.

Zhong Xinglin, a post-90s girl, is the daughter of Zhong Jiantong. In order to avoid no successor of the skills, she learned from her father in 2017. The white-collar worker who works in a big city, in order to inherit her family's century-old skills, turned around and returned to New Year painting workshop in the town. For her, Tantou Traditiona lNew Year Pictures are not only a family inheritance, but also an ideal and a pursuit. Zhong Xinglin, who is engaged in media work, hopes to give more vitality to this skill in her own way of communication after graduation from university. Now, she has reinvented more than 40 varieties of Tantou Traditiona lNew Year Pictures, which are divided into four categories, including auspicious meanings, opera stories, and Chinese zodiac. Zhong Xinglin boldly combines elements of China-Chic with ancient art. At the same time, in order to increase the innovation of nonheritage cultural and creative products and let more people feel the charm of Tantou New Year pictures, a series of cultural and creative products such as New Year red envelop were launched. She also cooperated with a Western-style fast-food restaurant to build the first Western-style fast-food restaurant with traditional New Year pictures in Tantou, Hunan. The cultural and creative products such as ceramic cups and Ushaped pillows are jointly launched by popular tea brand, which are sold online and offline simultaneously. The traditional New Year pictures are innovated in the way that young people like, so that New Year pictures can return to daily life. She recruited a group of young designers who share the same interests with her, broke traditional New Year picture patterns of Tantou, specially designed pictures and related cultural and creative products, and created a precedent for the design of Tantou traditional New Year pictures. These new attempts not only eased the economic pressure of Zhong Xinglin's own business, but also made the flower of art bloom with the vitality of the times.



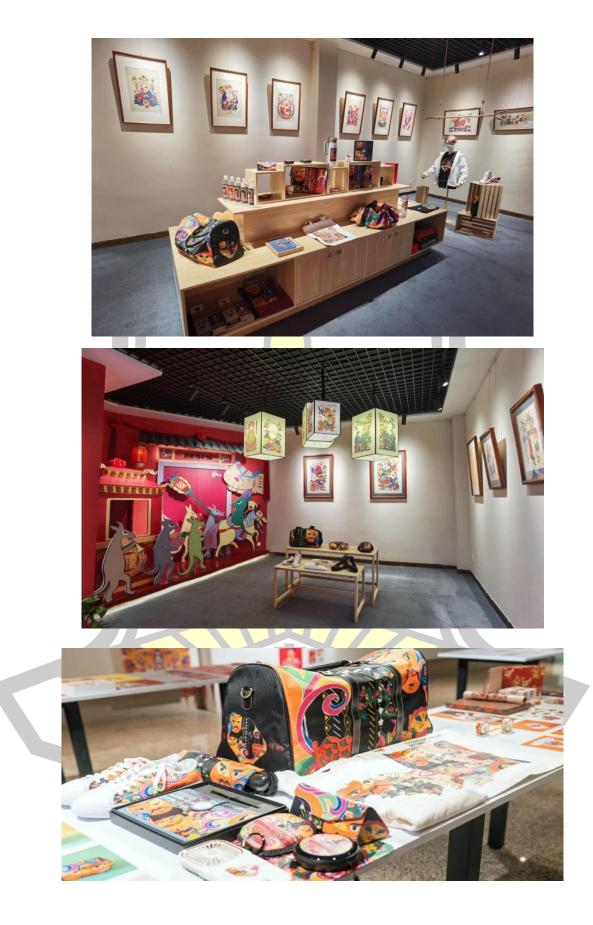










Figure 133 Gao Namei Workshop Works Source:Photographed by Pengxiu

While researching and developing new products of New Year Pictures, Zhong Xinglin made good use of her accumulated resources in media industry to innovate the publicity and promotion of Tantou Traditiona lNew Year Pictures, that is, she used her years of experience in media work, took Tantou traditional New Year pictures to CCTV, actively participated in various domestic and international exhibitions and sales activities, and also operated an official account to promote and sell New Year pictures. Zhong Xinglin introduced that she also opened Tantou Gaola Mei School in Changsha for primary and secondary school students to carry out manual practice. Since its opening in 2017, more than 10,000 students and New Year picture lovers have participated in the manual experience. She presented the Tantou Traditiona lNew Year Pictures in a way that was popular with the public, and made full use of new media and mobile internet. Offline promotion is carried out in the form of research and training, and New Year Picture Institute is set up in Changsha to promote the production of New Year pictures. Realize "intangible cultural heritage+education", and cooperate with primary and secondary schools to study New Year pictures. Next, she will also promote the activities of "Intangible Cultural Heritage entering communities, countryside and campus" in a planned way.

2. The Re-invention of Tradition by Yin Dongxiang--- the Provincial Inheritor of Intangible Cultural Heritage

Yin Dongxiang, female, born in October 1975 in Tantou Town, Longhui County, is a representative inheritor of provincial intangible cultural heritage projects, and also a female inheritor of the first batch of China Intangible Cultural Heritage--- Tantou traditional New Year pictures.





Figure 134 Yin Dongxiang and Her Provincial Inheritance Certificate Source:Photographed by Pengxiu

Yin Dongxiang was born in a poor family. When she was 8 years old, she worked with her parents in a powder paper factory in Tantou Town and learned to make string paper. Since then, the love for traditional skills has gradually taken root in Yin Dongxiang's heart. In order to increase her family's income, Yin Dongxiang's parents want her to learn how to make powder paper, so that she can make money and not be hungry. Yin Dongxiang's father and Zhong Haixian had a good relationship, so he discussed with Zhong. Zhong Haixian told Yin Dongxiang's father that instead of learning to make traditional New Year pictures, it would be better to ask the children to work as helpers in New Year picture workshop, while using her spare time to ponder and practice the printing of New Year pictures at home.

Under the careful guidance of Zhong Haixian, Yin Dongxiang made rapid progress. Because she is diligent and eager to learn, within a few years, she has mastered the full set of techniques of printing Tantou Traditiona lNew Year Pictures. Zhong Haixian and Gao Lamei have gradually recognized her techniques, and often print and send out New Year pictures made by her. "The master not only taught me the method of selecting pear trees, but also the skills of printing, and taught me the truth of life. He is like my parents", which she told people frequently. It is also because of her study in recent years that she has accumulated rich experience in printing New Year pictures and mastered the unique skills of printing. She not only mastered the carving, printing, and hand-painting of Tantou Traditional New Year pictures, but also printed more than 20 varieties of the Tantou Traditional New Year pictures. The New Year pictures made by her are clear and bright, and the colors are more beautiful and lasting, which have also been recognized by New Year pictures industry in Tantou. Some New Year pictures workshops in Tantou have hired her as a technician. The New Year pictures she has printed are the most popular among the workshop owners and customers, and also the best among New Year pictures.

With the emergence of machine-made New Year Pictures, the sales of Tantou Traditiona lNew Year Pictures have dropped sharply, the market has become increasingly depressed, and the New Year picture workshops have been struggling, some even closed down. Yin Dongxiang could no longer survive on printing New Year pictures. In order to make a living, Yin Dongxiang had to work outside in the spring of 2010.

From 2008 to 2014, the veteran artists like Zhong Haixian, Li Xianlu, and Gao Lamei have died one after another, and the young artists have changed careers to make a living. Facing the dilemma of inheritance, Yin Dongxiang's deep feelings for Tantou Traditiona INew Year Pictures cannot be abandoned.

In November 2015, with the support of Longhui Intangible Cultural Heritage Protection Center and relevant departments, she resolutely returned to her hometown and invested in the establishment of Fu Meixiang Workshop in Tantou.

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Figure 135 Fumeixiang Workshop Source:Photographed by Chen Hong

Fumeixiang Workshop is located at No. 81, South Chang'an Street, Tantou Town, Longhui County, Shaoyang City, Hunan Province, covering an area of more than 600 square meters. This workshop is divided into the front hall, which is used for New Year picture exhibition, guests' rest, and production experience. The rear building is used as the production site, the left side of the first floor is the mounting room, the middle hall is for exhibition, and the right side is the carving room. Turn left on the first floor and then walk directly to an area for raw material processing and paper boiling. The second floor is the zone for printing and hand-painting. The third floor is for the preliminary processing of New Year Pictures.

She also re-operated the "Dashengchang" Workshop, which has been closed for more than 50 years, and renamed it "Innovation and Development Center of Tantou New Year Picture". In 2016, with the support of provincial and municipal leaders at all levels, Yin Dongxiang joined the Hunan Women's Red Cross Association. Since then, the printing skills of New Year pictures can be displayed and developed on a larger stage. In the same year, she entered the Academy of Fine Arts of Shanghai University for further study, and went further in composition, color matching and printing of New Year pictures. In May 2017, she was awarded the title of "The most beautiful Hunan woman" in Shaoyang City.

In recent years, she has participated in various exhibitions at home and abroad on behalf of Tantou Traditiona lNew Year Pictures, and in June 2017, she took her innovative work *Giwa Gives Happiness* to Chengdu to participate in the work exhibition by the new generation of inheritors of traditional Chinese arts at the 6th InterChina Intangible Cultural Heritage Festival in Chengdu, China, and won the title of "Star of the New Generation of Craftsmen". In June 2017, *Giwa Gives Happiness* won the "Gold Medal".

In December 2017, she participated in the first China-Kaifeng Zhuxian Town New Year Cultural Festival, and his work Rat Marriage won the "Gold Award" at the festival and the National Traditional New Year Painting Festival (see Figure 4-23). In October 2018, she joined in the fine works tour of the inheritors of the top ten traditional New Year pictures in Henan Province. In November of the same year, she participated in the exhibition of the achievements of traditional crafts he revitalization in Hunan Province. In January 2019, the collection activity themed "New Year pictures return to the Spring Festival" was held in Fumeixiang Workshop; In February of the same year, she went to Macao to participate in the Shanxi and Hunan New Year picture art exhibition "Pray for good luck - Chinese New Year picture art exhibition". In July, she went to Nepal to participate in the widely acclaimed "Splendid Xiaoxiang - Entering Nepal", a Hunan cultural tourism activity, which was widely praised.



Figure 136 The Work of Mouse Marries And The Award Certificate Source:Photographed by Chen Hong

In order to attract more potential consumers, she combined the production and innovation of traditional New Year Pictures, and innovated the form and pattern of the pictures. For example, each year, she launched a new New Year picture pattern that is the same as the year of the Chinese zodiac, including *Blessing Future Generations*, *Golden Dog Sending Wishes, Golden Monkey Giving Luck, Cow Farming in Prosperous Age, Tiger Welcomes Wealth*, and designed a series of works such as the four-character pattern of "Fu, Lu Shou Xi". In addition to New Year pictures, Yin Dongxiang has also developed some derivative products of Tantou New Year pictures, designed some decorations related to New Year pictures, added with frames and framed flowers, and derivative works, such as the New Year picture lanterns, the New Year picture calendar, and the New Year picture Chinese knot. Since 2018, we have cooperated with No.1 Cultural Development Co., Ltd. in Longhui County to open an online store and sell more than 5000 Tantou Traditiona lNew Year Pictures, which has opened a new way to expand the market of Tantou New Year pictures.





Figure 137 Innovative Works of Tantou Traditional New Year Pictures(One) Source:Photographed by Dengchang

"Fu(Blessing) Lu(Rank and Affluence) Shou(Longevity) Xi(Happiness)", a framed decorative New Year picture designed by Fu Meixiang Workshop, can be hung at home as decorations, which is both beautiful and retro. They also designed a series of cultural and creative products, such as New Year picture Chinese knot, New Year picture lantern, the New Year picture calendar, and the rare book of New Year pictures.





Figure 138 Innovative Works of Tantou Traditional New Year Pictures (Two) Source:Photographed by Dengchang

Influenced by Yin Dongxiang, her daughter Xiao Yang also began to learn Tantou Traditiona lNew Year Pictures and became the successor of the post-95 generation. She said that "while learning traditional skills, it is my long-term intention to innovate the derivatives of Tantou New Year pictures and integrate them into market. It is the responsibility of young people to inherit Tantou Traditiona lNew Year Pictures". Xiao Yang, female, inheritor of Tantou Traditiona lNew Year Pictures, the fourth generation of the post-90s generation. Influenced by her mother Yin Dongxiang, she quit her job in software engineering shortly after graduation In July 2017, and returned home to study the printing skills of Tantou Traditiona lNew Year Pictures with her mother. From the beginning of learning paper brushing, to the completion of paper, the printing of New Year pictures, the ingredients, and the face coloring, Xiao Yang has diligently followed her mother to learn and make pictures. At present, Xiao Yang has mastered the basic skills of New Year pictures printing.

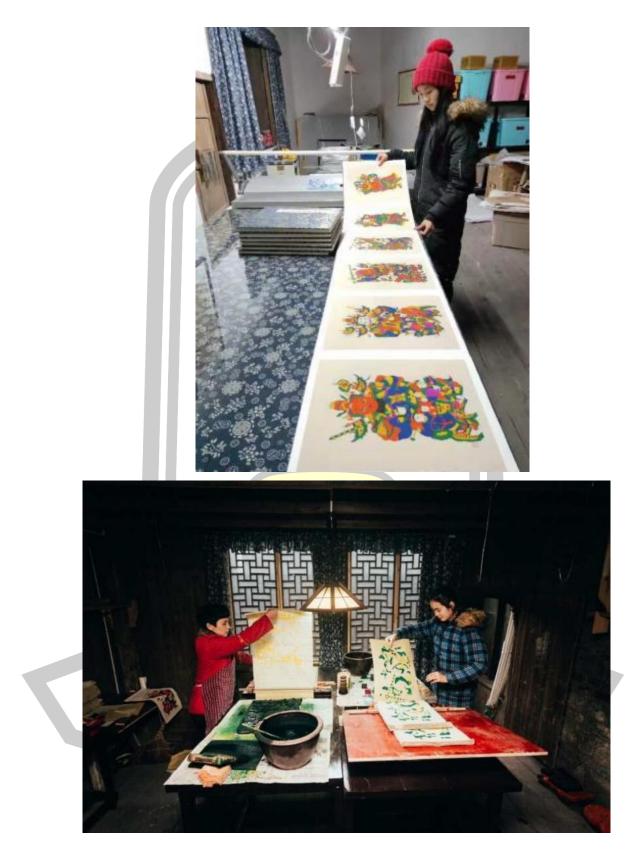


Figure 139 Yin Dongxiang and Her Daughter Xiao Yang Source:Photographed by Dengchang

In November 2017, she entered Shanghai Institute of Visual Arts for the study of intangible cultural heritage and was awarded the certificate of finishing the study of "intangible cultural heritage skills and brand culture". In December of the same year, she followed her mother to participate in the first China Kaifeng Zhuxian Town New Year Cultural Festival. Her New Year painting "Tuo Er", "Qin Shubao Yuchi Gong", won the first "Silver Award". In June 2018, it was organized by Shanghai Municipal Administration of Culture, Radio, and Television and the Prince Gong Mansion Museum, and hosted by the Department of Intangible Cultural Heritage of the Ministry of Culture and Tourism and the Department of Higher Education of the Ministry of Education. "Strengthening the Foundation, Expanding the Vision, and Increasing the Education and Cultivation - Outstanding Achievements Exhibition of the Research and Training Plan for the Inheritance of China's Intangible Cultural Heritage (Shanghai University Special Session)" was held in the Prince Gong Mansion Museum, and was co-sponsored by Shanghai University and Shanghai Institute of Visual Arts. Xiao Yang's innovative New Year picture  $Fu \cdot Shou$  was exhibited in Prince Gong's Mansion Museum for one month.



Figure 140 Graduation Certificate of "Intangible Cultural Heritage Skills and Brand Culture" Source:Photographed by Chusang

In 2018 alone, Fu Meixiang Workshop has innovatively produced a number of derivative products, including Chinese zodiac New Year picture, New Year picture album, New Year picture Chinese knot, New Year picture lantern, New Year picture calendar, and received more than 1000 university teachers and experts from Changsha, Macao and other places who came to Fu Meixiang to study.

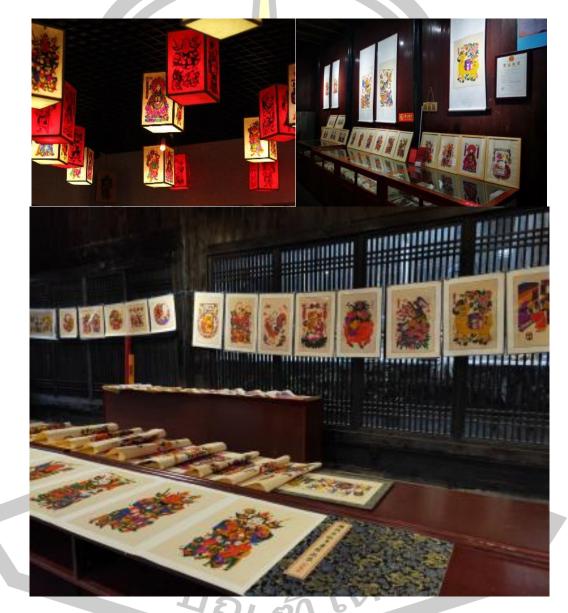


Figure 141 New Year Pictures Produced by Fu Meixiang Workshop Source:Photographed by Chusang

#### **Design Works: The Re-Invention of Tantou Traditional New Year Pictures**

The Tantou Traditional New Year Pictures, which carry the essence of Meishan culture, have unique charm of regional culture and art, and emit the fragrance of native land, are an irreplaceable original ecological culture that the country has called for innovation and inheritance of traditional culture and reconstruction of national self-confidence, and are excellent representatives of traditional culture(Zhou Zhixin.2020.) As the leader of traditional excellent culture, Tantou traditional New Year pictures are loved by designers, and many cultural and creative products have been designed using their images and elements. They positioned the functions of the cultural and creative products of Tantou New Year pictures as: creative stationery, daily products that can reflect the patterns and color characteristics of Tantou Traditional New Year Pictures, so that Tantou New Year pictures can meet the basic practical functions of public's daily necessities on the basis of increasing their added values. These creative products are not only feasible in design, but also convenient for closely fitting Tantou New Year pictures and public life, which is more helpful for dissemination of Tantou New Year pictures.

1. Cultural and creative product design of Tantou New Year picture *Rat Marriage* 

The seasoning pot and magnet ornaments are all selected from the mouse figure in *Rat Marriage*, which is a typical representative figure, namely the drama story in Tantou New Year pictures. The seasoning pot uses the theme of "Rat Marriage" as the design element to extract the dynamic and color of the mouse in the picture. The upper and lower cans are combined to form a sedan chair. The interest of different display forms is also different. It is fun to use it alone. It shows the characteristics of Tantou Traditional New Year Pictures and reflects local culture. The magnet ornaments, combines the minimalist modern design style with traditional allusions, and collides with a new product combination. This ornament uses magnetic materials to provide a storage place for small articles such as paper clips and card readers on the desktop, making small articles easy to put and take.



Source: Photographed by Maopanyun



Figure 143 The Cultural Product of Rat Marriage(Two) Source:Photographed by Maopanyun

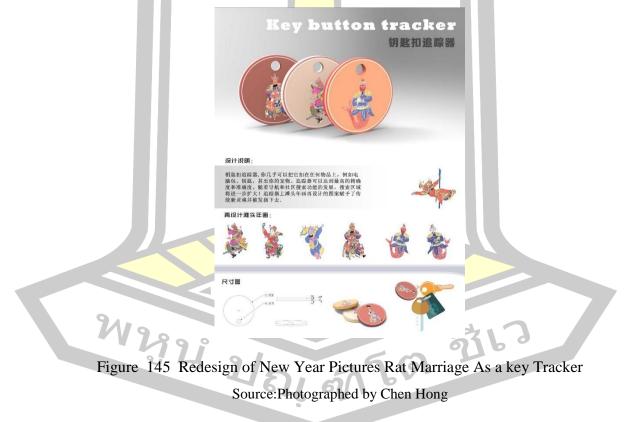
2. Design of products taken from the "door god" in Tantou New Year Pictures The door-god paintings are typical representatives of traditional New Tantou Year pictures, which can be said to have a long history. The following two works are based on the unique Chinese New Year picture culture represented by Tantou New Year pictures. The culture of the pictures is positioned to create a space for people to communicate with the gods, and is also a cultural symbol with Hunan characteristics. With Tantou New Year pictures as the theme, the product design takes the heroes and gods as the source of cultural creativity. Through allegorical graphics, people's spiritual sustenance and pursuit of happiness and beauty are transmitted.

The pendant, made based on Tantou Traditional New Year Pictures, is designed with the Tantou New Year picture relief board as the prototype. It inherits the traditional technology and carries out modern design. From the relief board pattern to the molding and use of this new product, it is to let the tradition continue. This pendant is small and has two sizes, suitable for adults and children. It can be used as decoration or rubbing, beautiful and practical. This is a key chain tracker with doorgod graphics as the design element. People can attach it to any object, such as a computer bag, keys, or even your pet. The tracker has the highest accuracy. With the increase of navigation and community search functions, the search area will be further expanded! The design patterns of traditional New Year pictures on the tracker endow the traditional new soul and are carried forward. The Tantou Traditiona lNew Year Pictures are invented again.





Figure 144 Redesign of Tantou New Year Pictures As a Pendant



The Re-invention of Tantou Traditional New Year Pictures, its pattern part: the main pattern selects the type of gods in Tantou New Year pictures, which is the "King

of Miao", and re-creates through the plane software. Text part: the eye-catching title of "Tantou Traditional New Year Picture" makes it easier for viewers to clarify the theme of the poster. The text briefly introduces the origin, types and time memory of Tantou New Year pictures. The team hopes to inherit the excellent intangible cultural heritage, let more people realize it, and encourage everyone to actively use their professional skills to create more cultural works with Chinese symbols, and explore and discover the beauty of culture.



Figure 146 Design Process of Tantou New Year Picture Posters Source:Photographed by Chen Hong

And this festive and joyful IP work of Tantou door-god image. These creative original IPs are not only popular among the public, but also a series of cultural and creative derivatives related to Tantou Traditiona lNew Year Pictures, which are popular in all major scenic spots in Hunan. This design helps Tantou New Year pictures to rapidly build IP, empowers the brand, realizes the output of the brand, and forms an ecological closed-loop of hot sales of products. Let the "soft power" of Tantou culture become the "hard backing" for the development of high-quality products.



Figure 147 The Work of Tantou Door God IP Design Source:Photographed by Chen Hong

Tantou Traditiona New Year Pictures are a kind of precious spiritual wealth. They carry the genes and blood of Chinese nation, belonging not only to our generation, but also to future generations. Therefore, we should fully protect it. We should not only respect history, but also culture and ecology. We should reinvent Tantou Traditiona lNew Year Pictures, introduce the old and bring forth the new, and strive to create some Tantou cultural products that carry Chinese culture and spread Chinese spirit, so as to help create the cultural brand symbols of Tantou New Year pictures.

## **Conclusion:**

This chapter focuses on the new needs of Tantou Traditional New Year pictures after they become National Intangible Heritage, including the new opportunities and challenges faced by the pictures. The opportunities are that the national policy has made greater financial support for Tantou New Year pictures, and the new challenges are mainly faced with how Tantou New Year pictures are better accepted by young people at present, and converted into economic value, to feed the healthy growth of Tantou Traditional New Year pictures.

In the face of new opportunities and challenges, Tantou Traditional New Year pictures need to be Re-invented to meet the current opportunities and challenges. The re-invention of Tantou Traditional New Year Pictures mainly has two aspects, one is the re-invention of content and techniques. The other is the re-invention of production objects and methods. The re-invention of the above two aspects can solve the problems of the old content, complex process, long drawing time and high cost of Tantou traditional New Year pictures. Finally, Zhong Jiantong and Yin Dongxiang are used to explain the re-invention of Tantou Traditiona lNew Year Pictures. It is worth pointing out that Zhong Jiantong focuses on the re-invention of content and techniques, while Yin Dongxiang focuses on the reinvention of production objects and methods.

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# **Chapter V**

## **Research Summary Discussion and Suggestions**

#### **Research Summary**

The study of this dissertation is the Re-invention of Tradition of Tantou Traditional New Year Pictures in the process of China Intangible Cultural Heritage. This study uses qualitative research as the research method, and the interview method, observation method and physical collection method are used in the process of research, especially in the process of data collection, and the purpose of the study is as follows.

1) Discussion of New Year Pictures as a Cultural Phenomenon in Tantou Town.An analysis of the entire historical and cultural lineage of Tantou Traditional New Year Pictures includes their origin in the Qianlong period of the Qing Dynasty, their prosperity in the early 20th century, and the devastating destruction of a large number of Tantou Traditional New Year Pictures during the Cultural Revolution. After the founding of New China, Tantou Traditional New Year Pictures were given national attention and became an Intangible Cultural Heritage of China, especially in 2003. It is worth mentioning that Tantou paper is now a China Intangible Cultural Heritage. In addition, we need to implement level management and level funding for traditional Tantou artists, strengthen the training and learning of artists, and provide entrepreneurial opportunities so that Tantou traditional Pictures can be developed and passed on in a sustainable manner.

2) Examine the process by which Tantou Traditional New Year Pictures became a China Intangible Cultural Heritage, and to explain how the application of Tantou Traditional New Year Pictures was changed in daily life after becoming a China Intangible Cultural Heritage, and how it changed the relationship between people and society.

The process of becoming a China Intangible Cultural Heritage is studied, and it is pointed out that the process is positively influenced by both the object and the subject, among which the object is the Chinese folk Culture rescue project and the formulation and implementation of the China Intangible Cultural Heritage Policy; the subject is influenced by its unique artistic and cultural values, the most important of which are the value of subject matter, composition and aesthetic education.

After becoming China Intangible Cultural Heritage, Tantou Traditional New Year Pictures have become more decorative, so much so that they are posted and hung in people's daily lives as consumer goods and daily spiritual and cultural . In addition, after becoming China Intangible Cultural Heritage, Tantou Traditional New Year Pictures have become a unique regional cultural symbol, and as a symbol of good luck, they are given as a direct gift from people to people to express their blessings to their friends and become a link to maintain social relations.

3) Study the new demand and new supply of Traditional New Year Pictures after they became China Intangible Cultural Heritage and through Re-invention of Tradition.

The new opportunities are the increased funding from the national policy, and the new challenges are how to make Tantou Traditional New Year Pictures better accepted by young people and turn them into economic values to feed the sustainable and healthy development of Tantou Traditional New Year Pictures.

In the face of new opportunities and new challenges, it is very meaningful to Reinvention of Tradition of Tantou Traditional New Year Pictures, which can meet new opportunities and solve new challenges. The second is the Re-invention of production objects and production methods. Zhong Jiantong focuses on the Re-invention of content and techniques, while Yin Dongxiang focuses on the Re-invention of production objects and production methods, and they have made their own contributions to the sustainable development of Tantou Traditional New Year Pictures.

### Discussion

This thesis is a study of the re-invention of traditional of Tantou traditional New Year Pictures in the process of Intangible Cultural Heritage in China, focusing on the historical origins of Tantou Traditional New Year Pictures and their continuation as a culture in the present. In this study, the researcher adopts the concept of Re-invention of Tradition to analyze how Tantou Traditional New Year Pictures is better accepted and perpetuated as a culture in the present.

First, most scholars have focused on the artistic characteristics and expression of Tantou Traditional New Year Pictures, and they have studied them as works of art, ignoring the relationship between Tantou Traditional New Year Pictures and people and society. In fact, the origin of Tantou Traditional New Year Pictures is due to people's folk beliefs, and the subsequent formation of folk customs has a very strong relationship, and once folk customs are passed down through generations, rules are formed, and the emergence of rules leads to the society must comply with them. The current current academic community ignores the fact that Tantou Traditional New Year Pictures are the relationship between people and society.

Second, from the perspective of re-invention of tradition, researchers have launched a study on the re-invention of tradition of Traditional New Year Pictures in Tantou, which includes it became a national intangible cultural heritage before and after in time.Re-Invention of Tradition is a new concept for Chinese scholars, and the purpose Chinese scholars apply re-invention of tradition in the fields of traditional dance and music, and most of the research objects are related to the festival celebrations in ethnic minority regions.

#### Suggestions

1) The Tantou Traditional New Year Pictures should be effectively passed on in the present time, because they sustain the relationship between people and society. The new perspective can help us to reinvent traditional Tantou Traditional New Year Pictures as symbols to be used in people's daily life. This concept also explains how Tantou Traditional New Year Pictures are reinvented in terms of content and techniques, as well as in terms of production objects and production methods in the face of new demands. Although Tantou Traditional New Year Pictures are artworks and even National Intangible Cultural Heritage, they were conceived by people and society together. As researchers, we should not only focus on the level of "objects" but also on the level of "relationships".

The researchers hope to provide new research perspectives on Traditional New Year Pictures in Tantou, such as recreating the tradition with the example of Traditional Chinese Peking Opera. As well as the re-creation of many Chinese traditions in the context of contemporary cultural pluralism.

2) This study can provide a more reasonable research direction and cultural policy for artists, collectors, Tantou Traditional New Year Pictures and scholarly communities.

The works and photographs used in this study are favorable evidence of how Tantou Traditional New Year Pictures are passed down and reinvented in the present. Other researchers can use the contents of this study as evidence of the reinvention of other Chinese Traditional Culture.

## **Discovery of My Thesis**

1) The historical development of Tantou Traditional New Year Pictures have been influenced by local culture, folklore, and especially political factors. Through different changes, Tantou Traditional New Year Pictures eventually became a National Intangible Cultural Heritage and a nationally recognized tradition.

2)Tantou Traditional New Year Pictures have been developed rapidly in the new century, and have been constantly valued by the national, provincial and municipal governments, participated in professional exhibitions at home and abroad, and also continued to be used in the daily life of local people which gaining a stronger vitality.

3) Zhong Jiantong and Yin Dongxiang, two inheritors of the Tantou tradition, have thought deeply about the re-invention of Tantou Traditional New Year Pictures, and in their artworks you can see re-inventions based on content and re-inventions based on technology, which meet the new needs of Tantou Traditional New Year Pictures.



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