

A Study of Rural Public Art from the Perspective of Visual Rhetoric

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Abstract: Visual images can transform each design element into an understandable text through poetic rhetoric, thus enhancing the readability of the living world ^[1]. By analysing the visual rhetoric phenomenon embedded in contemporary Chinese rural public art by example, the guiding significance of the existence of visual rhetoric in the process of public art design is argued. Taking visual rhetoric as an entry point, this paper analyses the art form and emotional expression of public art in terms of the form, function and techniques of visual rhetoric, and explores the use and innovation of visual rhetoric in the expression of rural public art, aiming at separating the traditional rhetoric from its original context, reconstructing its contemporary meaning in the contemporary rural context, and creating public art with the characteristics of the times.

Keywords: visual rhetoric; formal function; rhetorical techniques; rural public art

1. Introduction

Public art refers to art creation in public spaces with open and public qualities, freely participated and recognised by the public, mostly in urban public spaces. With the development of the times, public art is no longer synonymous with sculpture, murals and other unidirectional, and is no longer limited to the city but extended to the countryside, is a combination of visual, in all kinds of public space, a comprehensive collection of art furnishings. Therefore, rural public art is a kind of visual display art applicable to the countryside based on public art, or a state of art, which contains the research content of various disciplines^[2]. The application of visual rhetoric to analyse and study rural public art has important methodological significance, whether it is to promote the creation and design of public art or to establish the evaluation and judgement of rural public art works^[3].

The so-called visual rhetoric is the visual behaviour of communicating mainly with visual images, combined with language, text, sound and other symbols. In the 1960s, Roland Barthes' Rhetoric of Images, published in the journal Communication, made the object of rhetorical research shift from the linguistic field to the multidisciplinary field. Therefore, extending the study of visual rhetorical objects from visual images to public art, which has the property of visual perception, has an important revelation value for the development of both fields^[4]. At the same time, rural public art can not only convey unique artistic and symbolic values, but also trigger the emotional resonance of rural inhabitants through the use of visual rhetoric in the form of visual presentation, value function and expression, so as to form a benign interaction between the public and the rural public space, and to play a good role in spiritual communication.

2. Forms of Visual Rhetoric in Rural Public Art

When the research object of visual rhetoric from the plane pure image graphics to the real world of all visual image symbols, from the abstract graphics extended to the actual object, the visual rhetoric research appeared in the direction of 'physical rhetoric' research^[4]. All symbolic forms that can be included in the category of visual perception and carry meaning have the possibility and reality to carry out visual rhetorical research. Rural public art, as an extension of public art in rural spaces, combines rural art with visual perception, becoming a significant form of 'physical rhetoric' within visual rhetoric. The visual presentation of rural public art in rural public space is rich and varied, and can be divided into three forms: scene reproduction, contextual experience, and process narrative according to different object representations.

2.1. Scene reproduction

Scene reproduction, mainly embodied in the subject of the visual form of the practice of 'watching', is to a certain extent the scene of the form of restoration. Rural public art, through scene reproduction, identifies cultural imagery from life and artistically reproduces it using visualisation technology. This enables people to reflect on current life issues while enjoying the artworks.

In rural public art, the visual rhetoric of scene reproduction has a unique charm. It makes the audience feel as if they are in the specific scenes of rural life and intuitively feel the charm and characteristics of the countryside through the real restoration of the countryside's natural landscape, architectural style, farming scenes and so on. This form focuses on the faithful presentation of the original appearance of the countryside, emphasising the visual authenticity and richness of details, in order to arouse people's memories and emotional resonance of rural life.

For example, when carrying out cultural and artistic transformation in Gula Village of Binyang County, Nanning, Guangxi, the architectural style, cultural customs and lifestyle of the countryside are deeply excavated, and the culture is perfectly integrated with the natural environment, see the following figure 1. Through the reproduction of the scene and the way of artistic processing, the countryside style and cultural characteristics of the Gula Village are presented in the form of art, so that the tourists can enjoy the art works and at the same time, they can feel the unique charm of the countryside and the cultural heritage, and promote the rural cultural heritage. Cultural heritage serves as a catalyst for rural cultural revitalisation and as a mechanism for farmers to escape poverty and achieve prosperity through participation in the cultural tourism industry.



Figure 1: Public art in Gula Village, Binyang County, Nanning, Guangxi, China

2.2. Situational experience

Situational experience, mainly embodied in the subject of the visual form of the practice of 'experience'. With the help of visual rhetoric practice visual form, rural public art can greatly enhance the immersion of the scene and the sense of visual experience. In rural public art, the contextual experiential visual rhetorical form is even further, it not only presents the external image of the countryside, but also creates a specific contextual atmosphere through clever design, so that the audience in the appreciation of the art work at the same time, can be personally involved in the simulation of rural life, to obtain immersive experience [5]. This form emphasises the audience's active participation and emotional involvement, so that they can understand the rural culture and lifestyle more deeply.

Rural public art not only presents the external image of the countryside, such as ancient buildings, quiet fields, simple folklore, etc., but also creates a specific contextual atmosphere through clever design. This atmosphere is often created by a variety of means: the use of interactive devices can evoke the emotional resonance of the villagers, changes in light and shadow can enhance the scene's sense of hierarchy and realism, and the clever arrangement of the spatial layout allows the audience to feel the rhythm and rhythm of rural life in the change of scenery.

For example, in the 'Soft Square' project in Changshou Village, Jiangling, Pingshan, Shenzhen, the designer Zhu Xiaodi constructed a huge rope net weaving structure on the water pond, which is perfectly connected with the surrounding roads, as if expanding a new square and becoming a new public space of the village, see Fig. 2 below. The rope mesh material has a very low ductility and a breaking tension of up to 90KN, which allows people to walk, stop, sit or lie on it freely.



Figure 2: 'Soft Square' in Changshou Village, Jiangling, Pingshan, Shenzhen, China.

Situational experience can not only break the sense of distance between public traditional art works and the audience, make art and life closely linked, and make rural public art become a cultural phenomenon that can touch people's hearts and trigger resonance. It provides the audience with an opportunity to deeply understand the countryside and experience the countryside, thus building a communication bridge between art and the countryside, promoting the inheritance and development of rural culture, and at the same time providing new ideas and directions for the creation of modern rural public art.

2.3. Process Narrative

The application of Process Narrative visual rhetoric in rural public art provides a unique research perspective for revealing the historical evolution and development of the countryside. Taking time as the logical thread, this form organically connects the past, present and future of the countryside, helping the audience to understand the dynamic changes of the countryside while appreciating the artworks, and then triggering in-depth thinking about the path of rural development. With the help of the achievements of rural public art, it presents the development trajectory of the countryside, its history or the history of specific events. It takes time as a clue to link up the past, reality and future vision of the countryside, so that the audience can understand the evolution of the countryside and the story behind it in the process of appreciating the artworks, thus stimulating their thoughts and concerns about the development of the countryside.

At the same time, as a visual presentation method to show the development process of things through art works, in the field of rural public art, the historical accumulation, realities and future prospects of the countryside are organically integrated with time as a clue, so that the audience can intuitively realise the changes and development of the countryside when enjoying the works. Its distinctive feature is that it not only focuses on the external form of the countryside, but also on the inheritance and manifestation of the inner cultural essence and spiritual core of the countryside. The use of narrative visual rhetoric in rural public art can effectively enhance the communication effectiveness and influence of rural culture, and promote the inheritance and innovation of rural culture. By showing the development of the countryside through art works, the audience can understand the evolution of the countryside and the backstory in the process of appreciation, which in turn triggers in-depth thinking and concern about the development of the countryside. This form not only expands the means of expression of rural public art, but also uses visual rhetorical strategies to transform the cultural traditions and life patterns of the countryside into visual symbols with artistic infectiousness, and enhances the dissemination and influence of rural culture.

To sum up, the three forms of visual rhetoric in rural public art complement each other, and together constitute a diversified and rich visual system, which provides a broad range of ideas and methods for the design and creation of rural public art, helps to better inherit and promote rural culture, improves the quality of rural public space, and promotes the sustainable development of the countryside.

3. Visual rhetoric function of rural public art

In the design of rural public art, the various visual forms each breed a unique visual language system. These visual languages are not only formal representations, but also profoundly map out different artistic emotional expressions and internal demands. Under the guidance of the theory of visual rhetoric, rural public art has been endowed with richer meaning and value. It is not limited to superficial beautification and general quality enhancement of rural spaces, but more critically, it is able to deeply meet the complex and diversified spiritual and cultural needs of villagers.

When exploring the impact of visual rhetoric on human spiritual functions, looking back to classical rhetoric is a valuable research path. In the field of classical rhetoric, Aristotle, as a highly influential representative figure, put forward the 'function of persuasion'. This function can be understood as the ability to explore potential means of persuasion when facing any problem. In the context of rural public art, this function may be embodied in the use of specific art forms and visual symbols to guide villagers to accept and recognise new ideas and initiatives for rural development. For example, the use of visual elements symbolising the achievements of agricultural modernisation in rural public art works can subconsciously encourage villagers to understand and support the concept of upgrading and transforming rural industries.

The 'identity function' proposed by Kenneth Burke, a representative of the new rhetoric, focuses on the negotiation and communication between different subjects reached through specific ways. In the category of rural public art, this means building bridges of communication between villagers and the outside world, between villagers and history and culture, as well as between villagers of different ages by virtue of artistic creation and display. Taking the public art exhibition on the theme of rural history and culture as an example, through the visual presentation of traditional rural skills and folk customs, it arouses the emotional resonance of villagers of different backgrounds to the roots of rural culture, promotes the common recognition of rural culture between generations, and attracts the attention and understanding of the outside world to rural culture.

Different rhetorical functions have different starting points, and the direction of their influence on people also varies significantly. Similarly, in the practice of rural public art, combining different rhetorical functions, the rural spirit and cultural demands disseminated will inevitably show obvious differences. The 'persuasion function' is used to promote the innovation of the countryside in terms of material level and development concepts, while the 'recognition function' focuses on maintaining the cultural heritage of the countryside, enhancing the cohesion within the rural community, and improving the recognition of the countryside culture in a wider scope. An in-depth analysis of the application and influence of different rhetorical functions in rural public art under the visual rhetoric perspective is of crucial significance for a comprehensive understanding of the role of rural public art in the strategy of rural revitalisation, as well as for a more scientific planning and creation of public art works that meet the needs of rural development.

3.1. Persuasion and guidance function

Visual persuasion can be called the most core 'problem consciousness' of visual rhetoric, and at the same time, it is also an extremely vital conceptual tradition in the field of visual rhetoric. Like a key key, it directly determines the functional position and deep meaning of image symbols in complex communication practices. Lester Olson, a scholar in the field of rhetoric, firmly asserts that 'the object of rhetorical study can encompass a wide range of materials, verbal, textual, and visual, yet common to all rhetorical activities is the organisation of symbols to achieve persuasive purposes' [6]. Looking deeply into the visual practice scene of today's mass communication, it is not difficult to find that public art plays a crucial role in the dimension of visual rhetoric, and successfully creates a unique spiritual and ideological orientation.

In the context of rural public art, the manifestations of visual persuasion are rich and diverse and far-reaching. For example, some villages have created a series of thematic murals that incorporate visual elements such as modern agricultural production scenes and the prosperity of rural eco-tourism. These murals are not mere artistic decorations, but carry persuasive intentions. Villagers witness these murals every day, subconsciously have a deeper understanding of the new direction of the transformation and development of rural industries, and then gradually change their concepts, from the heart to accept and support the rural industrial restructuring initiatives, and actively participate in the development of related industries[7]. Another example is that in some public art exhibitions held in the countryside, the use of multimedia display means, presenting the countryside in the introduction of new technologies, new management mode after the quality of life significantly improved before and after the comparison of examples. This visual presentation, with intuitive data and vivid images, conveys the positive impact of change to villagers, thus persuading them to take the initiative to participate in the process of rural development and change.

The visual rhetorical practice of public art in the countryside carries obvious persuasive connotations, which can profoundly influence villagers' attitudes, emotions and behaviours. In terms of attitude, villagers who were originally sceptical about the new development model in the countryside began to re-examine the path of rural development after coming into contact with a series of public art works with

persuasive connotations, and their attitudes gradually shifted to positive support.

In terms of emotion, when the public art works evoke the villagers' deep emotion for the history and culture of the countryside with delicate visual expression, the villagers' concern and participation in the rural development are greatly stimulated, and a strong emotional resonance is produced. An in-depth analysis of the application and influence of visual persuasion in rural public art under the visual rhetoric perspective is of vital significance for a comprehensive understanding of the role played by rural public art in the strategy of rural revitalisation, as well as a more precise planning and creation of public art works that meet the needs of rural development. It not only helps to tap the intrinsic power of rural development, but also plays an irreplaceable value in cultural inheritance, community cohesion enhancement, etc., and builds a solid foundation for the sustainable development of the countryside.

3.2. Value recognition function

In today's society, public art faces many conflicting public issues, including war, environment, health, science and technology, race, gender and cross-cultural issues. In terms of rural public art, these issues also have a unique presentation and significance. Taking environmental issues as an example, rural areas are faced with the contradiction between ecological protection and agricultural development. In the pursuit of large-scale agricultural production in some villages, pesticides and chemical fertilisers are used excessively, causing damage to the ecological environment such as soil and water sources. At this time, rural public art can intervene through visualisation. For example, the creation of large-scale outdoor installation art, with a strong contrast between the visual image of polluted soil and clear water, triggering the villagers' concern for environmental issues.

This kind of artistic expression builds up a 'dimension of communication' in a visual sense, and by means of 'visual ways and means', it prompts different subjects such as villagers, local governments, and environmental protection organisations to start a value dialogue around rural environmental governance. Villagers are able to express their views on traditional farming methods and modern agricultural development in this process, realising subject participation; all the subjects conduct conceptual consultation on governance programmes, development models, etc., and then reach the rhetorical purpose of cross-cultural communication, jointly exploring environmental governance paths suitable for sustainable development in the countryside, which is undoubtedly a highly valuable exploration space and application field for visual rhetoric in rural public art.

Visual rhetoric has become a fundamental way of constructing and producing public discourse, the core purpose of which is to promote multiple dialogues and consensus building among different subjects on many public issues such as environmental issues. In the rural scene, this characteristic is especially crucial^[8]. As a spiritual link connecting the countryside and villagers, public art not only shapes the way villagers perceive the countryside environment and culture, but also profoundly influences their ideology. Taking rural health problems as an example, with aging intensifying, rural pension and medical health protection have become important issues. Rural public art can show healthy lifestyles and popularise basic medical knowledge through murals and community art activities. For example, mural paintings showing the scenes of the elderly participating in moderate exercise and reasonable diet can visually convey the concept of health, triggering the villagers' concern and discussion about their own health, and realizing the positive dialogue between multiple subjects.

As for the function of value identification, in the context of rural public art, the main emphasis is on the production of public discourse with the rural public interest as the basic demand. Through the means of visual art, the visual convergence of villagers of different ages and backgrounds, as well as outside tourists and other multiple subjects. In the process of appreciating and participating in the art activities, they communicate with each other about the cultural heritage of the countryside and the direction of the countryside development, so as to enhance the knowledge and recognition of the public interests of the countryside, thus improving the cohesion and cultural identity of the countryside, and promoting the sustainable development of the countryside in various aspects, such as culture and economy.

Studying the application and value of visual rhetoric in rural public art in response to various public issues is of inestimable significance for giving full play to the role of rural public art in rural revitalisation strategy, as well as accurately planning and creating public art works that meet the actual needs of the countryside. It can help villages find unique development paths and achieve synergy between material and spiritual civilisation in a complex and changing social environment.

4. Rural public art visual rhetorical techniques

Public art is full of rich colours and different shapes. People will also have different psychological activities when facing various kinds of public artworks. Bright colours can make people become happy and gloomy colours can make people become depressed. For the same artwork, huge form will make people feel weird, and small form will make people feel interesting. Behind these varied visual appearances is the mechanism by which art creators attempt to express and evoke the emotions of the visiting public with the help of visual rhetoric and the use of visual elements, i.e., the emotionalisation of the experiencer through the perceptual impact on the physical characteristics of the object, the subtle cognitive guidance by means of hyperbole, prose, etc., or similes and metaphors.

4.1. Exaggeration and Proportion

In the visual rhetoric system of rural public art, hyperbole and prose, as highly expressive rhetorical techniques, occupy an important position. Public art often makes clever use of exaggeration, through the enlargement, reduction, inversion, distortion and other operations on the form of things, breaking through the conventional visual cognition, so as to reshape the visual image of things. This kind of bold transformation of things aims to influence and change the viewer's inherent view of things in the countryside with a unique visual presentation. The large-scale and tense visual scene can efficiently stimulate the strong emotional response of the viewers and deeply touch their emotions. Take everyday things as an example, such as in Hanxi Village, Fuliang County, Jingdezhen, Jiangxi Province, when the art creator enlarged the common countryside ladder by dozens of times or even more, its original ordinary form instantly gained a strong visual impact, see Figure 3 below. this unconventional scale of presentation breaks the viewer's habitual cognition of agricultural tools, so that when people appreciate this art work, it is as if they are re-examining every element of the countryside's production and life, with a strong visual impact. It is a strong visual impact and shocking.



Figure 3: 'Ladder' Public Art in Hanxi Village, Fuliang County, Jiangxi Province

The rhetoric of prose, on the other hand, is realised in rural public art through the repetitive arrangement of individual artworks in a given space. Even though individual artworks have a certain visual impact, their scope and depth of influence are often limited. However, when these individual artefacts are arranged in an orderly and repetitive manner, a context of multiple visual stimuli is constructed. A series of benches with local characteristics are arranged in a repetitive manner. These benches are of different shapes, either in the form of traditional porcelain vases or porcelain sculptures showing scenes of rural life.

They are combined in a specific order in the space to form a complex and layered visual picture. This arrangement is similar to the process of language organisation, in which simple and straightforward sentences are carefully expanded into complex sentences with detailed descriptions and logical progression, greatly enriching the connotation of artistic expression. This kind of visual presentation not only enhances the interest of the artworks, but also guides the viewers to explore the cultural values and spiritual demands behind the public art in the countryside in a subtle way.

4.2. Metaphor and Metonymy

Metaphors and metaphors for cognitive guidance cognitive linguistics believes that in the human cognitive domain, one cognitive domain can be projected, insinuated into another cognitive domain [8]. The essence of metaphor and metonymy lies in understanding and experiencing one thing through another. Human linguistic activities tend to be 'near to the body and far from the object'. Here, both 'body' and 'object' serve as concrete or familiar cognitive domains to 'activate' abstract cognitive domains. The use

of metaphor and metonymy in public art design can transmit ideas to the public in a subtle way, so that people can be educated, and the actual visual art image can enhance people's recognition of their artistic ideology.

Through the use of metaphor and metonymy, rural public art can transmit specific ideological concepts to the villagers silently, realise the indoctrination function of the villagers, and promote the villagers to enhance their identification with the relevant artistic ideological concepts with concrete and palpable visual art images. For example, in some rural areas that have experienced natural disasters, public art creators use the trees that grow next to the ruins as a metaphorical carrier. Trees symbolise tenacious vitality and unyielding spirit, and this image is integrated into the rural public space through artistic presentation, such as sculpture and murals^[9]. In their daily contact, the villagers will unconsciously associate the tenacity of the trees with the spiritual strength needed in the post-disaster reconstruction of the countryside, thus inspiring in them the determination to actively participate in the reconstruction and overcome the difficulties, and realising a deep understanding and recognition of the spirit of rural development from the perception of natural things. Metaphors and metaphors are also widely used in cultural transmission.

4.3. Empathy

In the complex system of human psychological cognitive and emotional interaction, empathy occupies a unique and key position. Psychologists point out that people rely on interpreting others' facial expressions, body language and other non-verbal signals, and then be infected by others' feelings, emotions and actions, a phenomenon defined as 'empathy'^[7]. From the viewpoint of the deep mechanism of psychology, empathy is an individual's imaginative projection of another person's experience in his or her own sensory system, which results in an emotional response similar to that of another person. For example, when people witness others blossoming a sincere smile, they will subconsciously smile back and subsequently experience a pleasant emotion originating from the heart; similarly, seeing the image of a character who is radiant and has a vivid expression will trigger a similar emotional resonance effect.

The creators of rural public art make clever use of the characteristic that empathy can stimulate a sense of pleasure, and carefully create all kinds of art works, which can bring villagers a rich and positive emotional experience. On the one hand, the creators by shaping a happy visual image, such as in the village square set brightly coloured, lively sculpture, sculpture is shown in the villagers in the harvest time laughing and celebrating the scene, with this intuitive and full of infectious visual presentation, so that the villagers in the process of enjoyment unconsciously be brought into the joyful atmosphere, and thus harvesting a happy mood.

On the other hand, the villagers' curiosity is aroused by the chic and well-conceived artworks. For example, paths in the countryside are set up with installation art that combines modern art concepts and traditional village elements. Its unique material combination and novel shapes attract villagers to pause and explore. During this process, villagers experience psychological pleasure as their curiosity about the unknown is satisfied. From this level, the role of empathy is a special design rhetoric, which successfully reproduces the visual cueing mechanism that is closely related to various emotional responses in the real world. In the process of participating in the experience of rural public art, villagers actually feel psychological comfort and satisfaction due to the influence of empathy.

This unique visual emotional experience not only brings a sense of novelty for the villagers, but also breaks the limitations of the traditional art forms in the countryside to a certain extent, and further promotes the innovation and development of rural public art design forms.

It reveals that creators of rural public art can dig out elements with emotional resonance from daily life, use empathy, and reshape these elements with new visual expressions to inject new vitality into rural public art. An in-depth study of the application mechanism and effect of empathy in rural public art is of great significance for giving full play to the role of rural public art in the construction of rural culture and the enhancement of villagers' spiritual civilisation. It helps creators to accurately grasp the emotional needs of villagers, create art works that are more in line with the reality of the countryside and touch the hearts of villagers, so that in the strategy of rural revitalisation, with the help of the power of public art, the cohesion of rural communities can be strengthened, and the attractiveness and influence of rural culture can be enhanced.

5. Path of realisation of visual rhetoric in rural public art

5.1. Visual Rhetoric Function in Rural Public Art

The 'persuasive function' of classical rhetoric is of great significance in the field of rural public art. Through specific art forms and visual symbols, it guides villagers to accept new ideas of rural development. For example, the use of visual elements symbolising the achievements of agricultural modernisation helps villagers to understand and support the concept of industrial upgrading and transformation. The 'identity function' of the new rhetoric is also crucial, as rural public art builds bridges between villagers and the outside world, history and culture, as well as villagers of different ages. Taking the rural history and culture theme exhibition as an example, it visually presents traditional skills and folk customs, triggers the resonance of villagers of different backgrounds to the roots of rural culture, promotes intergenerational cultural identity, and attracts the attention of the outside world. Different rhetorical functions have different starting points and directions of influence: the 'persuasion function' promotes the material and conceptual innovation of villages, while the 'identity function' maintains cultural inheritance and enhances community cohesion and cultural recognition.

5.2. The Role of Visual Rhetoric in the Scene Representation of Rural Public Art

Visual rhetoric plays a key role in the expression of rural public art scenes. The theme sculpture in the square at the entrance of the village often uses abstract shapes that symbolise the unity and progress of the village, and integrates local characteristic materials to convey the spiritual connotation of village development. The murals in the cultural corridors running through the villages use vivid images and metaphors to tell stories about the history of the villages, linking up the past and present of the villages. All these demonstrate the significance of visual rhetoric in enriching the expression of rural public art scenes.

5.3. The Influence of Visual Rhetoric on the Ideological Communication and Design of Rural Public Art

In the function of idea communication, visual rhetoric helps rural public art to break through geographical and cultural limitations, and accurately communicate rural development concepts and cultural values to villagers and the outside world. In terms of design techniques, visual rhetoric provides scientific and creative guidance from spatial layout, colour matching, material selection and modelling design. For example, in the use of colours, it selects hues that are in harmony with the natural environment of the countryside and can highlight the theme of art, so as to enhance the visual impact and emotional resonance of the work. It can be seen that visual rhetoric runs through all aspects of rural public art and has a profound impact on its design and development.

6. Conclusions

6.1. The development and significance of public art in the context of the times

With the rapid evolution of the times, a large number of excellent public art works have appeared in the public places of art parks, a phenomenon that fully demonstrates the importance of the importance of the visual senses. In the context of visual rhetoric, the meaning carried by public art has become more and more diversified and profound. In the countryside, it is not only committed to creating aesthetic enjoyment for the public in the visual dimension, impacting the visual nerves of the viewers with unique shapes, brilliant colours and subtle layouts, but also triggering the public's in-depth thinking and enlightenment in the spiritual dimension.

Rural public art is not just a way to decorate the countryside and beautify the environment, it is also an important way to deeply explore social issues such as the dilemma of rural industrial transformation and the crisis of traditional cultural inheritance, and to prompt the villagers and even the outside public to think deeply through artistic expression. It breaks the limitations of traditional individual creation and single ideology confinement, focuses on in-depth communication with the public, especially in the rural scene, and strives to make every villager a participant and beneficiary of public art.

6.2. *Fitting and Prospect of Rural Public Art and Visual Rhetoric*

Visual rhetoric is derived from rhetoric, and the study of visual rhetorical function is one of its core theoretical propositions. Rhetorical visual language is used to express emotions by means of similes and metaphors, and rural public art is in line with it, cleverly using novel, peculiar and comfortable visual language images to convey rural emotions and artistic charms. For example, the creation of large-scale installation art based on farming equipment is a metaphor for the connection between traditional farming culture and modern rural development, enriching the villagers' spiritual world. The in-depth investigation of the development law and practice strategy of rural public art from the perspective of visual rhetoric holds immeasurable and far-reaching significance for promoting the prosperity of rural culture, advancing rural social progress, and supporting the comprehensive implementation of the rural revitalisation strategy. It is worthwhile for academics and practitioners to continue conducting in-depth explorations and research in this field. This will further unlock and fully utilise the value of visual rhetoric in rural public art, thereby infusing new vitality into rural development.

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