

Protection of intangible cultural heritage—— Take Taohuawu New Year Paintings in Suzhou as an example

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Abstract: This paper explores the artistic characteristics, production technology and development process of taohuawu New Year paintings, an intangible cultural heritage. In the long history, Taohuawu New Year paintings have gradually gone into decline. This paper briefly analyzes the main reasons for its decline, and puts forward suggestions to help protect the intangible cultural heritage-Taohuawu New Year pictures.

Keywords: Taohuawu New Year Pictures; Development process; Protect

1. Taohuawu New Year pictures artistic features and production technology

1.1. Artistic characteristics

The theme of early Suzhou Taohuawu New Year paintings focuses on urban customs and scenery, which is closest to traditional paintings. The style can be summarized by the word "elegant". The picture management position is also very close to the literati painting, such as: Gusu Wanian Bridge, there are inscribed seals. Composition also has different forms, but more or the traditional vertical axis, page composition. But there are also some works and traditional painting is different, such as: "Five children dengke Map". During the reign of Emperor Yongzheng and Emperor Qianlong of the Qing Dynasty, when the economy was developed, literary style prevailed. Taohuawu New Year paintings, such practical art, also showed the aesthetic trend and life style of suzhou residents. At this time, the word "elegant and popular appreciation" can be used to describe, "elegant" is still the literati of elegance, elegance and elegance; "Common" is the corresponding farmer's great common, ordinary than ordinary. More of the performance of the people's livelihood of the city, such a city landscape painting is not only beautiful, in the production process is also complex to look at, painting the most fine, meticulous carving, the format is also very grand. Such as: Mountain Pond Puji Bridge. At the same time, Taohuawu New Year pictures are not invariable. Influenced by western culture, they boldly draw on western artistic techniques, and what's more, there are some methods of use in the pictures. Look at the picture of "Mountain Pond Puji Bridge", is the use of "imitation Tai Xi brushwork", the painting is also marked, but unfortunately, "imitation Tai Xi brushwork" has been lost. Some scholars believe that this kind of works is to export to Europe, to meet the demand of Europe adopted focus perspective, but still retain the local style of brushwork. Finally, when it comes to paintings, such as "West Lake Palace" and "West Lake Scenery Map", the height can be close to one meter, and the width is more than half a meter. At the same time, the complexity and fineness of the paintings are still excellent.

1.2. Craftsmanship

Taohuawu New Year pictures are rich in content and extensive in subject matter. The microfabrication process is also very complicated. Generally speaking, it is divided into three processes: creation, engraving and printing. The first is the creation process, that is, the painting. But this first process is divided into the creation of draft, outline draft and color version; The second process - engraving, including: draft, plate (pear board), paste sample, engraving, set (color version), sample; The last process - printing, including: look at the draft (look at the ink line draft and look at the color version), feeding, printing line version, water clip, touch version, printing and water clip. In addition to the above working procedure, individual works still have powder, sweep gold sweep silver and other procedures. For example, modern Taohuawu New Year paintings have changed due to their functions, and almost all of them are mounted to facilitate collection and use.

2. Taohuawu New Year picture development process and the current situation analysis

2.1. Taohuawu New Year picture development process

Taohuawu New Year pictures are folk woodblock New Year pictures in The South of the Yangtze River, also known for their concentrated production in Taohuawu area of Suzhou. Originally from the Song Dynasty engraving printing process evolved, then known as "Gusu edition" New Year pictures. Until the Qing Dynasty, the development reached its peak, at that time, the output of a year can reach one million, and the copies are all high-quality, taohuawu New Year pictures production shop business is also hot. Such a glorious scene was only maintained until the outbreak of the Taiping Heavenly Kingdom movement, when taiping heavenly Kingdom and The Qing regime confronted each other. When it was besieged by the Qing army, the mountains and ponds of Suzhou suffered a fire, and the New Year painting shops, New Year painting materials and even resident workers were all killed. From this fall into decline. Later, in the early years of the Republic of China, western printing was introduced into China, and the lunar calendar appeared in Shanghai, which was undoubtedly a blow to the traditional New Year pictures. In addition, the production process is complicated, and there are few professionals. In order to increase sales and reduce costs, the direct reason for the shoddy production of Taohuawu New Year pictures in the current period is that the workers are very few. At the beginning of the 19th century, the theme of Taohuawu New Year paintings was close to current events, and at the same time, they also showed some new things, which attracted the public's attention again. Also, due to the high difficulty and long time consuming, they were only a flash in the pan. During the Anti-Japanese War, the people were destitute and the paintings were destroyed. To the Cultural Revolution, Taohuawu New Year pictures directly faced the situation of total production, until the reform and opening up. During the period of reform and opening up, with the rapid development of economy, a number of excellent New Year painting workers emerged, and Taohuawu New Year painting ushered in spring. By 2000, Taohuawu New Year pictures were still on the wane. After the baptism of people's thoughts, the social environment has changed greatly, and their living habits have also changed greatly. The general public and citizens have no interest in it. At this time, there are only a few designers and staff. In order to protect and develop taohuawu New Year pictures, in May 2002, under the guidance of the government, Taohuawu woodcut New Year pictures officially transferred to Suzhou Arts and Crafts Vocational and technical College. 2005 Taohuawu Woodcut New Year Painting Museum was formally completed. On May 20 of the following year, it was approved by The State Council to be included in the first batch of national intangible cultural Heritage list.

2.2. Analysis of the current situation facing Taohuawu

In modern times, the world is a whole, forming a situation of diversified cultural exchange and integration, which directly leads to the taohuawu New Year painting and other traditional handicrafts face a severe test. In the past, Taohuawu New Year pictures played a decorative role, helped people record current events, showed the city scenery, showed the people's life style and expressed the people's good wishes in the folk. But in modern times, such functions have been weakened, and even many people do not know taohuawu New Year pictures. Secondly, in the past, New Year paintings had a wide audience and a low price. After the overprint process, they could be bought and pasted at home and replaced every year. However, in modern times, due to the complex process, fewer workers and low output, the sales crowd has changed to collectors or professionals, and the price is relatively expensive. High-quality works are not only rare, but also difficult to buy, and there will not be a grand scene posted in everyone's home in the past.

The production process of Taohuawu New Year pictures is still inherited by the family, and the cultivation of talents can not keep up with the demand for talents. From a practical point of view, with the rapid development of The Times and soaring prices, young people have to consider a practical problem: economic factors. The consumer group of New Year pictures is small and the process is complicated, which generally produces negative psychological factors. Considering the actual consumption in life, people should give up learning the production process of New Year pictures.

3. The protection of Taohuawu New Year pictures

3.1. Strengthen publicity and education to train talents

In the area of intangible cultural heritage protection, young blood should be integrated into it.

Chinese culture is profound, and folk culture is an important part of it. The government can cooperate with relevant working bases of New Year paintings to strengthen publicity, develop young people with artistic skills, and give strong support to some workers who master certain skills with subsidies. For example, the existing Suzhou Arts and Crafts Vocational And Technical School also has a major, and holds some high-quality activities, so that more people can know about taohuawu New Year paintings, and let them go into the public life. Now suzhou has completed the Taohuawu New Year painting museum, suzhou Museum on the second floor of taohuawu New Year painting exhibition area, Taohuawu New Year painting professional and Taohuawu New Year painting association. The government can increase the investment in this module, retain relevant professionals as much as possible, create a good environment to protect the inheritance of Taohuawu New Year paintings and escort them.

3.2. Record taohuawu New Year pictures by means of text, photography and sound recording, and make taohuawu New Year pictures "come alive"

The complex production process of Taohuawu New Year pictures can be made into a documentary, or a series of short plays, so that more people can intuitively feel; It can also be recorded in the way of recording the complexity of the production process of Taohuawu New Year pictures. Make a series of taohuawu New Year pictures, wallpaper, emoticons and so on to circulate on the network for the public to use; With the method of modern new media, it is suggested to use the combination of text and pictures to sort out the materials of New Year pictures, or to publish the news report of taohuawu New Year pictures album to the post bar, forum or wechat public account; Or use camera to interview New Year painting workers, New Year painting collectors or museum staff, or in the general public to do a social practice survey of the impression of Taohuawu New Year painting, while exporting the origin story of Taohuawu New Year painting. The theme of Taohuawu New Year pictures should also be constantly updated, combined with the modern social background, so that the public will pay attention to the charm of folk art.

The yellow house pictures elements can also be used up, do a series of folk handicraft souvenirs, applied to the garment design, apply to the stationery set, let more community access to the yellow house pictures such elements, curious about the yellow house pictures to produce psychological, understanding of inquiry at the same time feel the artistic charm. Create a this type of brand, the yellow house brand, let the yellow house pictures into a local representative symbol, in the yellow house element manufacture series product, manufacturing or the element can be incorporated into the yellow house New Year theme park, let the children feel the joy of traditional culture, make the yellow house pictures subtly into public view, accompany children grow happily, Make it "live" in a real sense.

4. Conclusions

Taohuawu New Year paintings have come from the long river of history, experienced many ups and downs, and have been inherited till now. The protection and development of taohuawu New Year paintings should be the responsibility of every modern person, and the development process and protection of taohuawu New Year paintings are more thoughtful. In the future, taohuawu New Year pictures can enter the international stage to show the unique charm of Chinese culture.

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