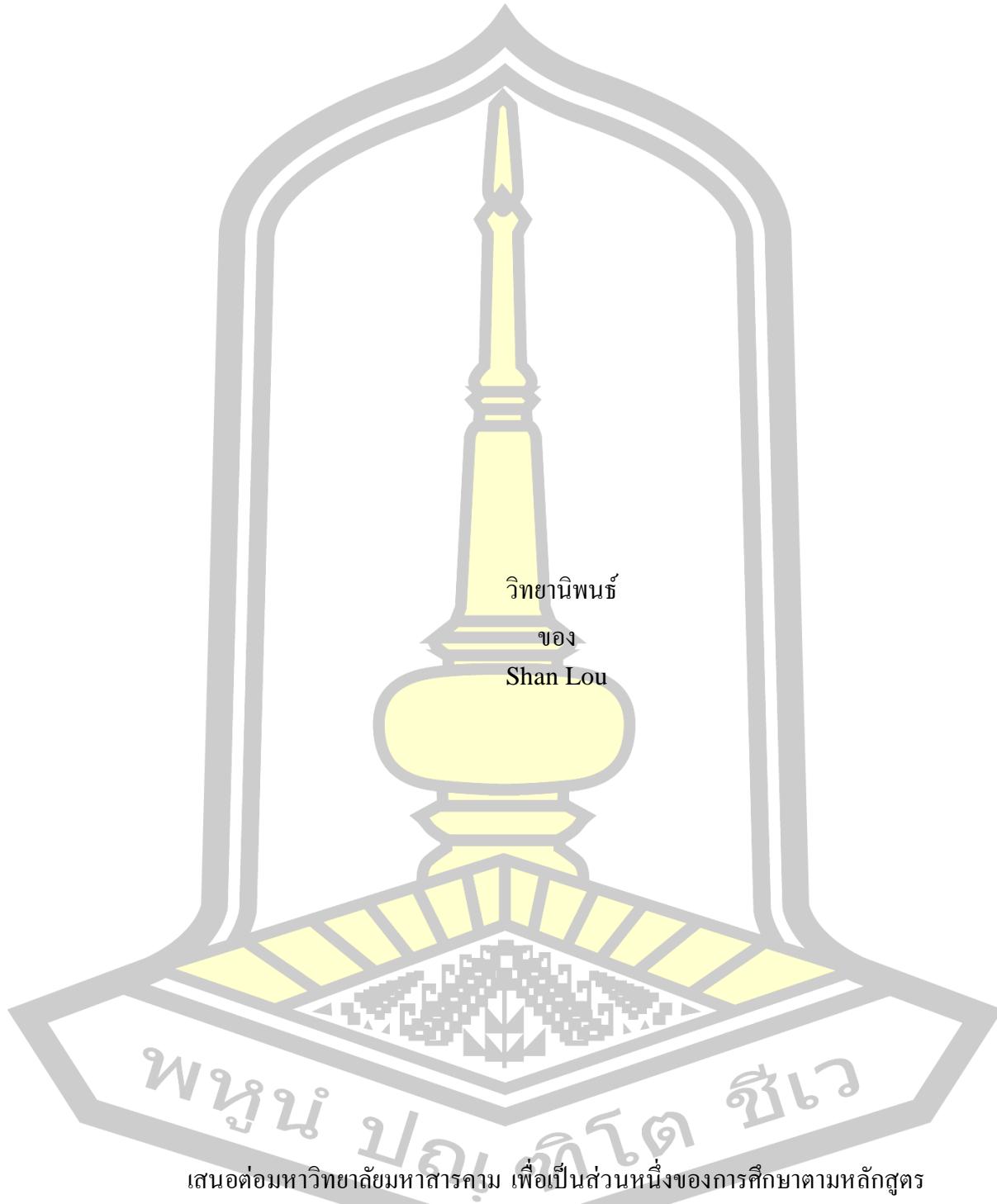


วิถีแห่งชีวิตท้องถิ่น



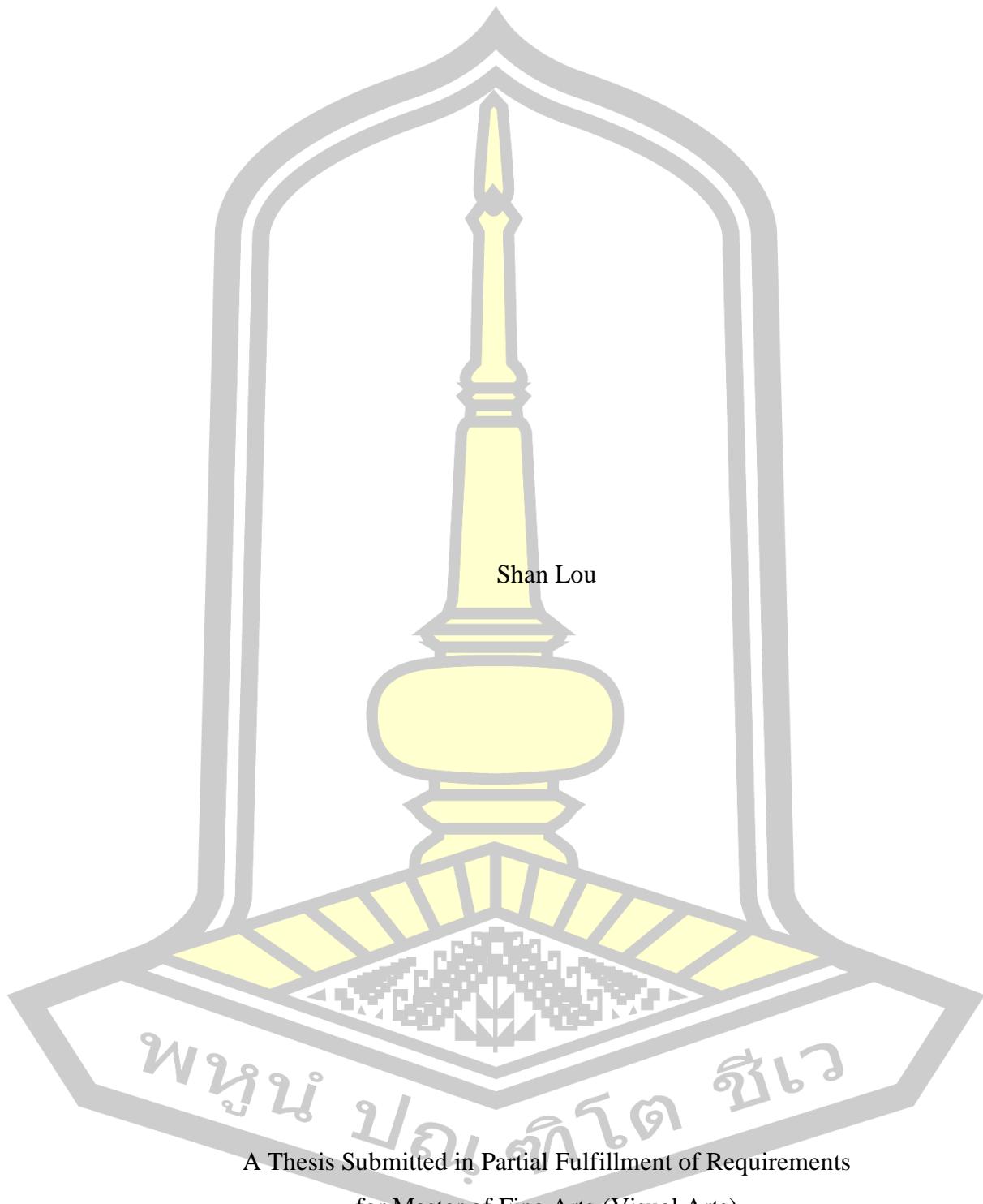
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาศิลปกรรมศาสตรมหาบัณฑิต สาขาวิชาทัศนศิลป์

พฤษภาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The Way of Local Life



A Thesis Submitted in Partial Fulfillment of Requirements

for Master of Fine Arts (Visual Arts)

May 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Shan Lou , as a partial fulfillment of the requirements for the Master of Fine Arts Visual Arts at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Adool Booncham , Ph.D.)

Advisor

(Asst. Prof. Suchat Sukna , Ph.D.)

Co-advisor

(Sakchai Uttitho , Ph.D.)

Committee

(Prof. Pongdei Chaiyakur)

Committee

(Prof. Parinya Tantisuk)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Fine Arts Visual Arts

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

พ.ศ. ๒๕๖๓ ช.ว.

TITLE	The Way of Local Life		
AUTHOR	Shan Lou		
ADVISORS	Assistant Professor Suchat Sukna , Ph.D. Sakchai Uttitho , Ph.D.		
DEGREE	Master of Fine Arts	MAJOR	Visual Arts
UNIVERSITY	Mahasarakham University	YEAR	2024

ABSTRACT

The visual arts creation thesis entitled *The Way of Local Life* was inspired by The author grew up in Qiandongnan, Guizhou Province, China. The Miao people here regard butterflies as the ancestor of humanity, and the Miao farmers live a simple farming life. This study aimed to Study the agricultural life and sacrificial practices of the local Miao people, and create visual art works. The scope of conceptual creation of the study was Before the grain ripens, a sacrificial ceremony is held to pray for a bountiful harvest. After ripening, the dried grain is properly stored in the granary or under the eaves. The forms of the creation work included Use straw, fabric, or bamboo to make palm-bark rain cape, butterflies, and other shapes, and hide the local food drying and storage methods within the artwork, and the techniques were Using mixed materials as an art form to express. This creative work was conducted by the data collected from the conditions of the environment, the data from related documents, and the data about the creation of influential visual arts. The researcher analyzed the data to find the clarity of the theme, symbolic form, and creation techniques. There were 8 artistic works with unique characteristics.

The results of the study and creation revealed that, bringing people a feeling of being cared for, warm, peaceful, and full of hope during viewing, thus providing a soothing and peaceful experience to the heart.

In conclusion Through palm-bark rain cape, straw rope and other elements, the work expresses the Miao people's protection of food resources, spirit of solidarity and mutual assistance, as well as their reverence for butterfly mother and yearning for a better life, fully demonstrating the Miao cultural characteristics in southeast Guizhou. From the depiction of farming life to the expression of faith, the work ultimately conveys the meaning of protection, shelter, warmth, peace and hope, reflecting the success of the research.

Keyword : Local life, Butterfly Mom, Qiandongnan Miao, Protect, Mixed Technique

ACKNOWLEDGEMENTS

The thesis would not have been accomplished if without the help from several people. First of all, I would like to thank Asst. Prof. Dr.Suchat Sukna, Advisor, Dr. Sakchai Uthitho, Co-Advisor, Asst. Prof. Dr.Adool Booncham, Chairman and Prof. Pongdej Chaiyakut, Prof. Parinya Tantisuk, Committee.

I would also like to thank Assoc.Prof. Boontan Chettasurat who is the specialist, whose advice and assistance throughout this creation.

I am deeply indebted to Dr. Prasit Wichaya and Asst. Prof. Dr. Kanokwan Nithirattapat, Asst. Prof. Satit Tesana and all the teachers who have taught me before who gave his/her guidance, help and support academic success.

Shan Lou

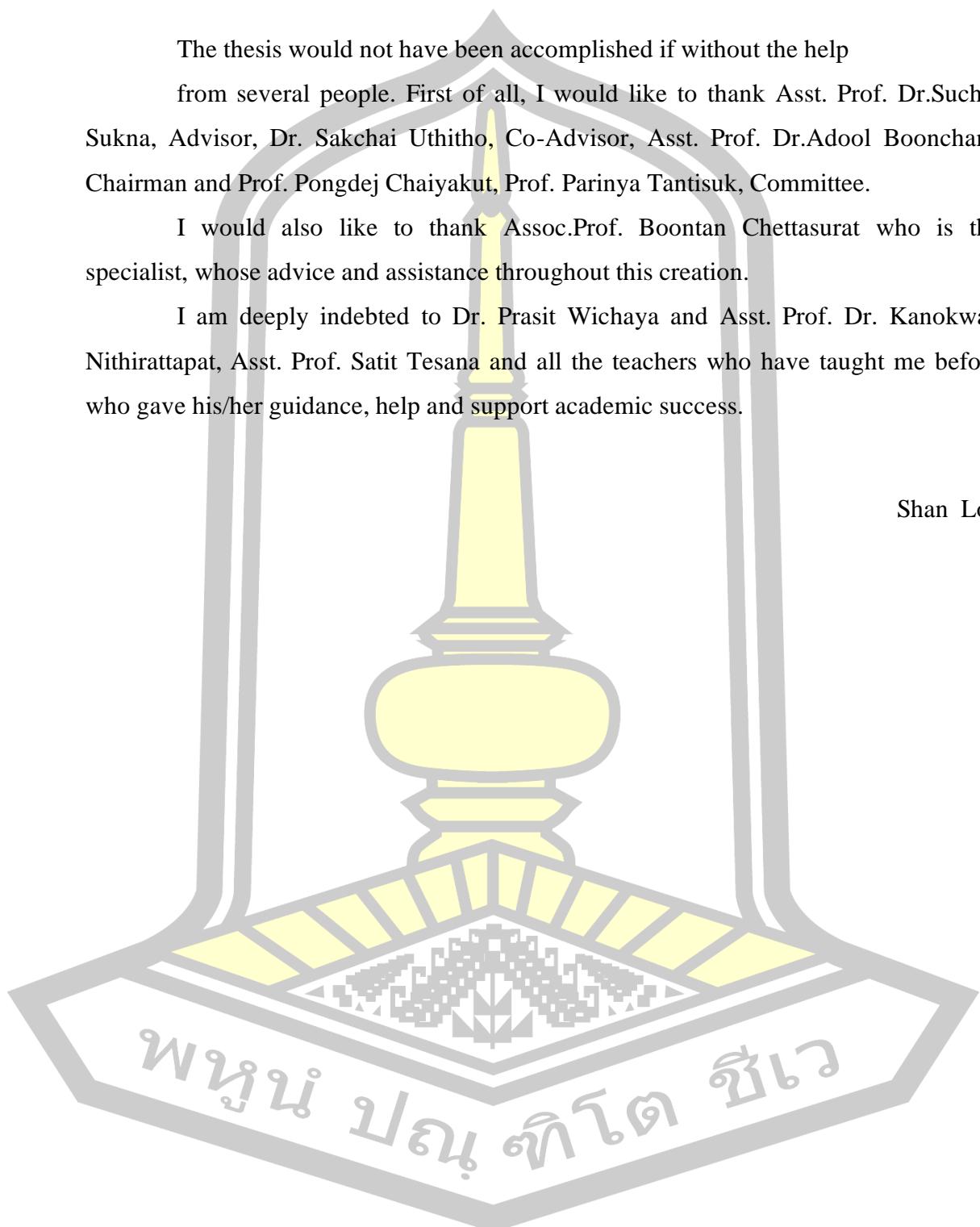
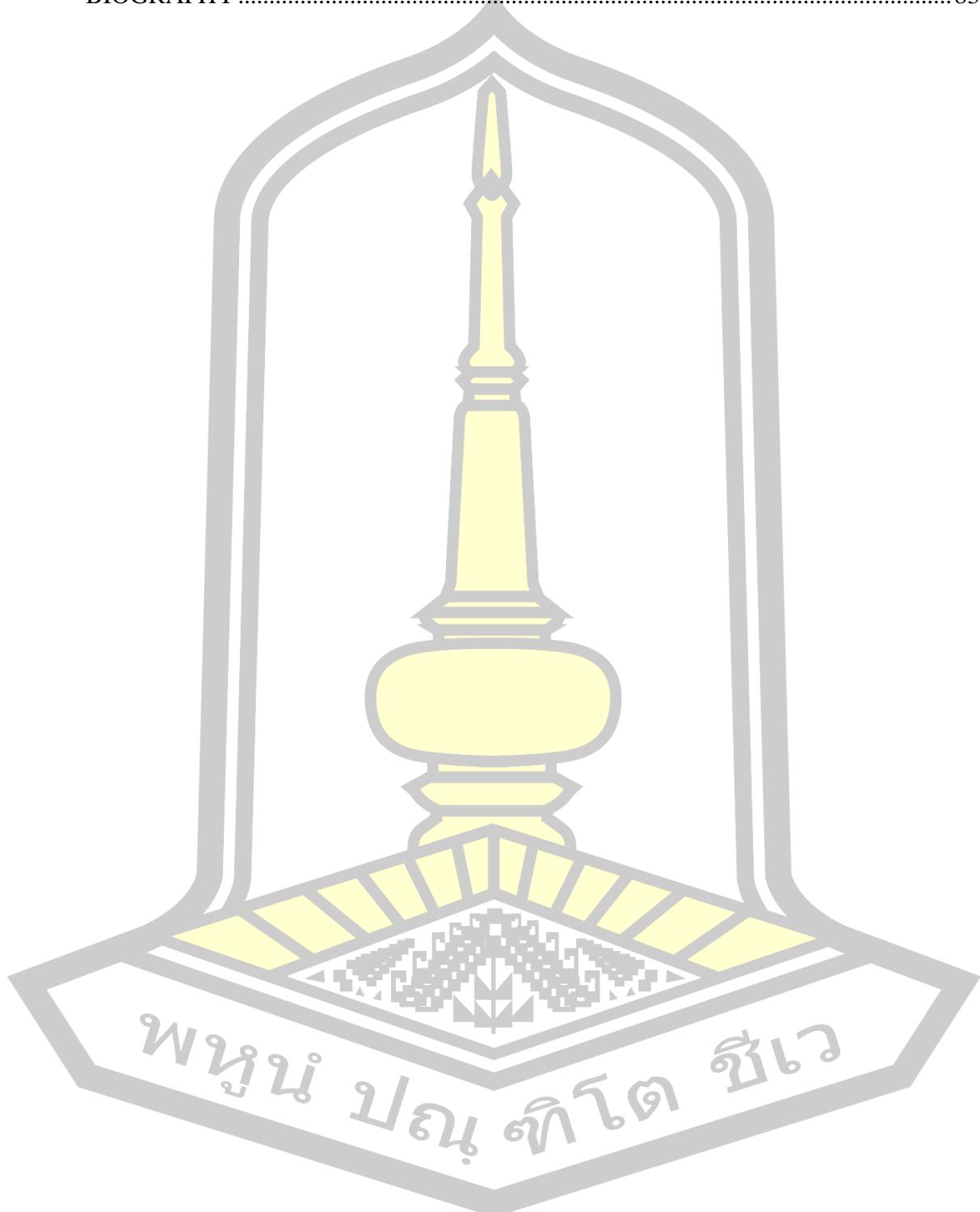


TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS	F
LIST OF FIGURES	H
CHAPTER I INTRODUCTION	1
Background	1
Purpose of Creation	4
Scope of Creation.....	4
Conceptual of Frame Work	5
Definition of Terms	6
CHAPTER II LITERATURE REVIEW	7
Data/ Related Influence	7
Theory.....	18
Reference of Visual Arts	20
CHAPTER III METHODS OF CREATION	29
Collection and Analysis Data.....	29
Process of Creation	30
CHAPTER IV RESULTS.....	40
Pre-Thesis Creative Work	40
Thesis Creative Work	52
CHAPTER V CONCLUSION DISCUSSION AND RECOMMENDATION	69
Purpose of Creation	69
Conclusion.....	69
Discussion	72
Recommendation	75

REFERENCES	77
BIOGRAPHY	83

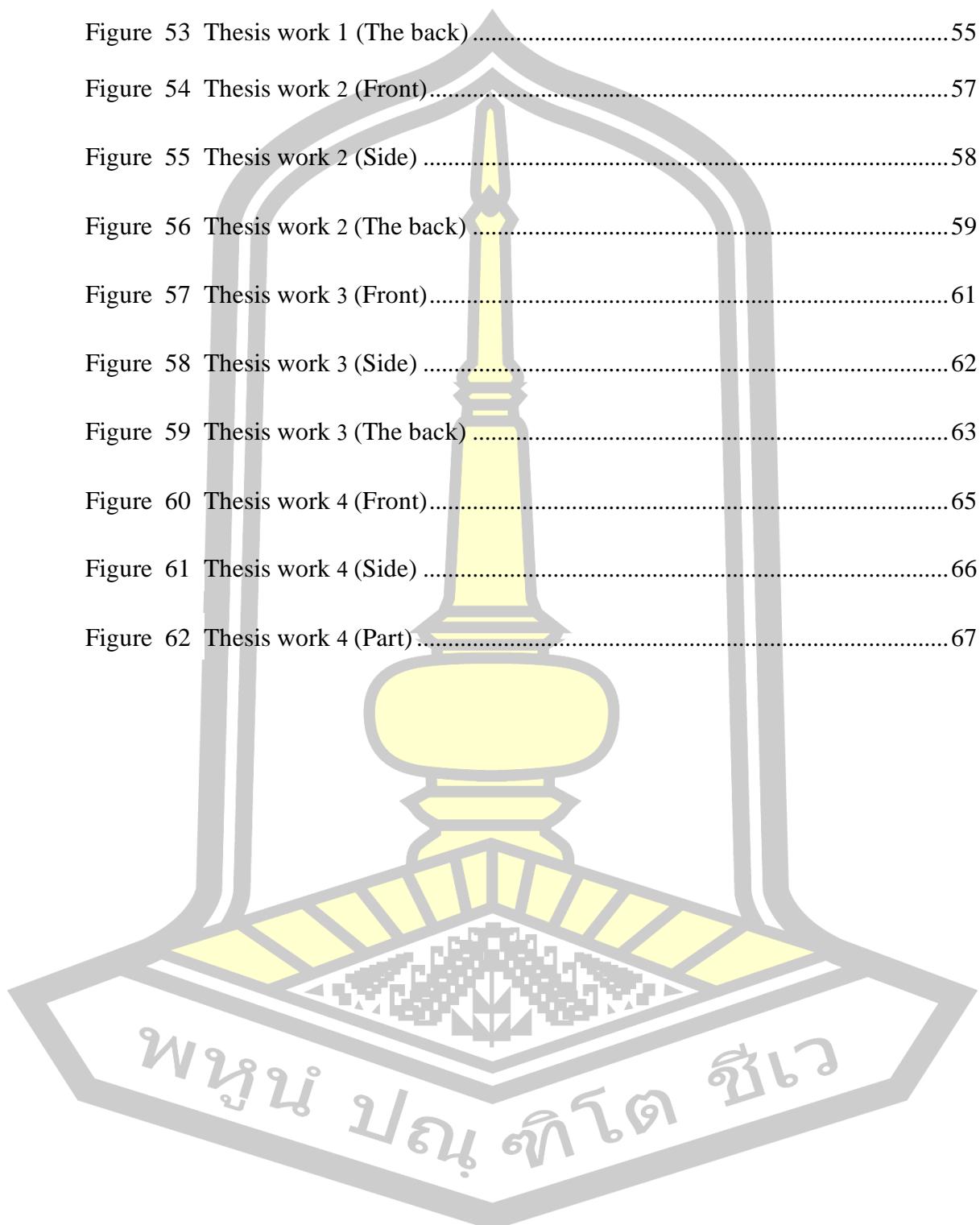


LIST OF FIGURES

	Page
Figure 1 Conceptual of Frame Work	5
Figure 2 Miao farmers wearing palm-bark rain cape plowing in the rainy season.....	8
Figure 3 Air drying grain.....	8
Figure 4 A granary on the water surface	9
Figure 5 Mud wall warehouse.....	9
Figure 6 Agricultural equipment.....	10
Figure 7 Local fabric making techniques	10
Figure 8 The drum Tibetan flags that appear in sacrificial activities are printed with traditional Miao patterns such as butterflies, dragons, cows, and fish	11
Figure 9 Butterfly and Dragon Embroidery Patterns on Miao Clothing	14
Figure 10 The patterns of mother butterfly, cow, mouse, dragon, etc. in the Miao Traditional Paper Cuttings Art Photo by Shan Lou, Date September 25, 2014.....	14
Figure 11 Dragon, fish and other patterns in Miao Traditional Paper Cuttings art ...	15
Figure 12 Eating new festival Sacrifice	16
Figure 13 Artist : Do Ho Suh	21
Figure 14 Artist : Tanabe Chikuunsai IV	22
Figure 15 Artis : GuanZhong Wu	22
Figure 16 Artist : Anonymous.....	23
Figure 17 Artist : Vivir Kiohan	24
Figure 18 Artist : White DG	25
Figure 19 Artist: Anonymous.....	26
Figure 20 Artist : Thea Lanzisero	27
Figure 21 Artist : Bruegel Pieter	28
Figure 22 Sketch 1.....	30
Figure 23 Sketch 2	31
Figure 24 Sketch 3	31

Figure 25 Sketch 4	32
Figure 26 Sketch 5	32
Figure 27 Sketch 6	33
Figure 28 Sketch 7	33
Figure 29 Sketch 8	34
Figure 30 Sketch 9	34
Figure 31 Material.....	35
Figure 32 Equipment.....	35
Figure 33 Work in step 1	36
Figure 34 Work in step 2	37
Figure 35 Work in step 3	37
Figure 36 Work in step 4	38
Figure 37 Work in step 5	38
Figure 38 Work in step 6	39
Figure 39 Pre-Thesis work 1 (Front)	41
Figure 40 Pre-Thesis work 1 (Side)	42
Figure 41 Pre-Thesis work 1 (Part).....	43
Figure 42 Pre-Thesis work 2 (Front)	44
Figure 43 Pre-Thesis work 2 (Side)	45
Figure 44 Pre-Thesis work 2 (The back)	46
Figure 45 Pre-Thesis work 3 (Front)	47
Figure 46 Pre-Thesis work 3 (Side)	48
Figure 47 Pre-Thesis work 3 (The back)	49
Figure 48 Pre-Thesis work 4 (Front)	50
Figure 49 Pre-Thesis work 4 (Side)	51
Figure 50 Pre-Thesis work 4 (Part)	52
Figure 51 Thesis work 1 (Front)	53

Figure 52 Thesis work 1 (Side)	54
Figure 53 Thesis work 1 (The back)	55
Figure 54 Thesis work 2 (Front).....	57
Figure 55 Thesis work 2 (Side)	58
Figure 56 Thesis work 2 (The back)	59
Figure 57 Thesis work 3 (Front).....	61
Figure 58 Thesis work 3 (Side)	62
Figure 59 Thesis work 3 (The back)	63
Figure 60 Thesis work 4 (Front).....	65
Figure 61 Thesis work 4 (Side)	66
Figure 62 Thesis work 4 (Part)	67



CHAPTER I

INTRODUCTION

Background

Inspiration

In the Miao rural areas of Qiandongnan, China, they adhere to the most primitive way of life. They possess rich cultural heritage, and sacrificial rituals are an important component of Miao culture. The Miao people firmly believe that every corner of nature is filled with mysterious powers, and they believe that gods can bestow peace, harvest, and happiness upon people. Therefore, they convey their reverence and gratitude towards the gods through holding sacrificial activities.

Miao farmers are very hardworking. They wake up at dawn and start their day's work until the sun sets in the evening before finally finishing their hard work. After a whole year of hard work, the five grains were harvested abundantly, enriching their lives. It embodies the simple joy of freedom, tranquility, and self-sufficiency in agricultural life. Nature reveals simplicity and beauty, simplicity and simplicity reveal peace. Agricultural life is the foundation of rural society, and agricultural production is the main source of income for farmers, which is crucial for rural economic and social development. At the same time, agricultural life is also a reflection of farmers' self-identity and social identity, maintaining social stability and harmony.

Qiandongnan has obvious seasonal changes. There is a Chinese proverb called "relying on the heavens to eat", which means that farmers rely on natural gifts to obtain food. For example, the local rainfall is mainly concentrated from around April to September, and the rainy season lasts for six months. During this long rainy season, farmers have to continue farming in order not to delay agricultural activities. Therefore, people wear palm-bark rain cape to work. Only by doing appropriate agricultural work at the appropriate time can farmers obtain the best crop yield and quality, thereby ensuring their livelihood and economic income.

The sixth and seventh months of the lunar calendar are in the prime of summer, with vigorous growth of crops and a period of slightly less agricultural activity. The Miao people in Qiandongnan, Guizhou have welcomed an annual festival with local characteristics, known as the New Eating Festival. Choose an auspicious day to celebrate and worship by wearing traditional costumes embroidered with butterfly mother patterns, in order to pray for the good omen of a bountiful harvest. This is their faith and brings comfort to their hearts.

After the grain matures, people collect all kinds of grains in the farmland, such as rice, millet, corn, and various beans, and put them back home for drying. The dried rice will be stored in the granary to ensure food safety. A granary is an important place responsible for storing grain and undertaking the responsibility of protecting it. Grains are usually built in the center of a pond, using a wooden stilted structure. Its main function is to prevent the occurrence of fires, rodents, insects, and ants. The abundant reserves of grain stored in granaries not only protect the stability of farmers' lives, but also enable them to feel warmth, hope, and happiness.

There is an idiom in China called "Food is the paramount necessity of the people", which refers to the fundamental need for food to survive and describes the importance of food. Through agriculture, the stable supply of food and materials has been ensured, and people's living conditions have been improved. Agricultural production not only meets the needs of survival, but also creates more material surplus, providing a foundation for social development. Farming has driven the development of agricultural production and trade, and the exchange and circulation of agricultural products have promoted the rise of rural areas, further promoting the prosperity and development of the social economy. So protecting agricultural culture is the foundation of rural revitalization!

I grew up in Qiandongnan, Guizhou Province, China, which is the area with the highest concentration of Miao and Dong populations in China. Among them, the Miao people regard butterflies as the ancestor of humanity. Therefore, they cleverly incorporated butterfly patterns into their clothing, expressing a reverence for "praying for the protection of butterfly mothers". The Miao ethnic group is the earliest tribal group to invent and master rice cultivation techniques. It is precisely because of the contribution of the Miao people in rice cultivation that our ancestors gradually

moved from the wandering nomadic civilization to a relatively prosperous and stable agricultural civilization! Before harvesting new grains every year, we choose an auspicious day to hold the New Eating Festival, in order to pray for the good omen of a bountiful harvest. On this special festival, I can feel joy, happiness, and hope for the future from the golden rice fields and people's faces.

Miao ethnic person Zhang Xicheng, (1987) once told the legendary story of the Qiandongnan New Festival in his published article, fully showcasing the spiritual style of the Miao people in the form of folk literature. It records the diligence and wisdom of the Miao people, while also reflecting their aspirations and expectations for a better life, and expressing their unique aesthetic taste and value orientation.

Significance of the Study

In the season of harvest, farmers witness a golden rice field and drooping rice ears, which makes them feel satisfied and gratified. Through hard work and the help of farming tools, they are able to grow more and higher quality grains, which gives people confidence in the future. As the saying goes, "Food is the paramount necessity of the people." Only with abundant food can we live a warm life and feel the warmth and hope of life.

How to bring a sense of care, warmth, tranquility, and hope to viewers, and thus provide inner comfort and tranquility, is the focus of my work in this creation. For example, this work focuses on warm colors and aims to create a visual sense of warmth, allowing the audience to feel warm and comfortable while appreciating the work. At the same time, clever use of smooth curves in the work creates a mother like warmth and care, giving people a sense of protection and peace of mind. I hope that when watching works, the audience can not only enjoy visual pleasure, but also feel a warm, peaceful, and hopeful power from the depths of their hearts, and regain inner comfort and tranquility.

Purpose of Creation

1. To study the beliefs and agricultural life of the Miao people in Qiandongnan, how they worship and protect food. And the role that traditional agricultural production tools play in agricultural activities.
2. To create the visual arts by observing and studying the agricultural life and beliefs of the Miao ethnic group, and using comprehensive materials as an art form, visual art works are created. Using techniques such as bamboo splicing and straw weaving, create a palm-bark rain cape or other shape. Through the language of art, let the work convey a sense of protection, food and clothing, and hope.

Scope of Creation

1. Content

The farmers of the Miao ethnic group in Qiandongnan work at sunrise and rest at sunset, and they cannot delay farming even on rainy days. They hold annual New Year's Eve worship activities, all in anticipation of a bountiful autumn harvest. When the grain is ripe, they start harvesting and drying it, and store the dried grain properly in the granary or under the eaves. Part of it is used as their own rations, part is used as seeds for the next season, and some can be exchanged for money.

2. Form

The appearance of the butterfly represents the faith of the Miao people, expressing the reverence of "praying for the protection of the butterfly mother". The farmer's palm-bark rain cape is like the armor of a warrior, providing protection for the wearer's body. The work is made using materials such as bamboo or straw, and the grain is hidden within the work. The work uses warm colors to showcase the meaning of protection, warmth, and hope.

3. Techniques

Using the art technique of composite materials for creation, straw and clothing fabrics symbolizing the wisdom of local workers are woven into ropes, or bamboo is processed to make small bamboo pieces and strips, which are then woven into the form of butterflies or palm-bark rain cape, containing the meaning of

protection. Next, food is added to the work and fixed through methods such as bundling, linking, and pasting to reflect the significance of unity and protection. Thus endowing the work with the connotations of food, clothing, and hope.

Conceptual of Frame Work

The belief in “Butterfly Mama” has given the Miao people inner comfort and strength, making them full of hope and courage in their lives. The palm-bark rain cape is like the armor of a warrior, providing physical protection for farmers. Just as farmers guard their grains and maintain their happy lives. I have been influenced by artists such as Do Ho Suh and Guanzhong Wu in my creations, and I will use mixed material art forms to create. In the work, warm colors and soft curves are used to express the power of warmth, hope, and protection.

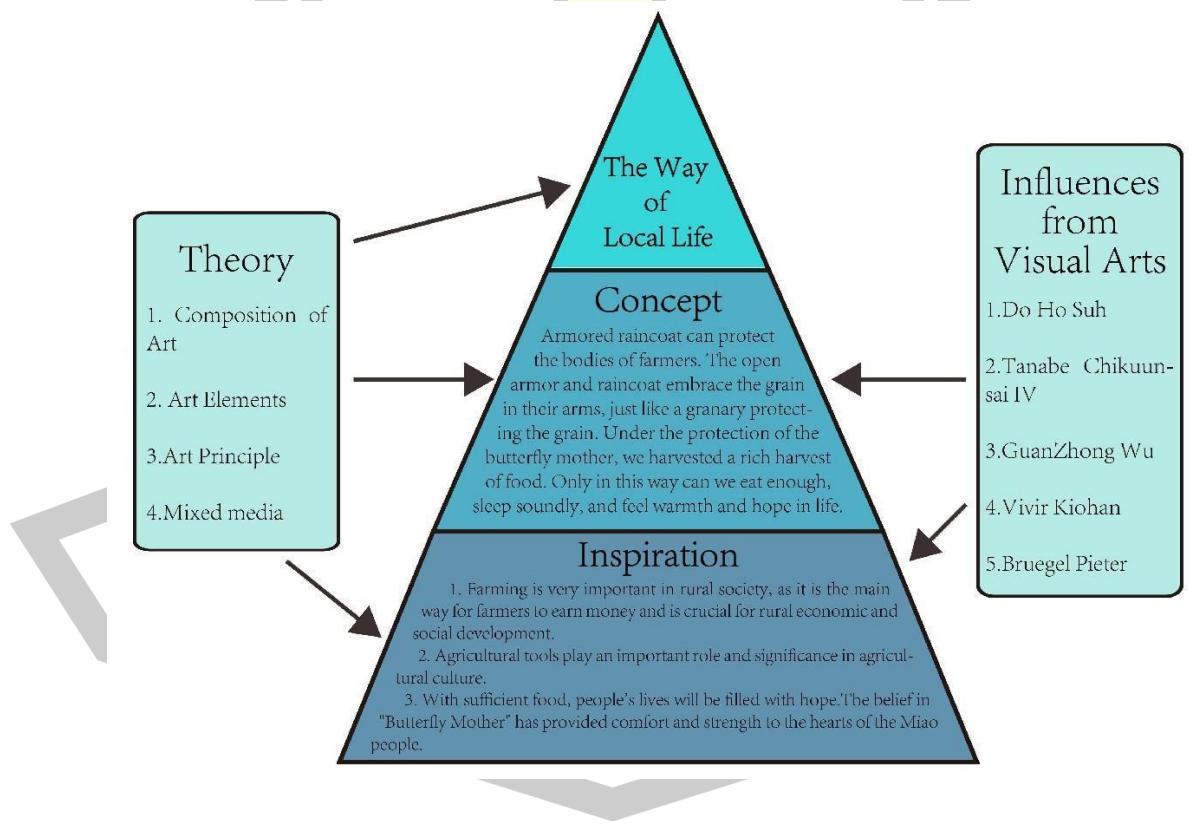
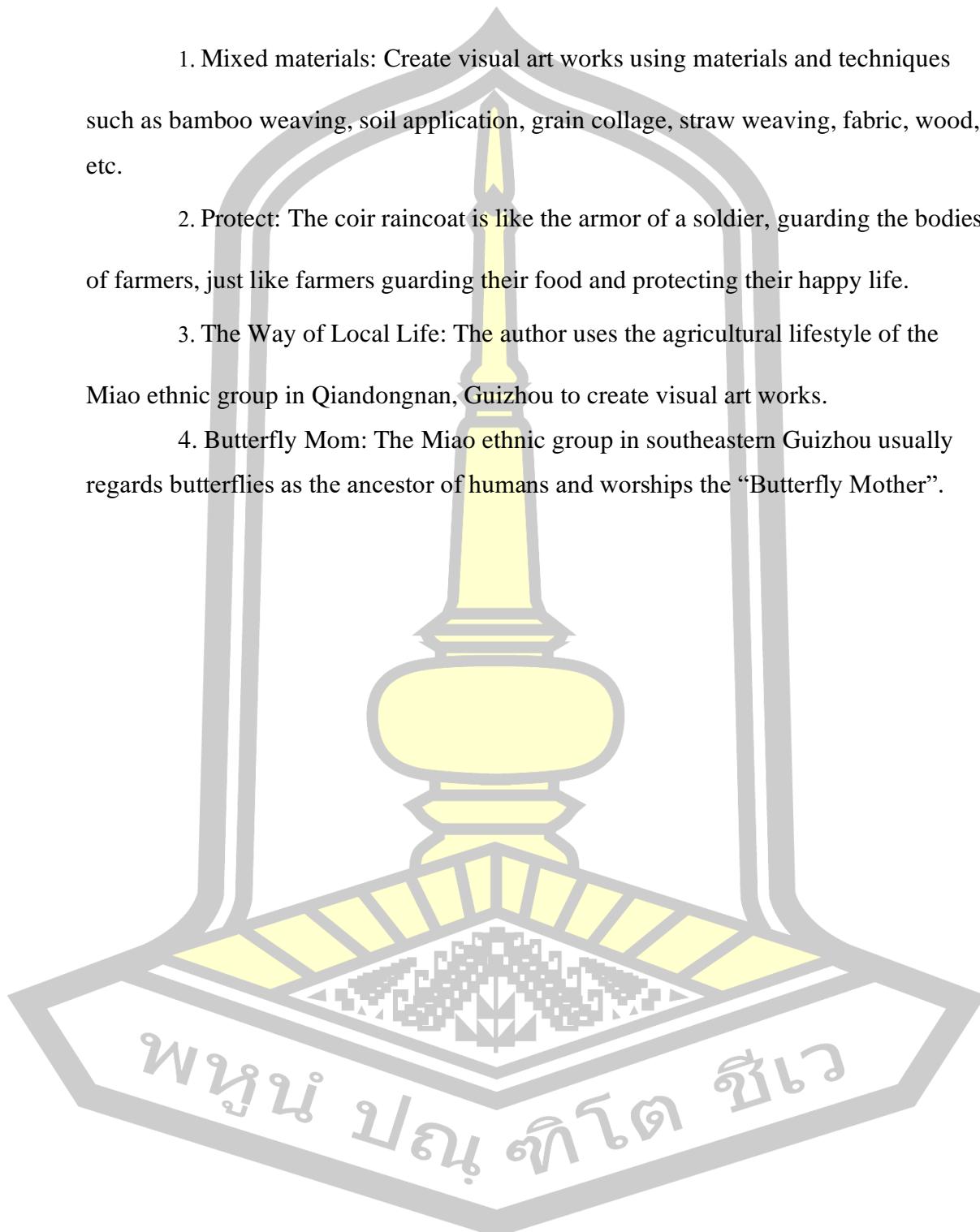


Figure 1 Conceptual of Frame Work

Definition of Terms

1. Mixed materials: Create visual art works using materials and techniques such as bamboo weaving, soil application, grain collage, straw weaving, fabric, wood, etc.
2. Protect: The coir raincoat is like the armor of a soldier, guarding the bodies of farmers, just like farmers guarding their food and protecting their happy life.
3. The Way of Local Life: The author uses the agricultural lifestyle of the Miao ethnic group in Qiandongnan, Guizhou to create visual art works.
4. Butterfly Mom: The Miao ethnic group in southeastern Guizhou usually regards butterflies as the ancestor of humans and worships the “Butterfly Mother”.



CHAPTER II

LITERATURE REVIEW

According to the purpose of the creation, this thesis study focuses on *The Way of Local Life*. To support the study purpose, the framework of process is selected accordingly. This chapter reviews related literature, covering the following topics:

1. Data/ Related Influence
2. Theory
3. Reference of Visual Arts

Data/ Related Influence

The agricultural life of the Miao people refers to their way of life mainly relying on agricultural production. Agricultural life is closely related to the natural environment. Farmers adjust their planting and cultivation methods based on geological conditions, climate characteristics, and other factors. For example, on rainy days, farmers will wear raincoats to work in the field. People work early and return late to obtain a bountiful harvest and livelihood. At the same time, they will also carry out sacrificial activities to pray for a bountiful harvest. After the harvest, they will dry the harvested grain and put it in the granary for protection. Water granaries are usually built in the center of a pond, using a wooden stilted structure. Its main function is to prevent the occurrence of fires, rodents, insects and ants, demonstrating the wisdom, creativity, and beliefs of ethnic minority areas.

Sacrifice activities and palm-bark rain cape both protect and comfort the psychology and body of farmers, just as people protect food and maintain their own happy lives.

1. Field Data

At the collection site, photos were taken of local farmers wearing palm-bark rain cape, drying grains, water granaries, mud wall warehouses,

agricultural tools, fabric making, and sacrificial activities, to showcase the hardworking and wise demeanor of Miao farmers in southeastern Guizhou.



Figure 2 Miao farmers wearing palm-bark rain cape plowing in the rainy season
Photo by Shan Lou, Date May 21, 2022



Figure 3 Air drying grain
Photo by Shan Lou, Date October 11, 2018
ພ້ອນ ປນ ດີໂຕ ຂົວ



Figure 4 A granary on the water surface

Photo by Shan Lou, Date October 06, 2021



Figure 5 Mud wall warehouse

Photo by Shan Lou, Date October 21, 2022



Figure 6 Agricultural equipment
Photo by Shan Lou, Date October 06, 2021



Figure 7 Local fabric making techniques
Photo by Shan Lou, Date October 11, 2021



Figure 8 The drum Tibetan flags that appear in sacrificial activities are printed with traditional Miao patterns such as butterflies, dragons, cows, and fish

Photo by Shan Lou, Date November 16, 2021

2. Influences from Agricultural life

Chen Liqiang, (2007) The rice fields in the southeastern region of Guizhou mainly adopt the form of terraced fields, and rice fields are used for fish farming. This method effectively utilizes water resources in fields, corners, and rice fields, organically combining planting and aquaculture, achieving scientific construction and management. This agricultural production method can improve farmland efficiency, increase farmers' income, and adjust the agricultural industrial structure.

He Jianwu, (2020) Raising fish in rice fields helps to remove weeds, while ducks and fish can also prey on pests in the fields. The feces of fish and ducks improve the fertility of rice fields, effectively reducing the use of pesticides and fertilizers. Fish swimming in the water stir up the water, increasing the oxygen content in the water, making it easier for oxygen to enter the soil, promoting the decomposition of organic matter and fertilizers, and promoting the growth of rice roots.

Wang Anping and Min Xingping and Huang Yan, (2009) The article mentions the distribution of rainy seasons in southeastern Guizhou, indicating that the

rainy season is relatively long. In order not to affect agricultural activities, farmers will wear coir raincoats to work.

Wu Qinyao, (2022) Located in Sansui County, southeastern Guizhou, the soil is fertile and the climate is suitable for the growth of green bamboo. There are a wide variety of green bamboo in this area, including Nan Zhu, Ze Zhu, Shui Zhu, Jin Zhu, Mao Zhu, Hei Zhu, Bai Zhu, Mian Zhu, Dian Zhu, etc. Local residents make good use of this unique resource and actively engage in the bamboo weaving industry, continuing a long cultural history. As early as the Guangxu period of the Qing Dynasty, the Wazhai bamboo hats from Sansui County began to be sold to Hunan. In 1972, the bamboo weaving works of Sansui Bamboo Weaving Factory were also presented as a national gift to visiting US President Nixon. There are various types of bamboo weaving with three spikes, which can be used for holding rice, filling vegetables and grains, screening rice and drying grain, placing pens, fishing, sheltering from the wind, and keeping birds away. Due to the different shapes of bamboo products, the weaving process also varies greatly. These products are not only practical, but also have a sense of craftsmanship and aesthetics, while also adhering to the concept of environmental protection and green.

Wang Yan, (2017) The southeastern region of Guizhou has abundant rainfall all year round. This article discusses how to make coir raincoats. In the countryside, coir raincoat is a must-have for every farmer, whether it is in the fields or outdoors, it can withstand the wind and rain. The tall palm trees growing in front and behind the houses provide all the necessary raw materials for making coir raincoats. These coir raincoats do their best to protect farmers' work in stormy weather, making their work feel dry and comfortable during the rainy season.

Wang Zuyuan and Zhang Wenshuo, (2021) The southeastern region of Guizhou is mainly mountainous, with steep terrain and inconvenient transportation. In order to store the food obtained after a year of hard work, the Miao people created a water granary through years of continuous improvement and improvement. This type of granary has various advantages, such as being able to prevent fire, rodent infestation, and insects and ants. After multiple generations of inheritance, it has continued to this day.

Yang Li and Zhou Dingsheng and Zheng Guiyun and Yang Hua and Shu Na, (2008) Most of the rice fields in the southeastern Guizhou region take on the form of terraced fields, which can be regarded as masterpieces of the original ecological rice culture. At the same time, the paddy field adopts a farming model of rice fish mixed culture and rice duck mixed culture.

Zhou Jiangbo and Yang Tao and Lei Qiyi and Yan Hongguang, (2020) Qiandongnan Prefecture is also known as the “Hometown of Chinese Hundred Festivals”. The article elaborates on the importance of glutinous rice in various festivals, including eating new ones.

In Conclude The rainy season precipitation in southeastern Guizhou is closely related to the production of coir raincoats. At the same time, the mixed cultivation mode of rice, carp, and ducks in rice cultivation has significant effects in reducing drugs, increasing fertilizer, increasing crop yield, and promoting ecological balance. In addition, the unique structure of aquatic granaries can effectively protect grain storage and improve the safety of grain storage.

3. Influences from Belief

Liu Yingmei, (2019) In addition to Qiandongnan in Guizhou, there are also people in the Pu'er region of Yunnan who use old coir raincoats and broken bamboo hats to drive away sparrows in the fields. This method allows villagers to benefit greatly during the harvest season. Therefore, whenever there is a bountiful harvest of early rice, villagers will invite relatives and friends to taste fresh rice. After the banquet, the villagers dressed in coir raincoats and bamboo hats danced in groups to celebrate the joy of the early rice harvest, and also prayed to the gods to bless the harvest again in the coming year.

Tong Youjun, (2010) Explored the cultural connotations of Miao costumes, introduced patterns and meanings of butterflies, fish, mice, cows, and dragons, which occupy an important position in Miao traditional religious culture. It also specifically mentions the legend of “Mother Butterfly”.



Figure 9 Butterfly and Dragon Embroidery Patterns on Miao Clothing
Photo by Shan Lou, Date April 13, 2014



Figure 10 The patterns of mother butterfly, cow, mouse, dragon, etc. in the Miao Traditional Paper Cuttings Art Photo by Shan Lou, Date September 25, 2014





Figure 11 Dragon, fish and other patterns in Miao Traditional Paper Cuttings art
Photo by Shan Lou, Date March 18, 2016

Tian Zesen, (2018) This article explores the symbolic significance of the Miao people's new festival eating ceremony, showcasing their gratitude to their ancestors and nature. The Eating New Day is not just a celebration of the Dafengshou (Salad of assorted fresh vegetables), but a ceremony related to farming, which aims to pray for the bumper harvest of rice. At the moment of the New Year, rice is about to mature, but it is still threatened by various uncertain factors that may affect the harvest. Therefore, by holding the New Eating Festival, people offer rice and sacrifices to their ancestors and gods in the hope of ultimately achieving a bountiful harvest.



Figure 12 Eating new festival Sacrifice
From: *(Travel La Wen Long, 2018: Online)*

Zhang Wenjing and Liu Jinbiao, (2021) The New Eating Festival is a grand festival in the Miao community of Qiandongnan, Guizhou Province. By analyzing and demonstrating the time, spatial scope, and content of the New Eating Festival, we can better understand the local ecological knowledge of the Miao people and accurately grasp their attitudes and actions towards ecology.

Zhang Xicheng, (1987) This article tells the legendary story of the Qiandongnan New Food Festival, fully showcasing the spiritual style of the Miao people in the form of folk literature. It records the diligence and wisdom of the Miao people, while also reflecting their yearning and expectations for a better life, and expressing their unique aesthetic taste and value orientation.

In Conclude A study was conducted on the origin, timing, sacrificial methods, and the symbolic meaning of the eating festival. As an important traditional festival, the New Food Festival carries rich cultural connotations and family emotions, and holds an important position in people's lives. At the same time, research was also conducted on the traditional patterns of the Miao ethnic group, representing the protection of the Miao people's bountiful harvest.

4. Influences from Culture

Ju Qiang, (2023) Food is an indispensable and important component of people's lives, and this article explains the importance and particularity of food.

Li Chunyu and Chen Fang, (2021) Introduced the method of making armor and the various materials used. The materials used include non-metallic materials such as leather armor, gourd armor, rattan armor, cotton armor, and paper armor, as well as metal materials such as waist armor, waist armor, cloth armor, iron armor, steel armor, copper armor, and tin armor. By analyzing the production methods of these armor, combined with the differences in usage regions and warfare methods, we can have a comprehensive understanding of armor.

Mi La, (2007) Introduced the concept of armor and the time it appeared.

Tao Xingguo, (2018: 75) Feeling the joy, leisure, or firm confidence conveyed by "He Suo He Li" in ancient poetry and works, putting on a coir raincoat for the soul, can maintain inner peace and simplicity in the complex and impetuous society, and enjoy a life full of poetry and vitality.

Wang Hui, (2022: 3) Food is paramount to the people, and food plays an extraordinary role in the lives of Chinese people. It is not only necessary to meet physiological needs and maintain survival, but also plays a crucial role in promoting and maintaining interpersonal relationships and enhancing emotional communication. In addition, it is also a source of inspiration for creation in various artistic fields such as music, dance, painting, sculpture, poetry, and so on.

In Conclude Studied the aesthetic characteristics of coir raincoat culture and the high importance that Chinese people attach to dietary culture. At the same time, we also explored the importance of armor culture in Chinese history, especially its role on the battlefield. Through in-depth research on these cultural phenomena, we can better understand the impact and importance of traditional Chinese culture on people's lives. So far, we have completed a comprehensive analysis of these themes, and the results will also help us further understand the diversity and uniqueness of Chinese culture.

Theory

The Theory of the Creation

1. Constitute of Art

Song Wu and Jin Wenwu and Li Yan and Wang Miaohui, (2022: 41)

In the experiment, it was found that from the perspective of aesthetic preference scores, subjects tend to prefer symmetrical composition forms, which indicates that people prefer symmetrical composition forms compared to asymmetric composition forms.

Shi Jiayu, (2020) The size and scale of most installation art works are quite large, and the large size is more likely to create a completely immersive and detached environment in the audience's mind. In other words, by touching the audience's aesthetic desire and desire for participation, it leads them into a new world with visual impact. Installation art is gradually forming an interdependent relationship with commerce. Although this helps to increase the exposure and public acceptance of artistic works, it also has some negative impacts. In artistic creation, in addition to pursuing innovation, we should also carefully consider some elements that align with real emotions, and strive to build a unified and beautiful aesthetic culture.

2. Art Elements

Cheng Lingling, (2023) The texture expression caused by the use of different materials varies. The texture expression brought about by the differences in physical properties of applied materials can bring pleasant visual effects to comprehensive material works. The texture of the gravel material is rough, giving a strong and hard feeling.

Ma Zhenqing and Yin Xincai, (2019) Ethnic cultural materials play an indispensable role in artistic creation, possessing the unique ability to inspire artists and evoke associations.

Qi Xinyu, (2022: 65) Colors have a distinction between warmth and coldness, but the so-called warmth and coldness of colors do not represent the actual temperature of a particular color, but rather refer to the sense of temperature generated by different color associations in people's inner perception. For example, red, orange,

and yellow remind people of the rising sun and burning flames, giving them a warm feeling, known as the warm color system.

Wu Hao, (2018: 146) Natural materials have a unique appeal, presenting a sense of realism, rhythm, arbitrariness, and harmony, and this charm will never fade. Artists can use the texture of materials to intuitively express their sense of touch, thereby having an impact on the viewer's psychology.

Yu Shiwei, (2021: 151) The square points have the characteristics of rigidity and orderliness, simple and dignified; And curves have emotional attributes such as softness, warmth, smoothness, and beauty. From a physiological and psychological perspective, curves always exhibit gentle qualities, as if a gentle woman is dancing lightly. The curves are soft, plump, elegant, and lively, presenting a diverse rhythm and soft rhythm, highlighting the modern sense and beauty of rhythm.

3. Art Principle

Wang Yu, (2008) When facing various visual elements, we need to extract harmonious factors from the chaotic and disorderly situation to create a sense of rhythm and induce order from the disorder. Various contrasts, whether in size, shape, brightness, or texture, can have an impact on the attractiveness of the image. Balance, balance, and symmetry all carry stable meanings.

Zhang Deyu, (2014: 9) Symmetrical composition has a sense of fullness, balance, and harmony, but in order to avoid appearing dull, we need to introduce some variation elements. This not only maintains the foundation of symmetrical composition, but also adds freshness. Finding appropriate changing elements in composition can make the entire picture more vivid and interesting, bringing different visual experiences to the audience. Maintaining a symmetrical tone while maintaining change can create rich expressive effects in composition.

4. Mixed media

Hu Fang, (2023: 113) Every natural material contains a unique vitality. In artistic creation, we use various technical techniques to shape it. These methods endow natural materials with a special artistic language. They are no longer just natural resources, but have transformed into an Artistic language Rich in inner spirit.

Li Huan, (2020) Soil is a simple and unadorned substance, and it is also an indispensable cornerstone of the entire world. It nurtures the lowest plants in

the food chain, providing humans with the food they need in spring, summer, autumn, and winter.

Liu Xiaoyu, (2021: 66) The article mentions the concept of mixed materials and how to find creative inspiration in daily life.

Wang Long, (2023) In the field of art, 'native materials' are widely used, referring to unprocessed natural substances. The article also emphasizes that only when materials and concepts are highly integrated, interconnected, and interactive can a complete installation art work be formed.

Xu Bohang, (2020) Comprehensive material art is a product of contemporary art, which has changed our traditional artistic aesthetic habits. It actively explores the creative application of comprehensive materials in artistic creation, daring to try new materials, themes, and art forms, thereby enhancing the tension and appeal of artistic works and endowing materials with more profound significance. In addition, the article also mentions comprehensive creation, which involves changing the original properties of materials or based on the original graphic boundaries, and re Creating in multiple ways. Through this creative approach, art works that combine materials have gained higher creative value.

In Conclude Studied the concept definition of mixed materials, explored the application of diversified materials, and the significance of ethnic cultural materials in mixed materials. At the same time, the impact of composition on visual impact on the audience was also studied. In addition, I also realize that light and color have a significant impact on people's associations with things. I plan to incorporate the above research findings into my design.

Reference of Visual Arts

1. This installation is covered with 3000 military dog tags in art. Its appearance is similar to that of a 15th century general's armor, which protected South Korea from Japanese aggression.

The shape and significance of this artwork have inspired me, and I plan to apply it to my design.

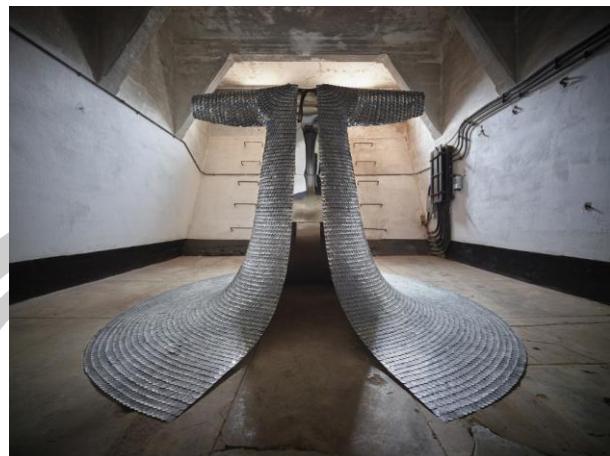


Figure 13 Artist : Do Ho Suh

Title : Some/One

Size: 345 x 297 x 193 centimeter

Technique: Weave

From : (FOR-SITE Foundation, 2016:
Online)

2. Artists are famous for using bamboo as a material for large-scale contemporary art and installations. During his process of picking bamboo, he was also committed to cultivating and protecting forests, especially in the forests of the Four Kingdoms. His works emphasize the importance of protecting bamboo forests for future generations.

The materials of this artwork gave me inspiration and reminded me of using bamboo as the raw material for my work.

អង្គន បន កិ ច ខ េ



Figure 14 Artist : Tanabe Chikuunsai IV
 Title : Mononofu - Samurai Sprit
 Size : 24 x 68 x 51.5 centimeter
 Technique: Weave
 From : (Yumekoubou, 2020: Online)

3. The artist once expressed that 'grain is my totem', which explains the close spiritual connection between grain and the artist.

The theme involved in this artwork inspired me and reminded me of using grain as the raw material for my work.



Figure 15 Artis : GuanZhong Wu
 Title: Bumper Harvest
 Size : 364.5 x 143 centimeter

Technique : Ink and Wash

From : (Liu Haisu Art Museum, 2019:
 Online)

4. This is a set of clothing worn by shaman worshippers, through which people pray for good weather, protect their spiritual world, and feel safe and hopeful. In China, the coir raincoat is also used as one of the props for sacrificial ceremonies, and this artwork deeply inspired my inner world.



Figure 16 Artist : Anonymous

Title : Shaman clothing

Size : 150 x 120 centimeter

Technique : Fabric art

From: (Yuanhuo Studio, 2018: Online)

5. The kimono made from tea bags is full of the flavor of art. This kimono is made of at least 600 tea bags that have been soaked and air dried, and although it is not very sturdy, it can still be worn in practice. Tea bags, like quilts and clothes, contain warm and intimate meanings.

My raincoat, like this one, also carries the meaning of warmth and happiness.



Figure 17 Artist : Vivir Kiohan

Title : Tea ceremony

Siz : 90 x 120 centimeter

Technique : Sew

From : (Art Ifeng, 2015: Online)

6. The power of women, the elegance of butterflies, and the solemnity of the surrounding natural landscape create a significant contrast, revealing that power is not only manifested as hardness, but can also be manifested as softness, inclusiveness, and adaptability to the environment. These types of art works help stimulate people's thinking about female characters and their diverse displays of power. I also borrowed this form of expression when creating, hoping to use softness to express the power of protection.



Figure 18 Artist : White DG

Title : Female Force

Size : 180 x 200 centimeter

Technique : Yarn art

From : (Xiaohongshu, 2024: Online)

7. In our understanding, the coir raincoat has always been the clothing of the working people at the bottom, but in the Yi ethnic area of Liangshan, magical coir raincoats made of silver have emerged. This coir raincoat symbolizes the nobility of Yi men and can also provide protection for their owners. We may ask why it is called a silver coir raincoat, rather than a silver cloak or cloak, which carries a special meaning.

The moral conveyed by this artwork inspired me, and I plan to apply its meaning to my coir raincoat design.

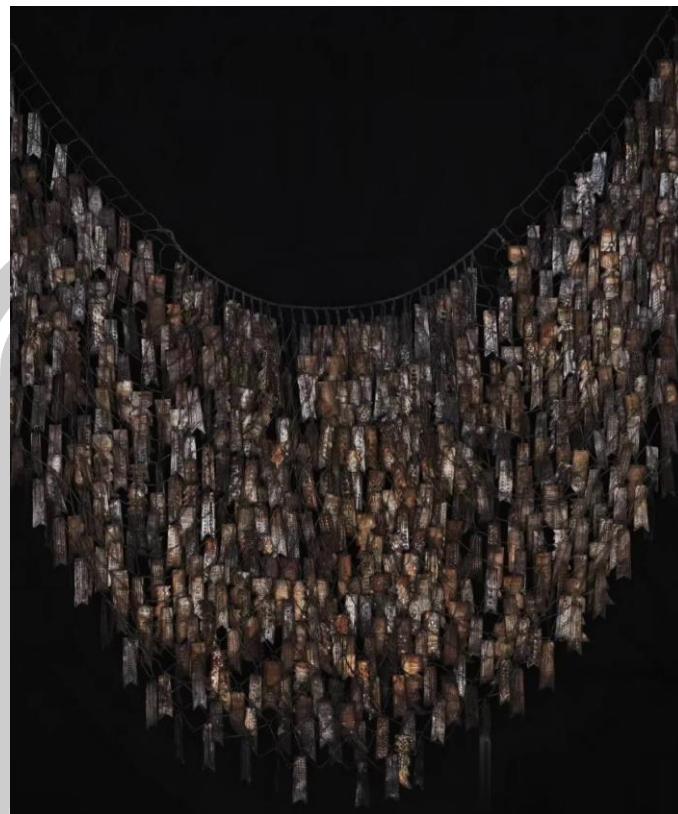


Figure 19 Artist: Anonymous

Title : Yi silver coir raincoat

Size : 80 x 120 centimeter

Technique : Weave

From : (Da Qi Wu Yu Clothing Culture, 2023:

Online)

8. The Great Highland, this artwork is a large knitted piece made of silk, cotton, ribbons, ropes, wool, and metal wire. Hang on the wall to depict shadows, light, and space.

This work has provided me with creative inspiration, as various elements seem to be closely intertwined and interconnected, like a bridge connecting one bank of the river to the other.



Figure 20 Artist : Thea Lanzisero

Title : Such Great Heights

Size : 300 x 300 centimeter

Technique : Knitted Art

From : (Wescover, 2022: Online)

9. This oil painting depicts a group of farmers resting and dining, and the scene is filled with a strong local atmosphere. The scene presents a free and unrestrained detachment and satisfaction, while the golden grain symbolizes warmth and happiness.

The works I create will also use warm tone design to give viewers a warm feeling.



Figure 21 Artist : Bruegel Pieter

Title : Harvest

Size : 119.1 x 161.9 centimeter

Technique : Oil Painting

From : (Ma Wenxiu, 2018: Online)

ພអុនំ បណ្តិត ខ័េ

CHAPTER III

METHODS OF CREATION

This chapter gives an outline of the study design and procedure. The procedure of the study concluded from chapter two and other frameworks which involve with *The Way of Local Life*. This creation will be presented according to the following topics:

1. Collection and Analysis Data
2. Creation Process

Collection and Analysis Data

1. Data Collection

After searching on CNKI, I searched for keywords related to my creation and downloaded relevant papers for reading. At the same time, I walked into the field and took photos and records to obtain the necessary image information. Verify and support my relevant views through the above methods.

2. Data Analysis

2.1 Analysis of theme

Analysis of theme: Agricultural life is a simple and simple way for farmers to survive, and after a year of hard work, they can reap a bountiful harvest. The obtained grains are stored in granaries, with a portion for personal consumption and another portion sold for livelihood. The abundance of food protects the sustainability of farmers' lives, bringing them food, clothing, and hope.

2.2 Analysis of form symbols

The appearance of the butterfly represents the faith of the Miao people, expressing the reverence of "praying for the protection of the butterfly mother". The farmer's palm-bark rain cape is like the armor of a warrior, providing protection for the wearer's body. Weaving straw and clothing fabric symbolizing the wisdom of local laborers into ropes, or processing bamboo to make small bamboo pieces and

strips, and then weaving them into the form of butterflies or raincoats, which contains the meaning of protection.

2.3 Analysis of techniques

Using the art technique of composite materials for creation, straw and clothing fabrics symbolizing the wisdom of local workers are woven into ropes, or bamboo is processed to make small bamboo pieces and strips, which are then woven into the form of butterflies or palm-bark rain cape, containing the meaning of protection. Next, food is added to the work and fixed through methods such as bundling, linking, and pasting to reflect the significance of unity and protection. Thus endowing the work with the connotations of food, clothing, and hope.

Process of Creation

1. Sketches/ Model

Straw rain cap is a production and living tool used to protect the health of farmers. This work is based on a raincoat or incorporates the shape of a butterfly. The exterior and internal structure of the raincoat are sketched, and the dimensions of the work are determined.

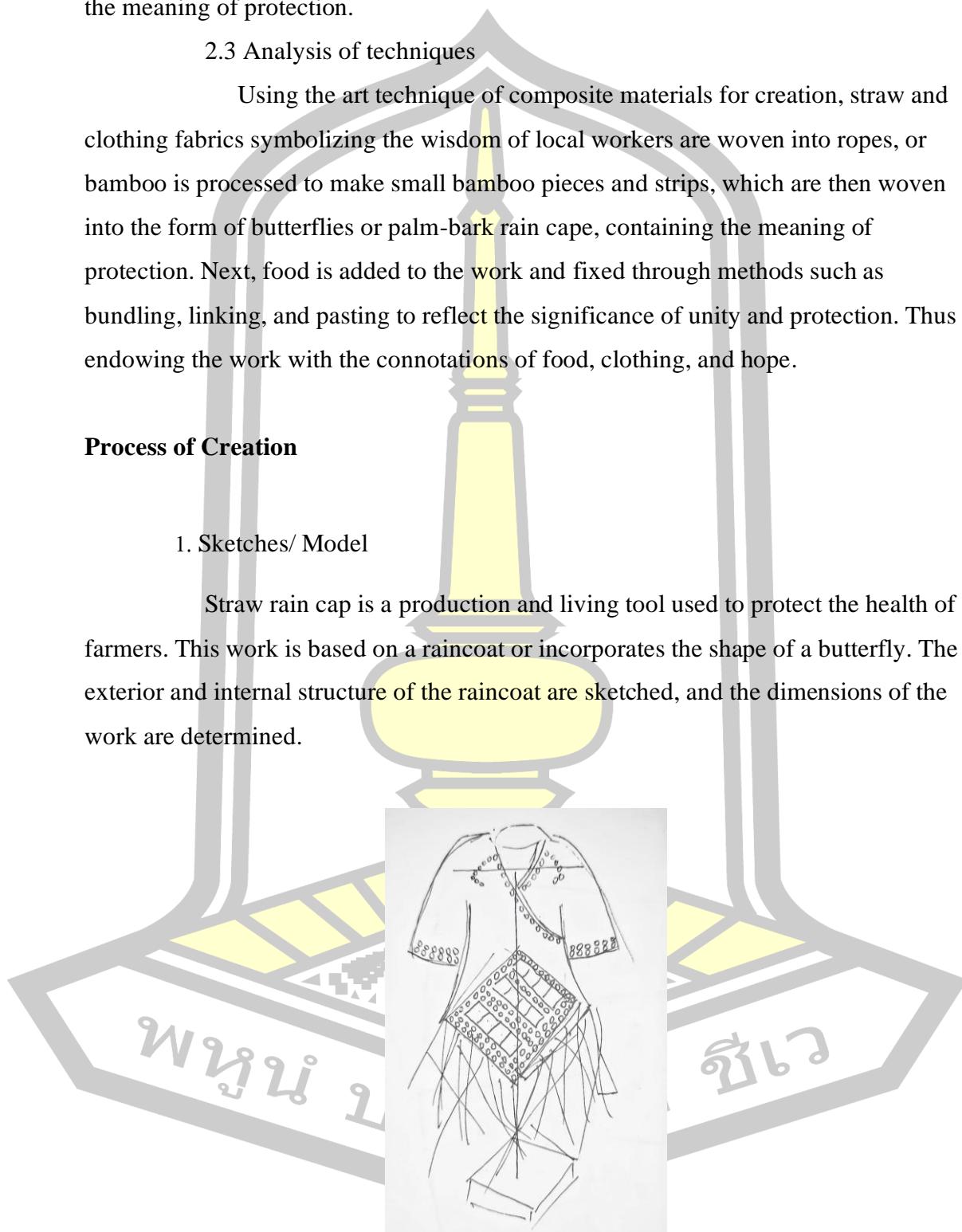


Figure 22 Sketch 1

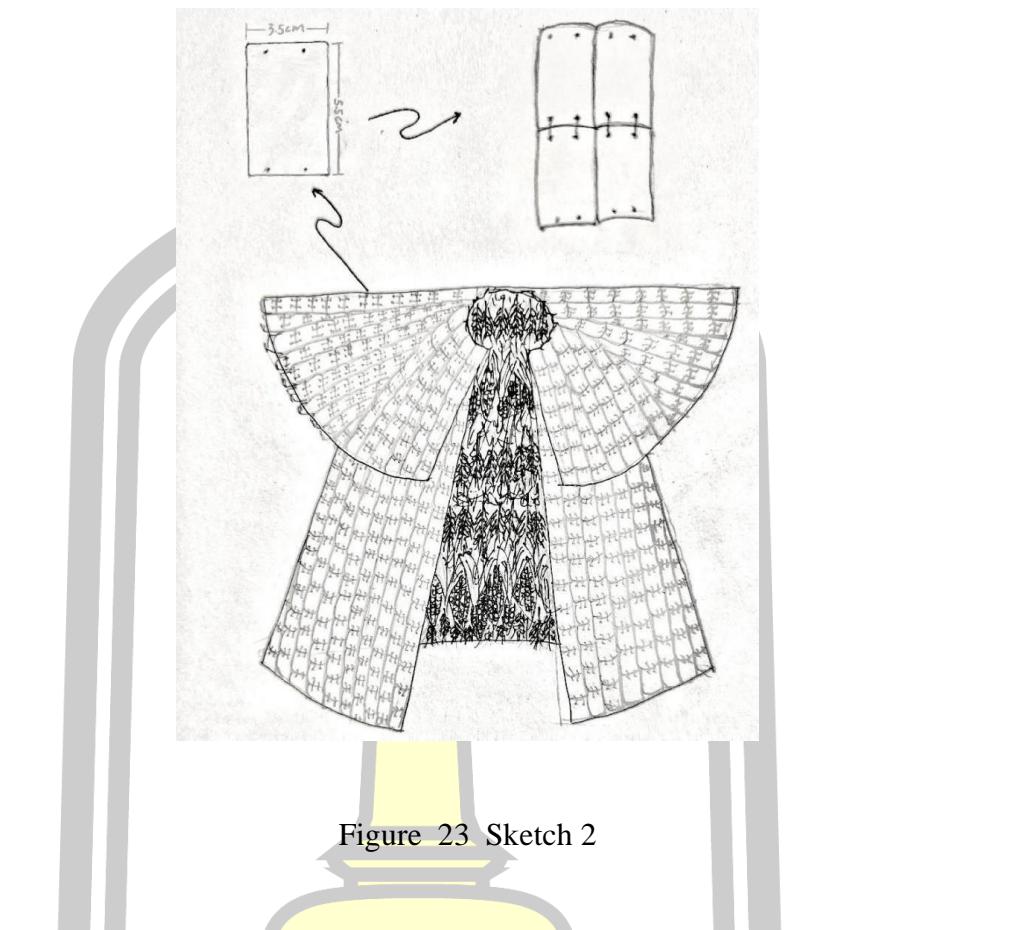


Figure 23 Sketch 2

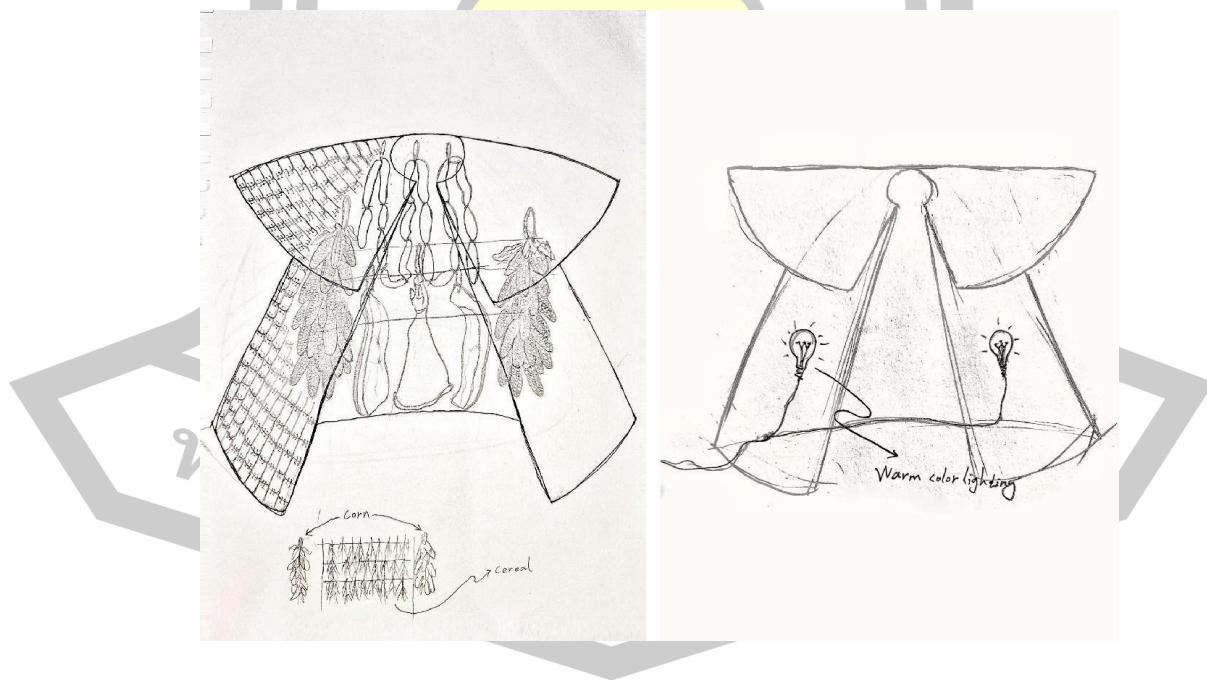


Figure 24 Sketch 3

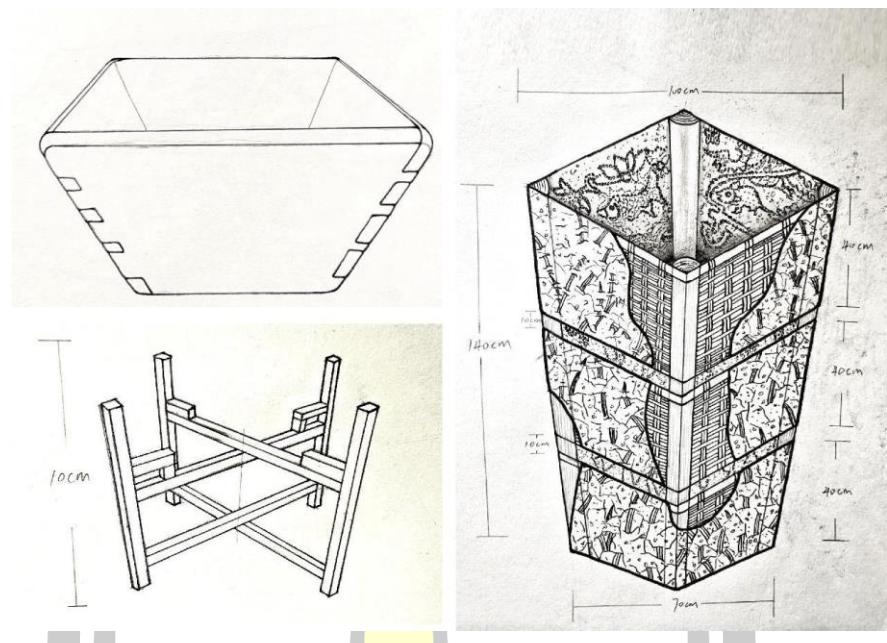


Figure 25 Sketch 4



Figure 26 Sketch 5

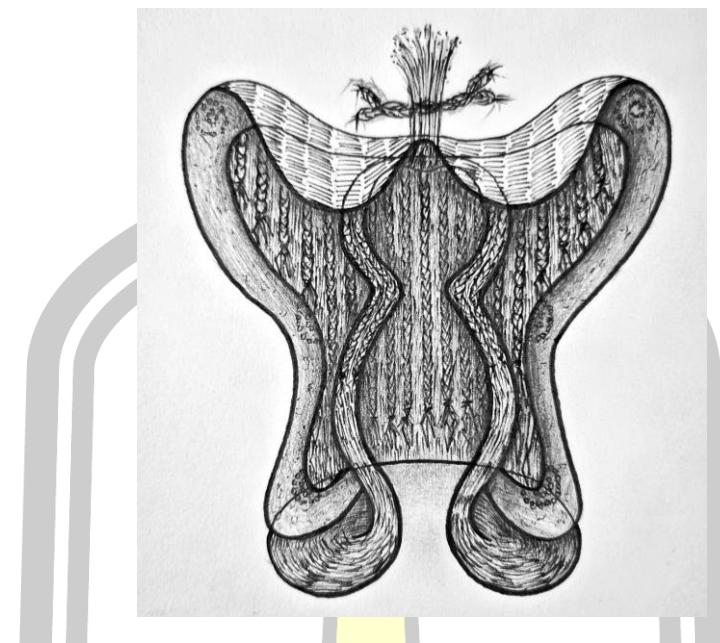


Figure 27 Sketch 6

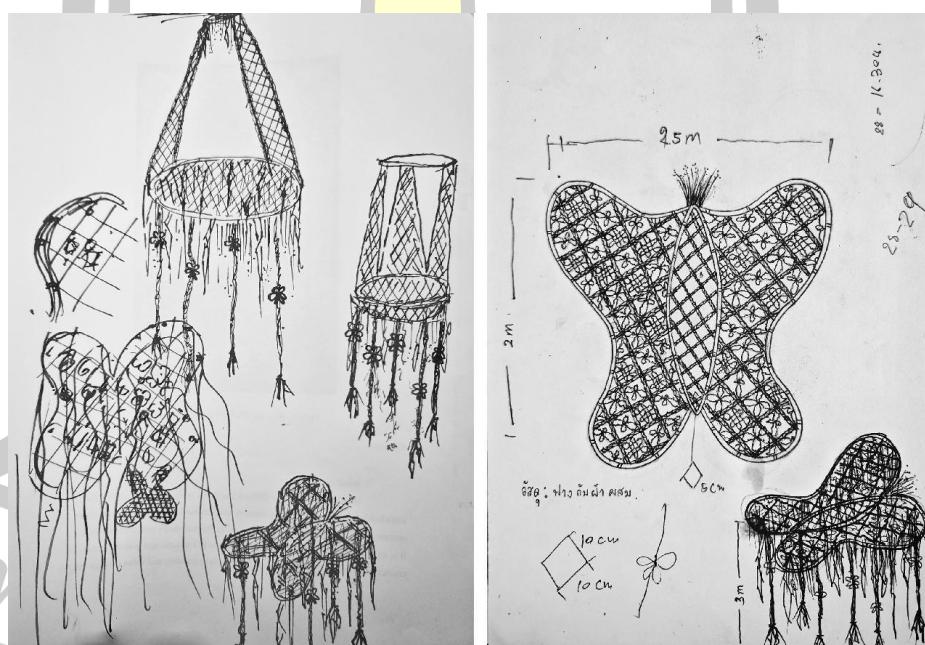


Figure 28 Sketch 7

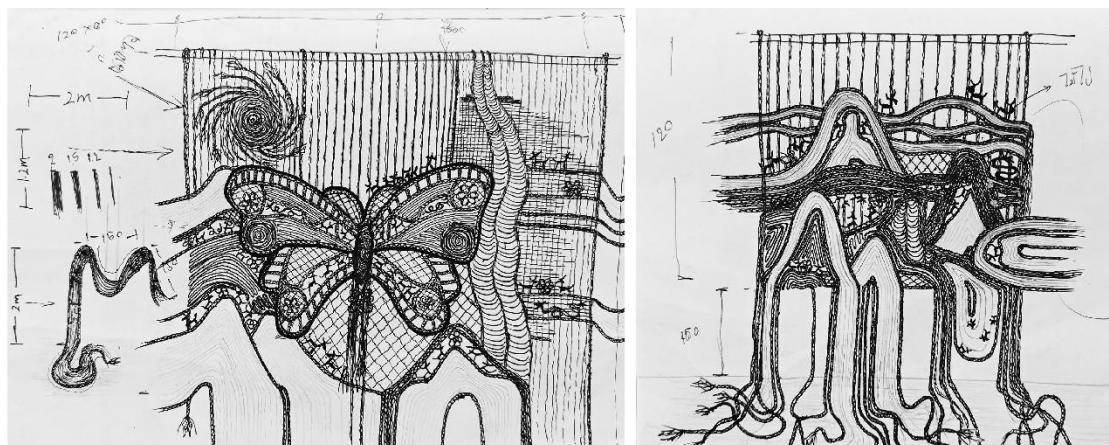


Figure 29 Sketch 8

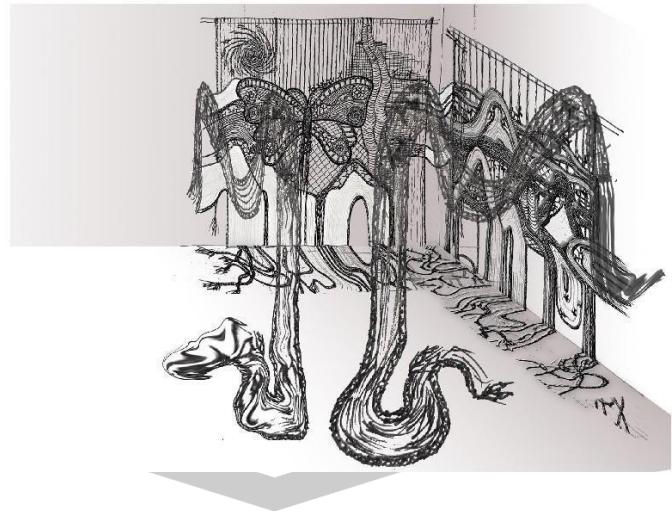
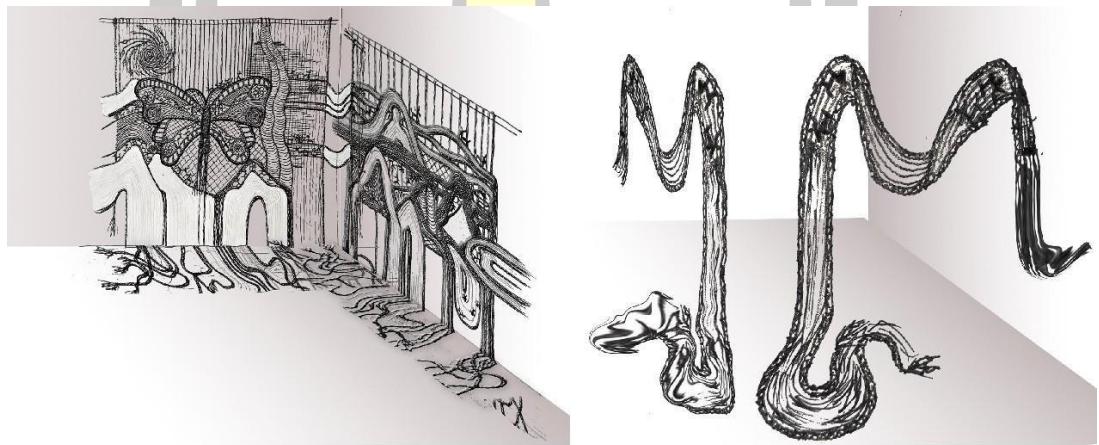


Figure 30 Sketch 9

2. Material and Equipment

Straw, a common agricultural byproduct, plays an important role as a major source of livestock feed and provides excellent insulation for farmers in the cold winter. Therefore, this work uses straw and local clothing fabrics as materials, showcasing the wisdom and hard work of the local working people. This work was also made using tools and materials such as scissors, art knives, hemp rope, etc.



Figure 31 Material



Figure 32 Equipment

3. Step of Creation

The process of making this work includes the following steps: first, weaving straw and local clothing fabric into ropes; Next, classify ropes of different colors and thicknesses for future use; Then, use thicker ropes to outline the edges of the image; Subsequently, fill the interior of the pattern with thin ropes; Next, weave animals; Subsequently, install the animal in the appropriate position in the pattern; Finally, make adjustments to the details to make the image look more harmonious. After these steps, the final production of the work is completed.



Figure 33 Work in step 1



Figure 34 Work in step 2



Figure 35 Work in step 3



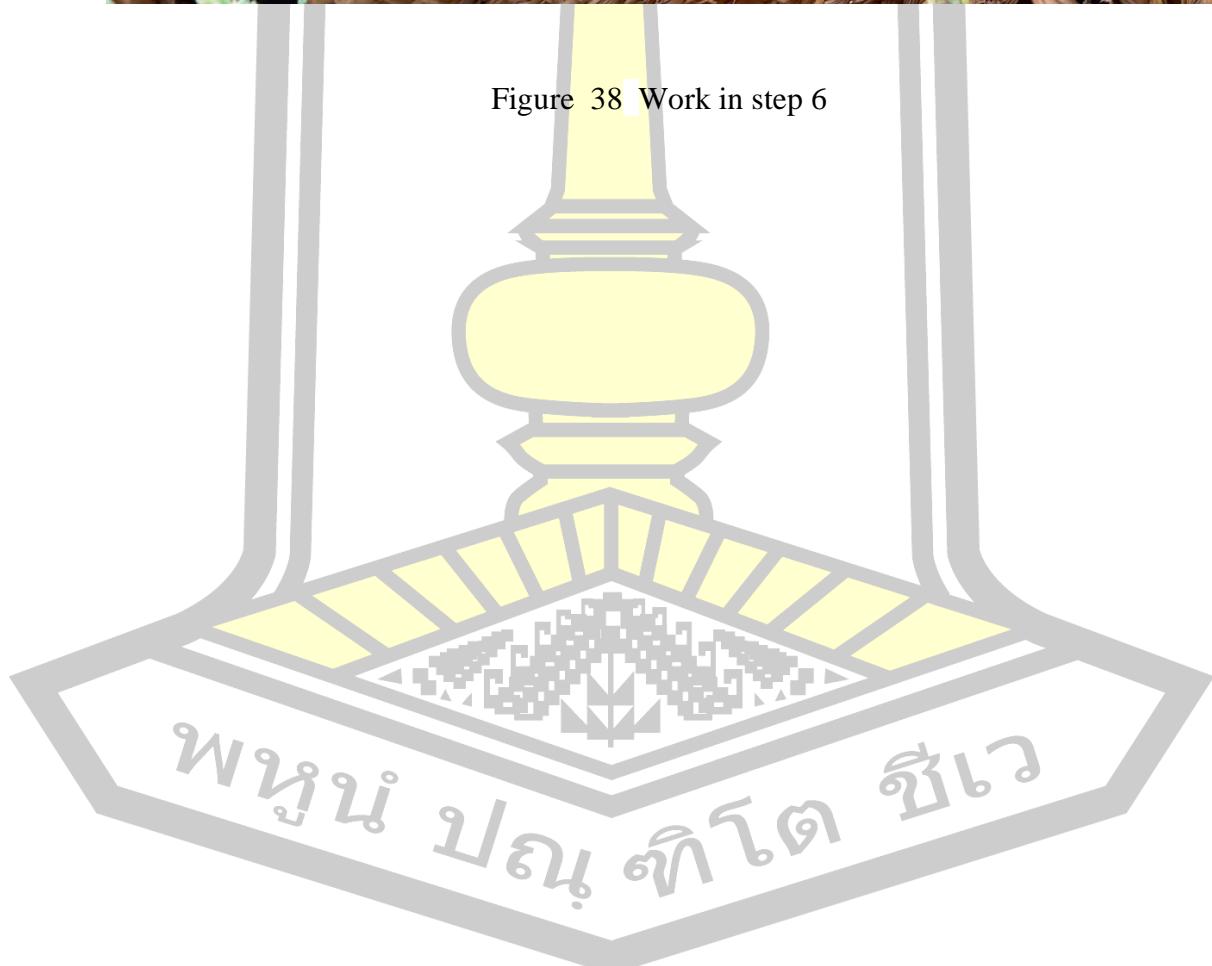
Figure 36 Work in step 4



Figure 37 Work in step 5



Figure 38 Work in step 6



CHAPTER IV

RESULTS

This chapter intends to *The Way of Local Life*. The focus of this chapter is to illustrate to the results. Thus, the results are shown into the following topics:

1. Pre-Thesis Creative Work
2. Thesis Creative Work

Pre-Thesis Creative Work

1. Pre-Thesis work 1

1.1 Idea/ Concept: Qiandongnan Prefecture has a rich and colorful ethnic culture, including folk customs, cuisine, clothing, and customs, which are precious treasures of the Dong people in Qiandongnan Miao Township. However, with the rise of modern culture, traditional skills are also rapidly disappearing. This work is created in the form of traditional Miao costumes in Qiandongnan, with bamboo clothing densely woven on the top and loosely woven on the bottom, reflecting the disappearing traditional culture.

1.2 Form: Using the traditional bamboo weaving techniques of Qiandongnan, create a set of traditional Miao women's clothing. The upper part of the bamboo garment is tightly interwoven, while the lower part gradually disperses, while the traditional silver jewelry on the clothing is made of modern can materials. In this display, we can see the trend of traditional culture gradually being replaced by modern culture.

1.3 Meaning: Conveying the feeling of conflict, disappearance, or disintegration to people in the hope of arousing their desire to protect it.



Figure 39 Pre-Thesis work 1 (Front)



Figure 40 Pre-Thesis work 1 (Side)



Figure 41 Pre-Thesis work 1 (Part)

Title : The symbol that is about to disappear

Size : 60 x 160 centimetre

Technique : Mixed media

2. Pre-Thesis work 2

2.1 Idea/ Concept: The palm-bark rain cape can protect the bodies of farmers, and the open palm-bark rain cape embraces the seeds of grains in its arms, just like a granary protects grains. Only with abundant grain seeds and grains can we eat enough, sleep soundly, and feel warmth and hope in life.

2.2 Form: Connect several bamboo pieces together to create a palm-bark rain cape resembling armor. The palm-bark rain cape is filled with seeds of grains, and soft warm colored lights illuminate it, conveying warmth, tranquility, and hope to people.

2.3 Meaning: Convey a sense of protection, warmth, tranquility, and hope to people.



Figure 42 Pre-Thesis work 2 (Front)



Figure 43 Pre-Thesis work 2 (Side)



Figure 44 Pre-Thesis work 2 (The back)

Title : Feeling happy after abundant clothing and food

Size : 80 x 160 centimetre

Technique : Mixed media

3. Pre-Thesis work 3

3.1 Idea/ Concept: The palm-bark rain cape of armor can protect the body of farmers, and the open palm-bark rain cape embraces the seeds of grains in its arms, just like the protection of grain in a granary. Only with abundant grain seeds and grains can we eat enough, sleep soundly, and feel warmth and hope in life.

3.2 Form: Bamboo pieces are connected to create a hard palm-bark rain cape. The entire piece is placed directly on the ground, with a size of 80 x 160 centimetre. The palm-bark rain cape has a larger opening angle, which feels like it can protect more food. The seeds of the grains are hung inside the palm-bark rain cape in the local drying method, and warm colored lights illuminate it.

3.3 Meaning: Convey the feeling of protection, warmth, tranquility, and hope to people

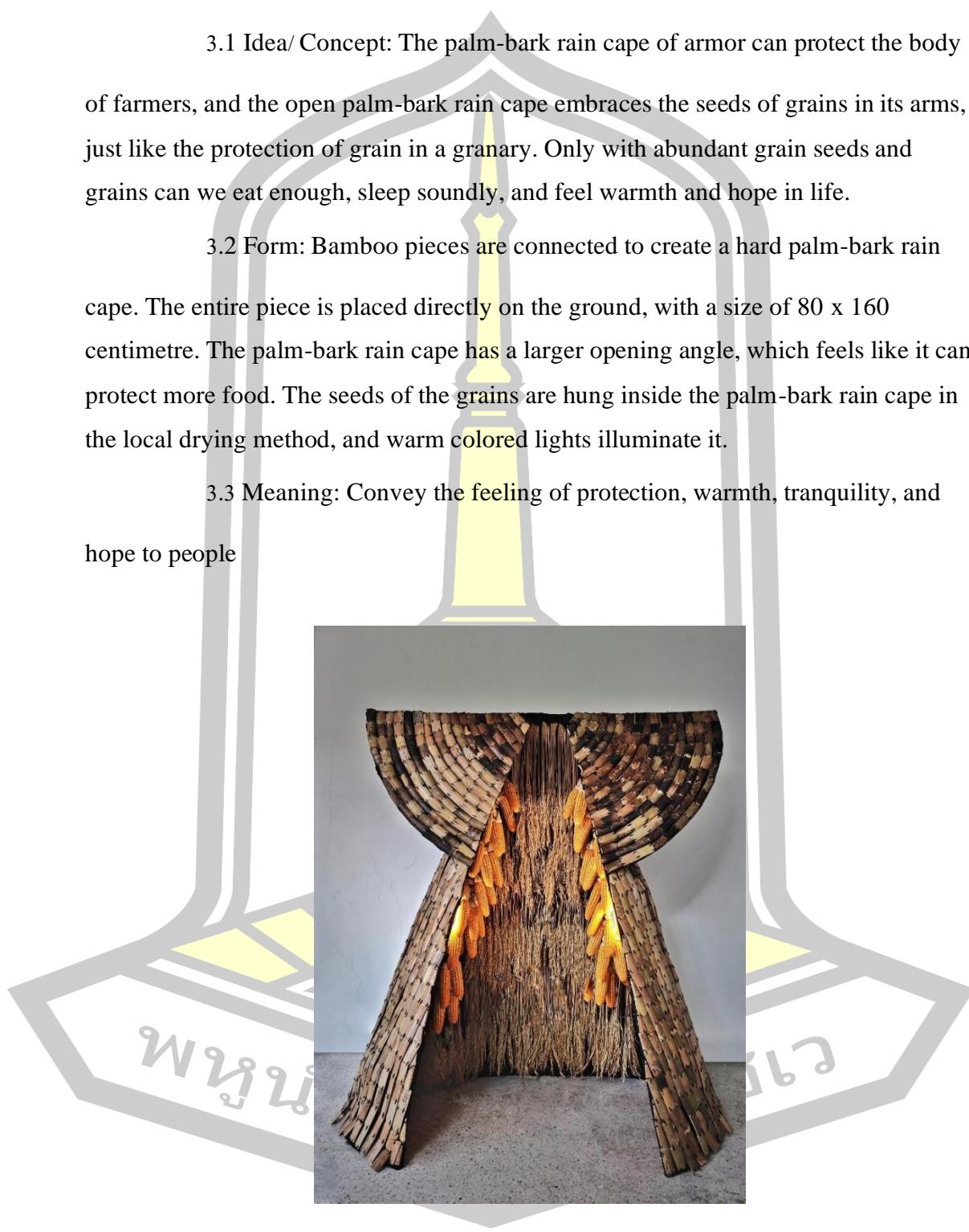


Figure 45 Pre-Thesis work 3 (Front)



Figure 46 Pre-Thesis work 3 (Side)



ឯកសារណ៍ សាស្ត្រិយាជាតិវឌ្ឍន៍

Figure 47 Pre-Thesis work 3 (The back)

Title : The Way to Protect Life

Size : 80 x 160 centimetre

Technique : Mixed media

4. Pre-Thesis work 4

4.1 Idea/ Concept: Filling the rice hopper with food is like protecting the grain in a granary. Only with abundant grain seeds and grains can we eat enough, sleep soundly, and feel warmth and hope in life.

4.2 Form: Weave three layers of rice buckets with bamboo strips and place them on a wooden frame. The surroundings of the rice bucket are covered with soil, and the grain is embedded in it. The interior of the rice bowl is decorated with patterns representing the traditional Miao ethnic group, symbolizing abundant food and clothing. Warm colored lights are installed on each floor to illuminate each rice hopper.

4.3 Meaning: Convey the feeling of protection, warmth, and hope to people.



Figure 48 Pre-Thesis work 4 (Front)



Figure 49 Pre-Thesis work 4 (Side)



Figure 50 Pre-Thesis work 4 (Part)

Title : A bumper grain harvest

Size : 100 x 150 centimetre

Technique : Mixed media

Thesis Creative Work

1. Thesis work 1

1.1 Idea/Concept: The palm-bark rain cape armor can protect the bodies of farmers. The open armor palm-bark rain cape embraces the grain in its arms, just like a granary protecting the grain. Under the protection of the butterfly mother, we harvested a rich harvest of food. Only in this way can we eat enough, sleep soundly, and feel warmth and hope in life.

1.2 Form: Bamboo strips are woven to create hard palm-bark rain cape. The entire piece is placed directly on the ground, with a size of 80 x 160 centimetre. The arc-shaped palm-bark rain cape provides a stronger sense of wrapping and can effectively protect food. Braids woven from local fabric and straw are hung inside the palm-bark rain cape in a local drying method, and the grains are pieced together to create auspicious patterns that represent abundance each year.

1.3 Meaning: To convey feelings of protection, warmth, tranquility, and hope to people, and to bring comfort and peace to the soul.



Figure 51 Thesis work 1 (Front)



Figure 52 Thesis work 1 (Side)



Figure 53 Thesis work 1 (The back)

Title : Our lifestyle

Size : 80 x 160 centimetre

Technique : Mixed media

2. Thesis work 2

2.1 Idea/ Concept: The palm-bark rain cape of the armor has the function of protecting the body of farmers, and its open design protects the grain like a granary. Only under the protection of the mother butterfly, with good weather, can we enjoy abundant and high-quality food, and feel warmth and hope in life.

2.2 Form: Weaving thin bamboo strips to create hard palm-bark rain cape. The entire piece is placed directly on the ground, with a size of 165 x 200 centimetre. The pregnant mother's appearance makes people feel that there is abundant food, and braids woven with local fabric and straw are hung inside the raincoat in the local way of drying.

2.3 Meaning: Convey to people the feeling of being protected, blessed, warm, peaceful, with sufficient food and hope.

2.4 Progress: The appearance of this work is more successful than the previous one, making people feel protected, blessed, warm, peaceful, and hopeful. The braids hanging in the work also feel the faith of the nation.

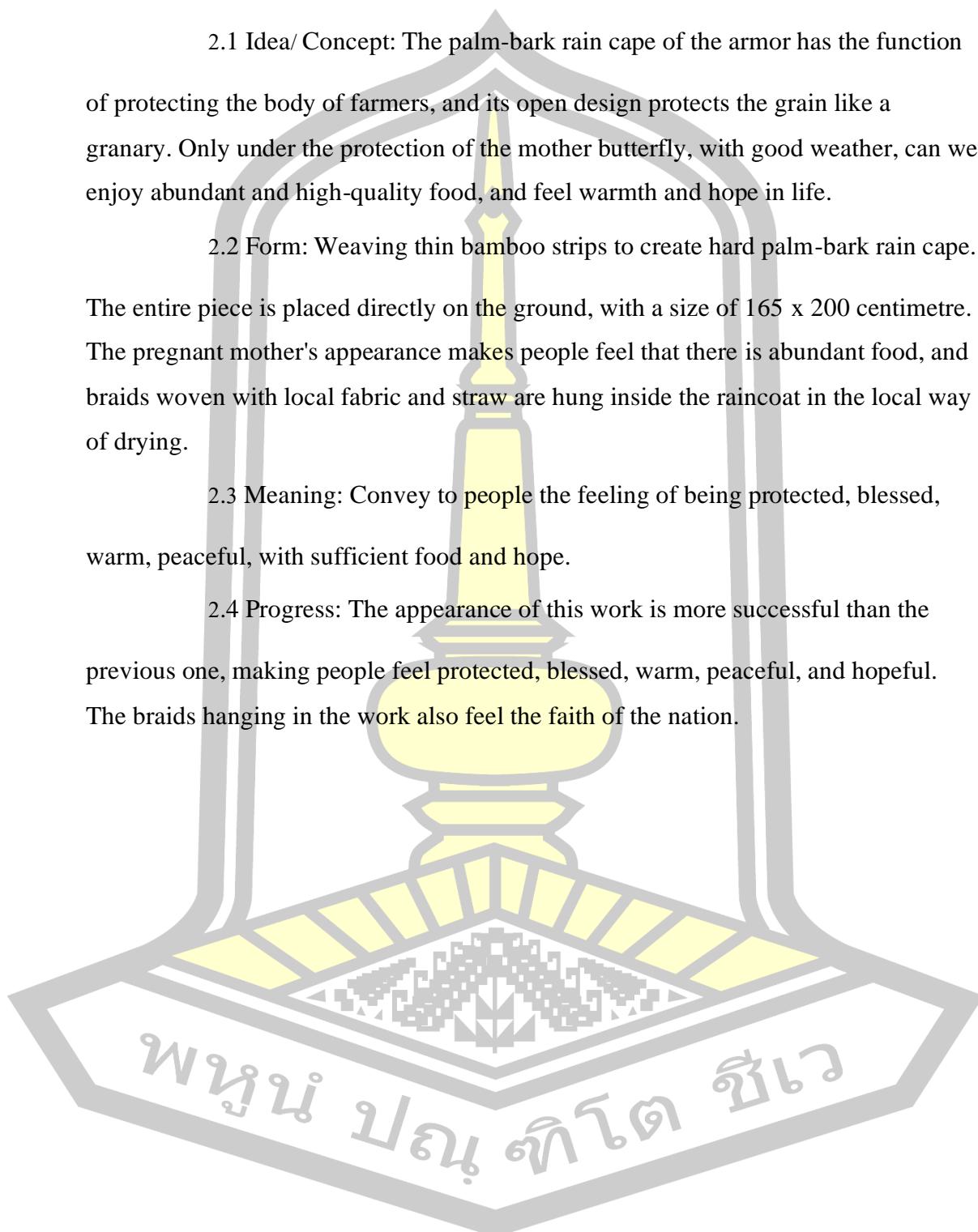




Figure 54 Thesis work 2 (Front)

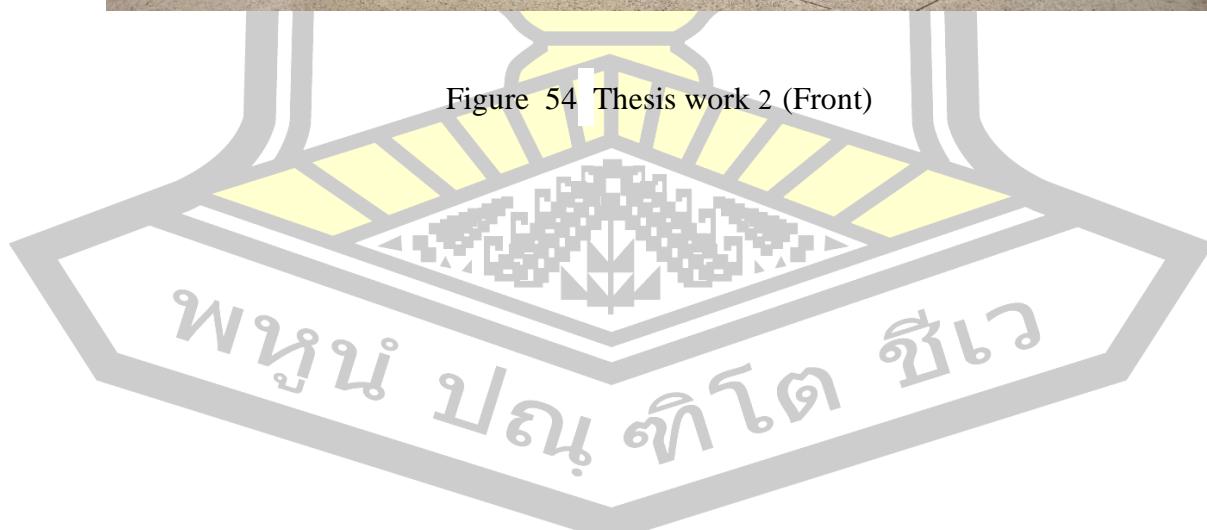




Figure 55 Thesis work 2 (Side)

ພ້ອນ ປນ ຄີໂຕ ຂໍເວ



Figure 56 Thesis work 2 (The back)

Title : Love from Mother

Size : 165 x 200 centimetre

Technique : Mixed media

ພ້ອນ ປນ ຄິໂຕ ຂ່າວ

3. Thesis work 3

3.1 Idea/ Concept: The Miao people believe that Butterfly Mother created all things in the world. Only with the protection of the butterfly mother, can we have abundant food and feel warmth and hope in life.

3.2 Form: Use bamboo to weave the shape of a butterfly, with rice hanging below it. Weaving straw and local clothing fabrics into ropes to demonstrate the local people's protection of food. The rice is connected to a long rope, on which Miao ethnic decorations such as Chinese knots, butterflies, cows, dragons, and food spices made of straw are hung, allowing the audience to feel the local faith and the aroma of food. The work is displayed in a hanging manner, with a long rope connected to the butterfly body and hanging to the ground, with a size of 200 x 250 centimetre.

3.3 Meaning: Making people feel the connection between the sky and the earth is the beauty that heaven brings to human life.

3.4 Progress: Although this work has departed from the design of the palm-bark rain cape, it still conveys a sense of shelter, warmth, tranquility, and hope. Compared to previous works, this work emphasizes more on the protection and comfort brought by faith.

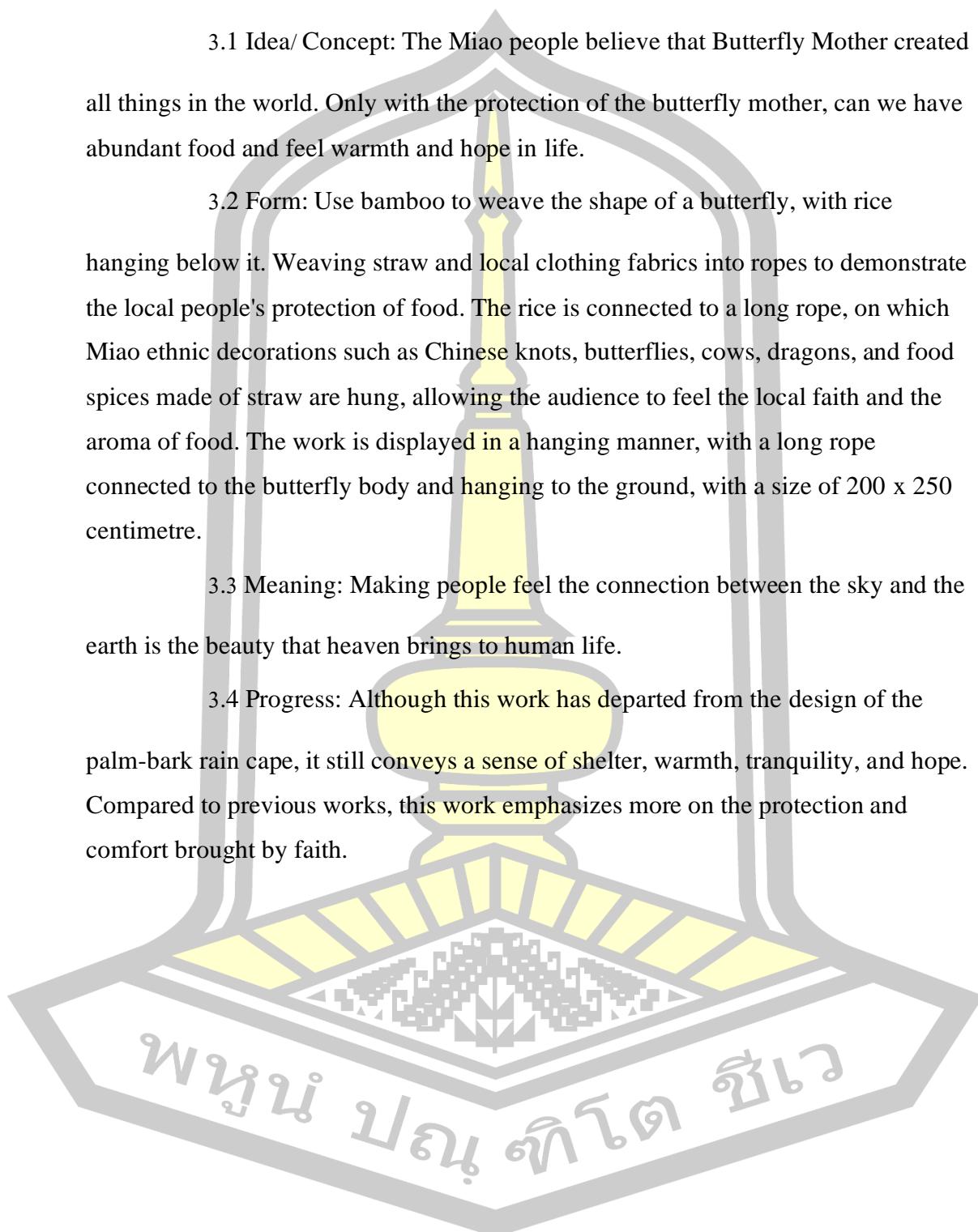




Figure 57 Thesis work 3 (Front)

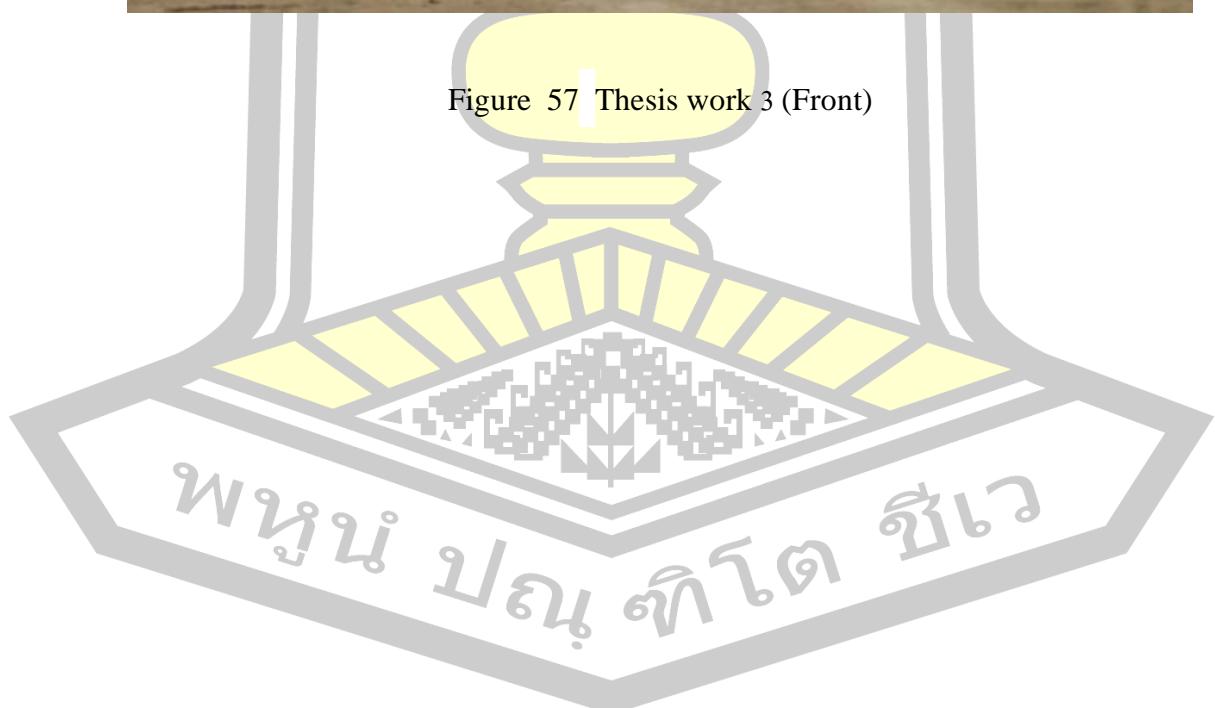




Figure 58 Thesis work 3 (Side)

ພន្លនំ បណ្តិត ខ័េវ



Figure 59 Thesis work 3 (The back)

Title : The splendor and bliss of heaven

Size : 200 x 250 centimetre

Technique : Mixed media

4. Thesis work 4

4.1 Idea/ Concept: The Miao people in southeastern Guizhou have been living in the mountains for generations. They cleverly cultivated terraced fields on the slopes based on the terrain to grow food. Miao people firmly believe that it is the mother butterfly who created all things in the world. Through sacrificial activities, they hope to receive favorable weather and enjoy rich and high-quality food under her protection, so as to feel that warmth and hope in life.

4.2 Form: Weaving straw and local clothing fabrics into ropes reflects the local people's protection of food resources. Using woven long ropes to depict the living scenes of the Miao ethnic group, covering elements such as butterfly mothers, drum flags in sacrificial activities, terraced fields, mountains and rivers, allowing viewers to experience the integration of regional beliefs and agricultural culture. The size of the work reaches 400 x 200 centimetre, and it is displayed in a hanging manner. The long rope climbs from the ground to the air, and then integrates into the picture, showcasing the unique way of drying local food.

4.3 Meaning: Intended to convey to the audience the atmosphere of being sheltered, cared for, warm, peaceful, and hopeful, allowing people to appreciate the charm of local life.

4.4 Progress: This work is like a poem or a painting, vividly depicting the way of life of the Miao people in southeastern Guizhou.





Figure 60 Thesis work 4 (Front)

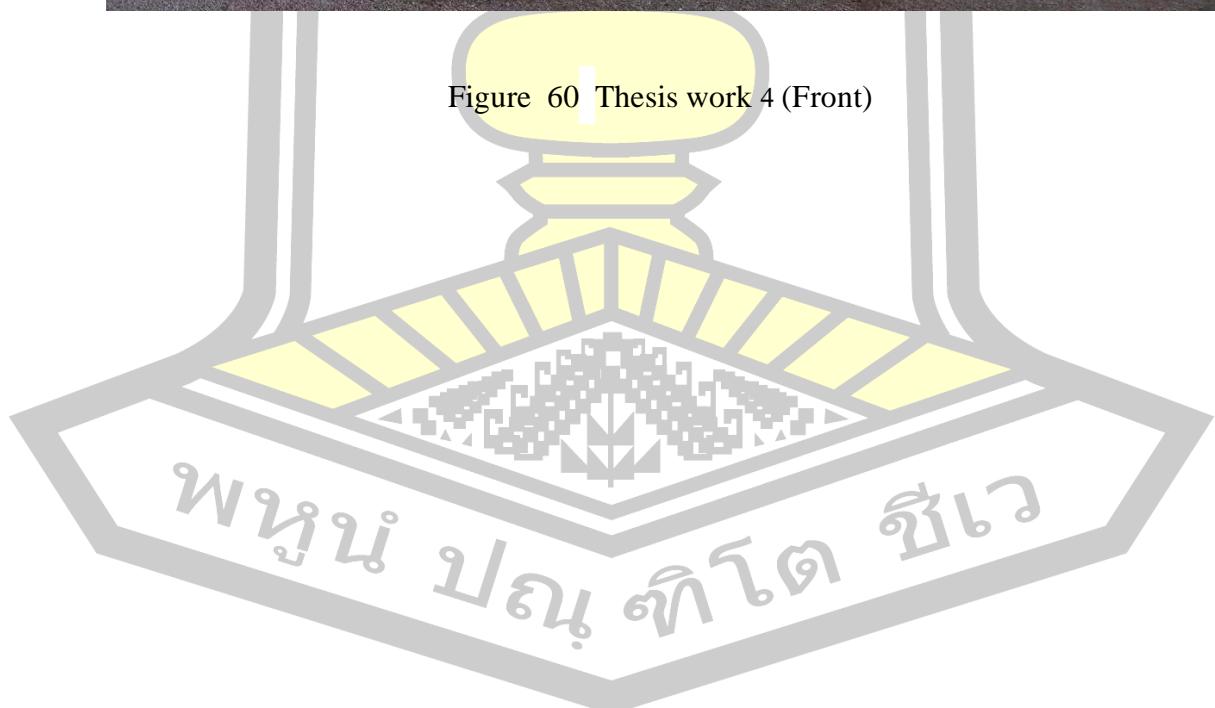




Figure 61 Thesis work 4 (Side)



Figure 62 Thesis work 4 (Part)

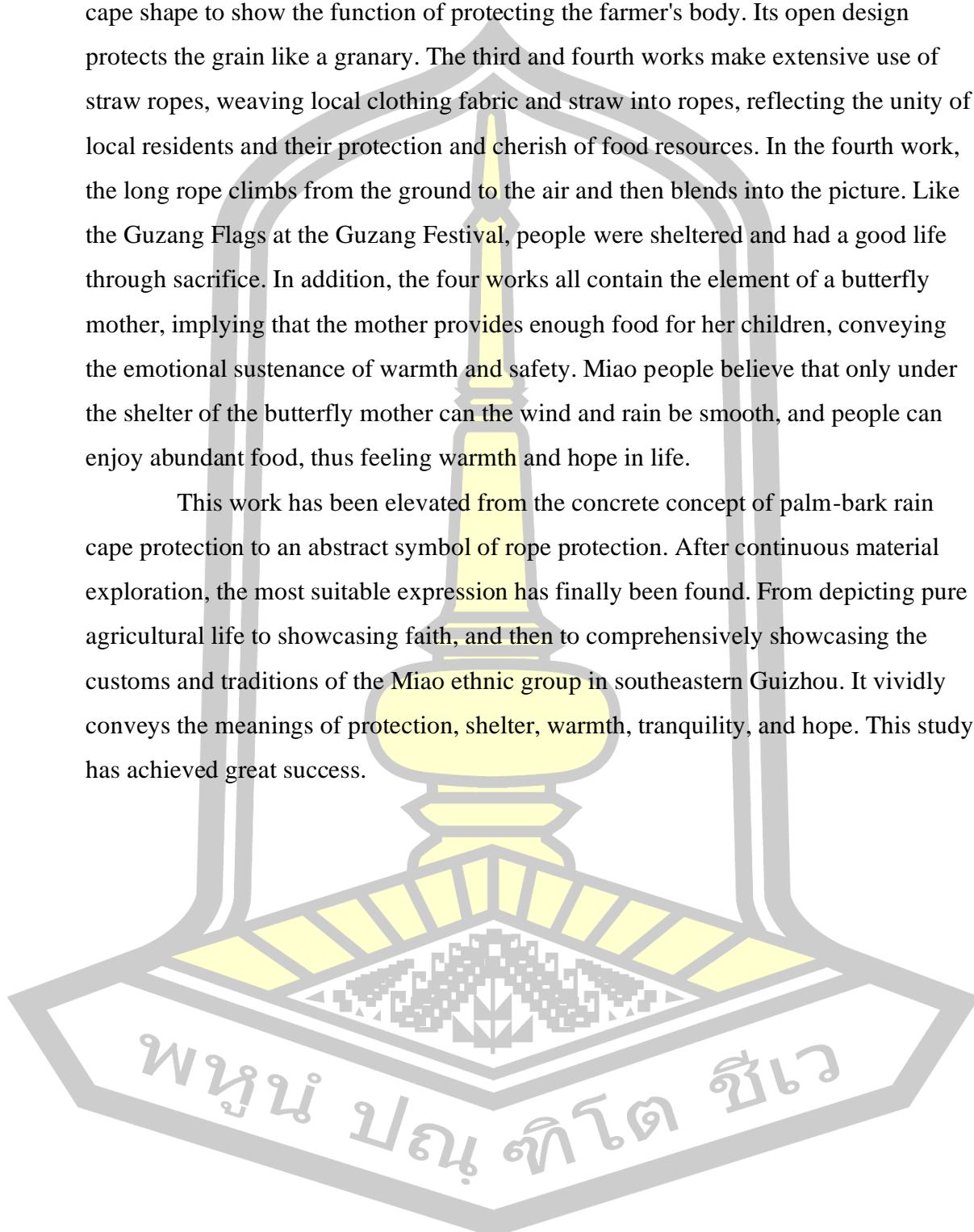
Title : Blessed spot

Size : 400 x 200 centimetre

Technique : Mixed media

In conclusion The first work and the second work use the palm-bark rain cape shape to show the function of protecting the farmer's body. Its open design protects the grain like a granary. The third and fourth works make extensive use of straw ropes, weaving local clothing fabric and straw into ropes, reflecting the unity of local residents and their protection and cherish of food resources. In the fourth work, the long rope climbs from the ground to the air and then blends into the picture. Like the Guzang Flags at the Guzang Festival, people were sheltered and had a good life through sacrifice. In addition, the four works all contain the element of a butterfly mother, implying that the mother provides enough food for her children, conveying the emotional sustenance of warmth and safety. Miao people believe that only under the shelter of the butterfly mother can the wind and rain be smooth, and people can enjoy abundant food, thus feeling warmth and hope in life.

This work has been elevated from the concrete concept of palm-bark rain cape protection to an abstract symbol of rope protection. After continuous material exploration, the most suitable expression has finally been found. From depicting pure agricultural life to showcasing faith, and then to comprehensively showcasing the customs and traditions of the Miao ethnic group in southeastern Guizhou. It vividly conveys the meanings of protection, shelter, warmth, tranquility, and hope. This study has achieved great success.



CHAPTER V

CONCLUSION DISCUSSION AND RECOMMENDATION

This chapter examines the extent to which the study problems have been resolution by the work, study and how the findings add to the existent literature. Conclusion about the creation purposes and the creation resolution are drawn based on the results findings. It will be presented according to the following topics:

1. Purpose of Creation
2. Conclusion
3. Discussion
4. Recommendation

Purpose of Creation

1. To study the beliefs and agricultural life of the Miao people in Qiandongnan, how they worship and protect food. And the role that traditional agricultural production tools play in agricultural activities.
2. To create the visual arts by observing and studying the agricultural life and beliefs of the Miao ethnic group, and using comprehensive materials as an art form, visual art works are created. Using techniques such as bamboo splicing and straw weaving, create a palm-bark rain cape or other shape. Through the language of art, let the work convey a sense of protection, food and clothing, and hope.

Conclusion

This visual arts creation thesis *The Way of Local Life* will be presented the conclusion according to the following topics:

1. Results of Data Analysis

The agricultural life of the local Miao people is a simple way for farmers to survive, obtaining abundant harvests through cultivation, and ensuring a sustainable life through food storage and sales. Understand the reverence of Miao people towards butterfly mothers and the symbolic significance of raincoat. At the same time, using the art technique of comprehensive materials for creation, I weave straw and clothing fabrics symbolizing the wisdom of local workers into ropes, and create art works in the form of butterflies or palm-bark rain cape to reflect the wisdom and protection of local workers. Add grain to the work and fix it by bundling, linking, pasting, and other methods to reflect the significance of unity and protection. Thus endowing the work with the connotations of food, clothing, and hope.

2. Results of Creation

The first work, modern cans, does not have much correlation with traditional clothing. If the size of the work could be further enlarged, the effect may be better, and the feeling of disappearance cannot create a protective resonance for the audience.

The second work was quite successful, giving people a sense of protection, warmth, tranquility, and hope. However, the bottom iron frame and wires of the work are exposed, giving a feeling of unfinished. The arrangement of grain appears somewhat disorderly, perhaps these grains can be used to create patterns of domesticated poultry and livestock, and decorated inside the raincoat.

The third work also successfully made people feel protected, warm, peaceful, and hopeful. However, the work still has the shape of a raincoat, giving people a sense of repetition. You can try changing the appearance of the work.

The fourth piece is covered with soil on the outside of the work, which is somewhat direct. It is best to hide the sense of protection inside the work.

The fifth work also makes people feel protected, blessed, warm, peaceful, and hopeful, and the braids hanging in the work also feel the faith of the nation. During the production of the work, the shape of the sketch was changed to add more protection, resulting in poor visual effects. The rich details of the base can also affect the main effect of the work.

The sixth work successfully made people feel protected, blessed, warm, peaceful, and hopeful, and the braids hanging in the work also felt the faith of the nation. If the audience can interact with the work, the effect will be better.

The seventh work was very successful, despite breaking away from the design of the palm-bark rain cape, it still conveyed a sense of shelter, warmth, tranquility, and hope. Compared to previous works, this work emphasizes more on the protection and comfort brought by faith.

The eighth piece of work has been elevated from a palm-bark rain cape protection concept to an abstract rope protection symbol. After continuous material exploration, the most suitable expression has finally been found. From depicting pure agricultural life to showcasing faith, and then to comprehensively showcasing the customs and traditions of the Miao ethnic group in southeastern Guizhou. It vividly conveys the meanings of protection, shelter, warmth, tranquility, and hope. This study has achieved great success.

This series of art works focuses on showing the traditional elements and rich connotations of Miao culture. In the early works, the palm-bark rain cape shape is used as a symbol of protecting farmers, just as the granary protects the grain. The later works made extensive use of straw ropes, reflecting the spirit of solidarity and mutual assistance of local residents and their Cherish of food resources. In the last work, the rope extends from the ground to the sky, as if echoing the sacrificial ceremony in the Guzang Festival, expressing the happiness and well-being of the people under the protection of the butterfly mother. It is worth mentioning that these later works all contain the image of the butterfly mother, implying the mother's protection of her children, and conveying the emotional sustentation of warmth and hope. The last work sublimates the specific protection concept of palm-bark rain cape and transforms it into an abstract guardian symbol of rope, fully displaying the unique customs and customs of this region. All in all, these unique works of art, through the use of traditional clothing, cloth, grain, soil and other elements, vividly demonstrate the farming life and national beliefs of the Miao people in southeast Guizhou, and achieve success.

Discussion

The result of creation was discovered which indicated

1. Artistic

In my artistic creation, I use various technical means to explore the unique vitality contained in each natural material. These techniques endow natural materials with a special artistic expression. These materials are no longer just natural resources, but are transformed into a form of artistic expression with rich inner spirit. Xu Bohang, (2020) from the Central Academy of Fine Arts mentioned in a paper that comprehensive material art is a product of contemporary art, which has changed our traditional aesthetic habits. It actively explores the creative application of comprehensive materials in artistic creation, dares to try new materials, themes, and art forms, thereby enhancing the tension and infectiousness of artistic works, and endowing materials with more profound significance. In addition, the article also mentions comprehensive creation, which means changing the original properties of materials or based on the original graphic boundaries, and creating again in multiple ways. Through this creative approach, art works that combine materials have gained higher creative value.

My creation adopts a symmetrical form, which can give people a sense of fulfillment, balance, and harmony. However, to avoid appearing dull, it is necessary to introduce some changing elements. This not only maintains the foundation of symmetrical composition, but also adds freshness. Finding suitable elements of change can make the entire picture more vivid and interesting, bringing different visual experiences to the audience. Maintaining a symmetrical effect while maintaining change can create rich expressive effects in composition, in line with the principles of artistic creation. Song Wu, (2022: 41) and his team mentioned in an article titled "Empirical Study on Visual Aesthetic Preferences - Using Symmetric Patterns as an Example" that they found in their experiment that, in terms of aesthetic preference scores, subjects were more inclined towards symmetrical composition forms compared to asymmetric composition forms, indicating that people prefer symmetrical composition forms.

My work blends the softness of butterflies with the mystery of raincoats, and the braids woven from local unique fabrics showcase the devout faith of the Miao people while showcasing their extraordinary wisdom. Their traditional clothing design reflects a reverence for nature and a love for life, which integrates rich historical traditions and life experiences behind this wisdom. Li Huijun, (2023: 116-124) from the Hunan Museum once mentioned in an article that as a precious national cultural heritage and iconic decorative art of the ethnic group, the myth, images, and sacrificial activities of the "Butterfly Mother" carry the unique understanding of the origin of the universe by the Miao people, as well as the profound way of thinking about the relationship between humans, nature, and society. The sense of identity and history generated by these elements connects Miao compatriots around the world, reflecting important aspects of global cultural diversity. Jia Ting (2012: 47-49) also mentioned in her published article that in the ancient economic system, Miao women demonstrated outstanding talents in tailoring and weaving. They fully utilized their imagination and creativity, did not rely on words or modern high-tech, and relied solely on traditional oral transmission to create many smart and crystalline textiles from memory.

In my works, warm colors are the main focus, and later works incorporate a large number of curves to convey feelings of protection, warmth, tranquility, and hope to people, providing comfort and peace to the soul. Qi Xinyu, (2022: 64-66) pointed out in an article that colors have a distinction between warmth and coldness. However, the so-called warmth and coldness of colors do not represent the actual temperature of a certain color, but refer to the temperature sensation generated by different color associations in people's inner perception. For example, red, orange, and yellow remind people of the rising sun and burning flames, thus giving people a warm feeling, known as the warm color system.

In my creations, I use curves to shape a butterfly mother, and the soft lines depict her pregnant figure. Yu Shiwei, (2021: 150-152) once mentioned in an article that curves have emotional attributes such as softness, warmth, smoothness, and beauty. From a physiological and psychological perspective, curves always exhibit gentle qualities, as if a gentle woman is dancing lightly. The curves are soft,

full, elegant, and light, presenting a variety of rhythms and soft rhythms, highlighting modernity and the beauty of rhythm.

2. The new finding/ the new knowledge

The Miao ethnic group is the only one who believes in butterflies as their totem. In Miao culture, butterflies are considered a symbol of the origin of the world. Local Miao people can always see the figure of butterfly totems during festival activities, which is a respect for butterflies and also for nature. In the legends of the Miao ethnic group, the image of butterflies often appears. These stories not only inherit the culture of the Miao ethnic group, but also enrich the symbolic significance of butterflies. Therefore, it can be said that butterflies are not only a totem belief of the Miao people, but also an important component of local culture. Professor Dai Hong (2017: 246-250) from Beijing Electronic Technology Vocational College once mentioned in her published article that mothers play an important role in society, especially during migration, where they bear important responsibilities such as reproducing offspring and managing household chores. The Chinese culture emphasizes the concept of unity between heaven and humanity. Therefore, the “Butterfly Mother” decoration showcases the significance of harmonious coexistence between humans and nature, while also symbolizing the reverence of matrilineal totems. When I was a child, I heard the legend of “Mother Butterfly”, which is one of the most well-known folk legends in the local area. The colorful patterns of butterflies are scattered throughout every corner of the local area, showcasing the magical power of totems.

During my creative process, the knitted artwork ‘Such Great Heights’ by American artist Thea Lanzisero, (2022: Online) gave me great inspiration. This eye-catching work is woven from silk, cotton, ribbons, ropes, wool, and metal wire, presenting as a large knitted artwork. It hangs on the wall, cleverly showcasing the blend of shadow, light, and space. Various elements are tightly intertwined and interrelated, as if building a bridge that connects the two ends of the river. However, unlike Thea Lanzisero's works, her works only convey a sense of connection. In my works, similar technical techniques are used, which not only make people feel the

power of connection, but also convey the emotions of faith and protection. Therefore, from this perspective, my work to some extent reflects originality.

3. The effects or reaction on social or technical field

Agricultural life carries a long historical significance and cultural heritage, and is an indispensable part of the development of human civilization. Throughout history, the diligent and simple farming life has demonstrated rich and colorful cultural connotations. People sow and harvest in the fields, appreciate the rhythm of nature, and form a colorful farming culture. Agricultural life has given rise to rich festivals, traditions, and literature, becoming an essential element in human civilization.

Modern agricultural life faces various challenges and threats. The imbalance of urban-rural structure and the outflow of rural labor force have led to an increasing number of traditional farming methods losing the possibility of continuity. Meanwhile, modern agricultural methods have had an increasingly serious impact on the agricultural ecological environment. In this situation, the agricultural ecological environment is facing enormous challenges and difficulties.

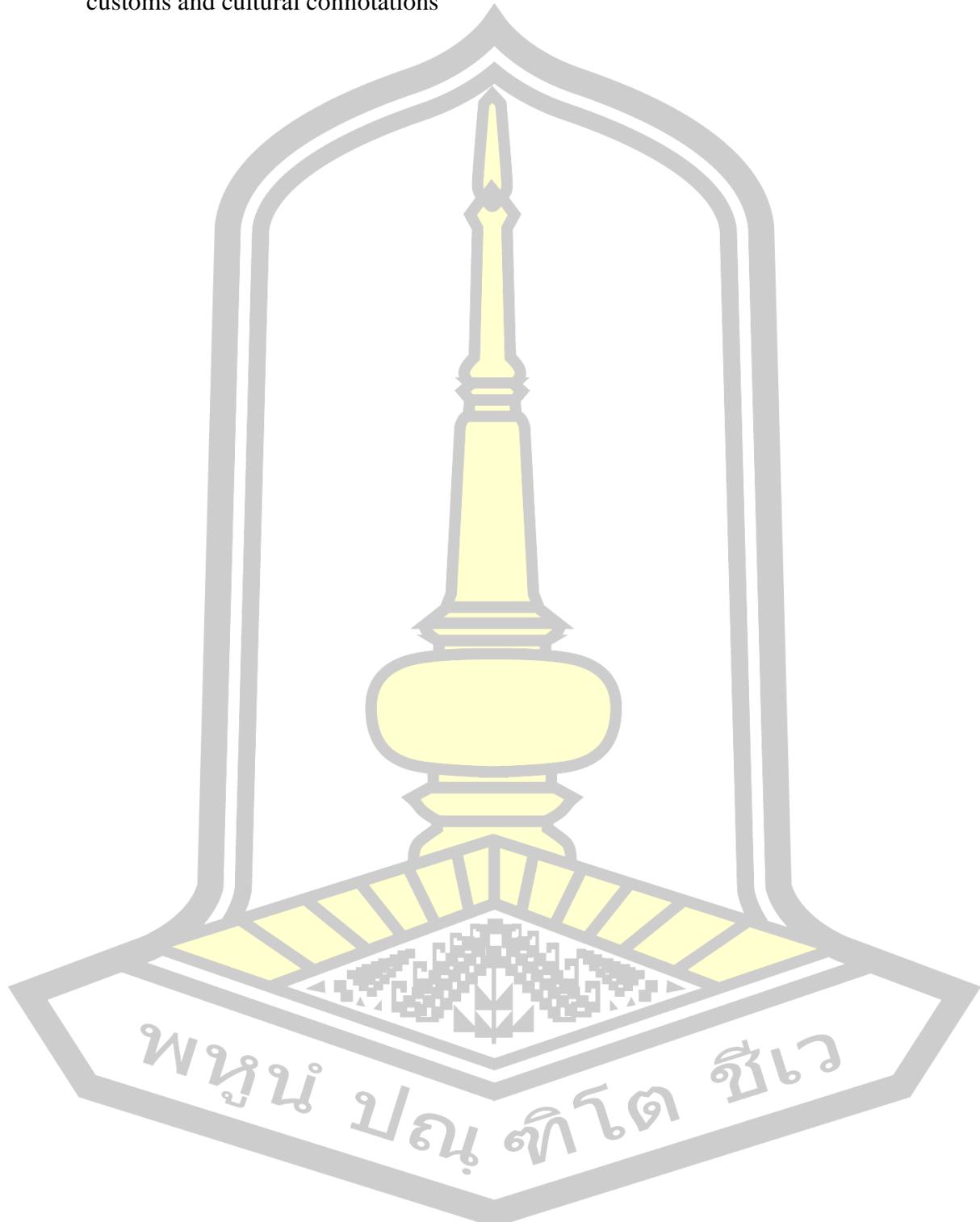
Agricultural life has a positive impact on both social and spiritual life. It not only helps to maintain farmland ecology, ensure food supply, promote rural economic growth, but also inherits ancient agricultural culture, stimulates people's reverence for nature and love for life. Agricultural life represents a way of reflecting on life and respecting nature, bringing peace, simplicity, and inner peace to the spiritual life of society.

In summary, it is imperative to increase people's awareness and value of agricultural life. My creative results actively advocate for the concept of protecting agricultural life, promoting sustainable development of agriculture, and injecting more optimistic energy into the sustainable development of human society.

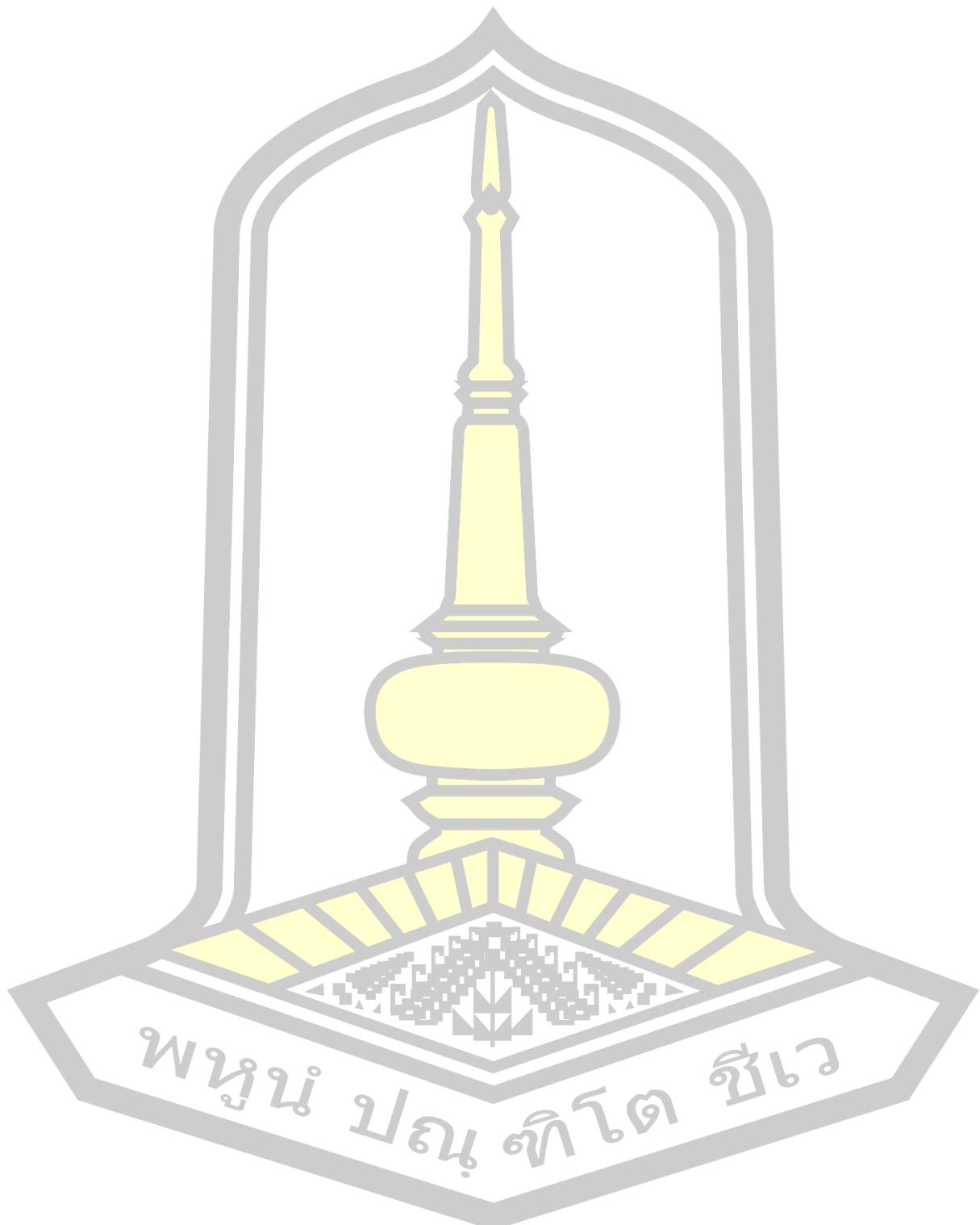
Recommendation

Through in-depth research, it was found that the Miao ethnic group in southeastern Guizhou has unique characteristics. Not only can we delve deeper into

their agricultural life, but we can also delve deeper into their rich and diverse folk customs and cultural connotations



REFERENCES



REFERENCES

Chen, L. Q. (2007). Analysis on the Status, Role, and Development Direction of Rice Field Ecological Fisheries in Agricultural Structure Adjustment: Taking Rice Field Fish Farming in Qiandongnan Prefecture as an Example. *Guidelines for Getting Rich in Fisheries*, 23(21), 18–23.

Cheng, L. L. (2023). Research on the Application of Texture Language in Comprehensive Material Painting. *Beauty and the Era (Middle)*, 14(08), 27–29.

Culture, D. Q. W. Y. C. (2023). *Silver coir raincoat - the top “luxury” in the coir raincoat industry*.
https://www.xiaohongshu.com/explore/64170fa60000000013014d45?app_platfrom=android&app_version=8.9.0&author_share=1&ignoreEngage=true&share_from_user_hidden=true&type=normal&xhsshare=CopyLink&appuid=5c2cb7330000000603255f&apptime=1697194501

DG, W. (2024). *Female Power Bow Installation Art*.
https://www.xiaohongshu.com/explore/65f5b55f0000000012034df7?app_platfrom=android&ignoreEngage=true&app_version=8.27.0&share_from_user_id=09den=true&type=normal&author_share=1&xhsshare=CopyLink&shareRedId=%09N0k0Q0U8Nzw2NzUyOTgwNjY5OT02OjtP&apptime=1710920529

Foundation, F.-S. (2016). *Home Land Security*. https://www.artsy.net/show/for-site-foundation-home-land-security?sort=partner_show_position

He, J. W. (2020). *Traditional Knowledge Research on the Utilization of “Rice Flower Fish” Resources in the Agricultural Cultural Heritage Site of Southeast Guizhou*. MinZu University of China.

Hu, F. (2023). The Connotation Expression of Natural Materials in Comprehensive Materials Art. *Research on Art Education*, 13(15), 113–115.

Ifeng, A. (2015). *The worthless tea bag has gained new life in the form of art*.
<http://art.ifeng.com/2015/0730/2444240.shtml>

Ju, Q. (2023). Hunger breeds discontentment. *Science Grand View Park*, 42(12), 1.

Lanzisero, T. (2022). "Such Great Heights", large scale knitted wall sculpture – Wall Hangings. <https://www.wescover.com/p/such-great-heights-large-scale-knitted-wall-sculpture-by-thea-lanzisero--PH1SUVtkaF>

Li, C. Y. and Chen, F. (2021). A Study on the Types and Manufacturing Techniques of Armor in the Ming Dynasty. *Fashion Designer*, 20(05), 88–97.

Li, H. (2020). *The Application of "Soil" as the Material Language in Installation Art*. Northwest University.

Liu, X. Y. (2021). Analysis of Material Characteristics and Conceptual Expression in Comprehensive Material Art. *Art and Literature for the Masses*, 65(04), 66–67.

Liu, Y. M. (2019). National Unity and Singing and Dancing: Taking "The Suo Yi Dance" as an Example. *Intelligence*, 18(04), 202–203.

Long, T. L. W. (2018). Walking into ancient times, the Miao people celebrate a new festival of eating at the Miao Wang family, which has been passed down for 1000 years. <https://baijiahao.baidu.com/s?id=1605118667642045415&wfr=spider&for=pc>

Ma, Z. Q. and Yin, X. C. (2019). Analysis of Ethnic Cultural Elements in Contemporary Chinese Comprehensive Material Art. *China Ethnic Expo*, 27(05), 164–165.

Mi, L. (2007). Ancient Military Protective Equipment - Armor. *Literature Juvenile (Primary School)*, 4(03), 25.

Museum, L. H. A. (2019). *Viewing Wu Guanzhong's Artistic Temperament from His Three Representative Works - Imagery Jiangnan Exhibition Series*. https://www.sohu.com/a/309228419_293705

Qi, X. Y. (2022). The Application of Color in Lighting Installation Art. *Fashionable Colour*, 39(11), 64–66.

Shi, J. Y. (2020). *Exploration of Installation Art under the Background of Postmodernism Philosophy*. Luxun Academy of Fine arts.

Song, W. Jin, W. W. Li, Y. and Wang, M. H. (2022). Empirical Study on Visual Aesthetic Preference: Taking Symmetric Schemes as an Example. *Art and Design (Theory)*, 2(10), 40–42.

Studio, Y. (2018). *Millennium Sacred Objects (Mongolian) - Issue 11*. <http://www.mgl9.com/post/1365.html>

Tao, X. G. (2018). Cultural and Aesthetic Interpretation of “straw rain cape.” *Language and Literature Monthly*, 20(05), 88–97.

Tian, Z. S. (2018). An Analysis of the Bridge Sacrifice Ceremony and Its Implications during the Qiandongnan Miao Village Eating New Festival. *Contemporary Tourism (Golf Travel)*, 1(11), 62.

Tong, Y. J. (2010). *On the Art of Clothing Accessories of the Miao Ethnic Group in Shidong*. Yunnan University.

Wang, A. P. Min, X. P. and Huang, Y. (2009). The Impact of Agrometeorological Conditions on Rice Production in Qiandongnan Prefecture in 2009. *Agricultural Technology Services*, 26(10), 108–109.

Wang, Z. Y. and Zhang, W. S. (2021). Preliminary Study on the Construction Techniques and Protection Strategies of Water Grain Storehouses in Southeast Guizhou. *Cultural Relics Architecture*, 14(01), 76–91.

Wang, H. (2022). Food is paramount to the people - “Exhibition of Ancient Chinese Dietary Culture” at the National Museum of China. *Collector*, 29(08), 3–12.

Wang, L. (2023). *The Application of Natural Materials in Contemporary Installation Art*. Sichuan Conservatory of Music.

Wang, Y. (2008). *On the Composition of Visual Elements in Natural Forms*. Jilin University.

Wang, Y. (2017). The last coir raincoat craftsman alone maintains ancient craftsmanship. *Rural, Agriculture. Farmers (Version A)*, 31(09), 55–57.

Wenxiu, M. (2018). *He is a farmer, but he has a lasting influence in the history of art*. <https://www.163.com/dy/article/D7CSHHD80514D7IB.html>

Wu, H. (2018). Analysis of the Texture Performance of Comprehensive Materials. *Culture Monthly*, 36(05), 146.

Wu, Q. Y. (2022). Analysis of the Current Situation and Innovative Development of Guizhou Sansui Bamboo Weaving Technology from the Perspective of Intangible Cultural Heritage. *Collection and Investment*, 13(06), 182–184.

Xu, B. H. (2020). *On the Application of Comprehensive Materials as Contemporary Art Media*. China Central Academy of Fine Arts.

Yang, L. Zhou, D. S. Zheng, G. Y. Yang, H. and Shu, N. (2008). Qiandongnan Original Ecological Agricultural Culture - He. *Guizhou Agricultural Sciences*, 36(04), 23–26.

Yu, S. W. (2021). The significance of point, line, and surface elements in painting composition. *Peony*, 64(22), 150–152.

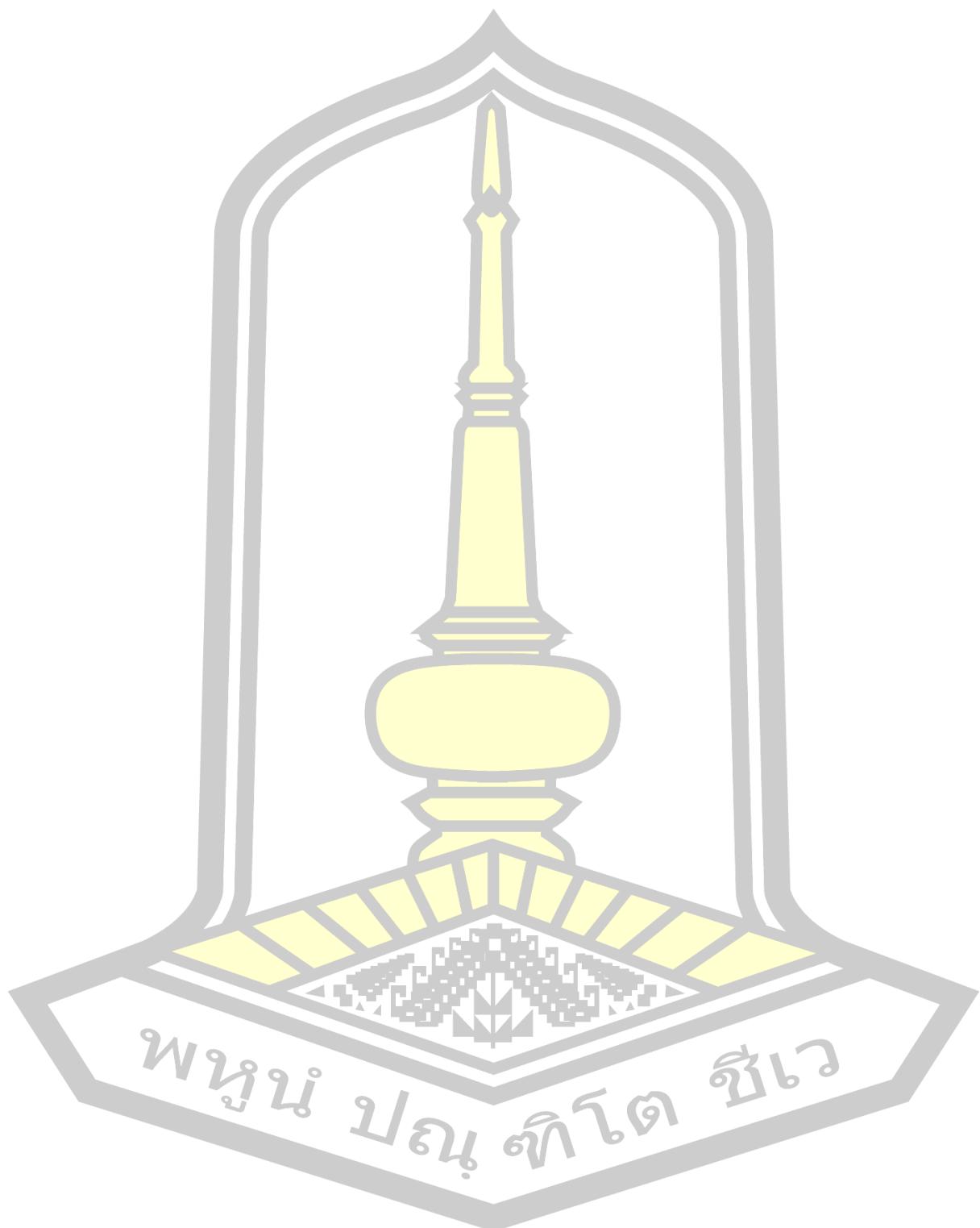
Yumekoubou. (2020). *Yumekoubou at Kyoto Antique Fair*.
https://www.artsy.net/show/yumekoubou-antique-yumekoubou-at-kyoto-%09antique-fair-2020-tanabe-chikuunsai-iv-po?sort=partner_show_position

Zhang, W. J. and Liu, J. B. (2021). A survey report on the traditional eating festival of the Miao ethnic group in southeastern Guizhou. *Journal of Indigenous Ethnic Culture*, 4(01), 148–152.

Zhang, D. Y. (2014). Explore the beauty of symmetry. *Chinese Newspaper Industry*, 26(01), 9.

Zhang, X. C. (1987). Miao People's New Eating Festival and Its Origin. *Camellia*, 7(02), 85, 90.

Zhou, J. B. Yang, T. Lei, Q. Y, and Yan, H. G. (2020). Xianghe Nuo in the Folk Culture of Miao and Dong Ethnic Groups in Southeast Guizhou. *Journal of Xingyi Ethnic Normal University*, 33(04), 4–8.



BIOGRAPHY

NAME

Shan Lou

DATE OF BIRTH

14 Dec 1985

PLACE OF BIRTH

GUI ZHOU

ADDRESS

No.25 Yingbin Avenue, Dashizi street, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province,4-2006

POSITION

Teacher

PLACE OF WORK

No. 4,Kaiyuan Avenue, Economic Development Zone, Kaili City, Guizhou Province

EDUCATION

2009 Art Design Major Capital Normal University Code College

2023 Master of Fine Arts Program in Visual Arts

Faculty of Fine-Applied Arts and

Cultural Science, Mahasarakham University

