

RESEARCH ON THE VALUE AND SIGNIFICANCE OF CHINESE TRADITIONAL PAPER-CUT TECHNIQUES AND APPLY TO THE PRODUCT

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ABSTRACT

This article investigates the traditional Chinese Paper-cut method with ceramics as the carrier, which opens up more space for the development of traditional Chinese Paper-cut art. The researcher uses qualitative analysis research method, starting from the literature and related theories, and then uses descriptive analysis research method to analyze and summarize the data for further research.

The results show that there are 7 kinds of Paper-cutting techniques 1.Lines are the basis of Paper-cut modeling. Yang pattern Paper-cut must be connected by lines, while Yin pattern Paper-cut is the opposite of alphabet Paper-cut. All the work is based on block, so there are no connecting lines.3. Paper-cut patterns in composition and shape can break the time and space of life and draw all objects related to the theme requirements 4.Emphasize the subject to create a sense of beauty and simplicity, and exaggerate the image and posture of Paper-cut. 5.Due to the limitations of cropping tools and materials, the focus should be on the main part of the picture, abandoning the secondary part to make the main content concise and clear. 6.The color of Paper-cut should look simple and bright. 7.Paper-cut can have different perspectives, By combing the Chinese Paper-cut art with ceramics as the carrier, we can give more creative imagination to the Paper-cut art. This paper discusses the specific use of Paper-cut art with ceramics as the carrier, and discusses the cultural characteristics of Paper-cut from the composition and expressive force of Paper-cut art, the infiltration of modern ceramics, emphasizing how to use ceramic trays to display Paper-cut, expanding the types of uses of Paper-cut art, and strengthening the construction of Paper-cut art system, so as to provide a reference for Paper-cut theorists and workers, and promote the development of Paper-cutting art.

Keywords: folk art, Paper-cut art, Paper-cut pattern, Ceramic

INTRODUCTION

Paper-cut has a long history. In October 2009, at the 4th meeting of the UNESCO Intergovernmental Group for the Protection of Intangible Cultural Heritage, it was selected as "the representative of the list of intangible cultural heritage works of mankind." "Paper-cutting by name is to use scissors (knives) to cut paper into various patterns, such as window frames, door papers, wall flowers, ceilings, lanterns, etc. The creation and dissemination of this folk art is closely related to the annual festivals and wedding traditions in rural China. People will place beautiful and bright paper cuts on snow-white windows or glass windows, wall doors and bright lights, which makes the

festive atmosphere complete and festive. Before the invention of paper, the carrier can be bark, leaves, metal sheets, leather, silk and so on. When paper appeared in the Han Dynasty, Paper-cut's carrier began to be fixed. With the development of society, people's living needs have changed. From the most traditional clothing, food, housing and transportation to mobile devices in real life, folk Paper-cut has been constantly improved in the process of development.

Studies have shown that if traditional folk Paper-cut wants to survive in modern society, it must be innovated. Traditional folk Paper-cut is easy to break away from the cultural market demand, and it is difficult to attract the attention of modern

people. Therefore, Combing and analyzing the changes of traditional folk Paper-cut service providers is not only conducive to the development of traditional folk Paper-cut, but also has a good reference significance for the transformation and development of Paper-cut.

RESEARCH OBJECTIVES

Study the value and application of Chinese traditional Paper-cut.

LITERATURE REVIEW

This article searches the literature of Chinese paper-cut and contemporary ceramics (the history of Chinese folk paper -cut) (Unagami Masaomi Modern Cramic) and other references (the value and development of Chinese folk paper -cut art) and collect secondary data. Most of them collected the literature about Chinese traditional Paper-cut design, analyzed and summarized the previous research results by consulting the relevant literature, defined the concept of Chinese traditional Paper-cut, combed the background and process of the formation and development of Chinese traditional Paper-cut, and deeply analyzed and summarized the various service providers of Chinese traditional paper -cut. So as to provide better design suggestions for which Paper-cut work can better meet the needs of consumers.

How does the folk Paper-cut change? We should classify and study the carrier, so as to consider why the folk Paper-cut has different characteristics with the changes of the times. Because of the different cultures and objects, Paper-cut culture has unique artistic charm. Folk Paper-cut not only brings people spiritual happiness, but also actively promotes the change of people's time structure, so that people dare to be brave and healthy, whether it is paper, gold, silver, copper, steel and so on.



Figure 1: Paper-cut Benjarong and the furnace decal Jizhou in the Song Dynasty

Source: Jizhou Kiln Museum

No matter what changes have taken place in traditional folk Paper-cut, it is absolutely worthwhile to sort out and study its carrier. It leads us to rethink the characteristics of traditional folk Paper-cut, and the reason why the carrier changes with the times. Due to different cultures and specific modes of transportation, Paper-cut culture has unique artistic charm. Folk Paper-cut not only brings people spiritual happiness, but also actively promotes the change of people's time structure, so that people dare to be brave and healthy, whether it is paper, gold, silver, copper, steel and so on. Traditional folk Paper-cut materials are not immersed in the changes of the times, but show a variety of attributes, not only have the decorative features of traditional folk Paper-cut, but also find their own carriers in the special period of social and cultural changes in China, which is not only of great significance to the study of folk Paper-cut innovation, but also a complete case study of carrier art transformation.

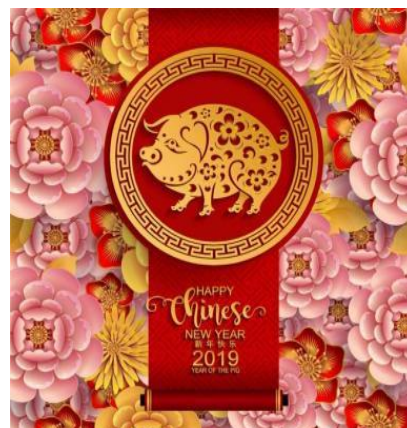


Figure 2: Paper-cut with packaging paper as a carrier

Source: Internet 360 image
search<https://image.so.com/>



Figure 3: Paper-cut with fan as a carrier.

Source: Internet 360 image
search<https://image.so.com/>



Figure 4: Paper-cut with glass as a carrier

Source: Internet 360 image
search<https://image.so.com/>



Figure 5: Paper-cut along the stage background

Source: Internet 360 image
search<https://image.so.com/>



Figure 6: Cutting the paper according to the clothes

Source: Internet 360 image
search<https://image.so.com/>



Figure 7: Paper-cut with ceramic as a carrier

Source: Teochew Wedding Porcelain

Through the study and research of literature on the spot, we can see that most of today's Paper-cut art, like the Jizhou kiln in the Song Dynasty, uses Paper-cut decorative patterns of various materials. It lites the Paper-cut pattern on the surface of the ceramic. (6) is the continuation of the Paper-cut porcelain decal in the Jizhou kiln. From these pictures, we can see that different product with Paper-cut elements are very limited in use, and most people only use them to record weddings and Spring Festivals in specific environments

METHOD

This study uses qualitative analysis and descriptive analysis to study the traditional Chinese Paper-cut technique. The procedure of this study is as follows:

1. Through literature survey and literature review, understand the characteristics of Paper-cut, decorative methods and Paper-cut changes. And then, using the relationship between the Paper-cut Museum, the Ceramic Museum and Jingdezhen Ceramic Cultural and Creative Products, design

and study the Paper-cut art with ceramics as the carrier.

1) Through the collection of questionnaires, Investigate data related to the evaluation of pattern design by experts in Paper-cut and ceramic products to understand the direction of market preference, the status of Paper-cut art and creative products.

2) Observation method: Observe the hydrangea and butterfly patterns.



3) Interview Form: The researcher prepared a structured interview outline to obtain information about the Assessment Design Scheme.





2. Summarize the results of the research: Design a Paper-cut (blue hydrangea and red butterfly pattern) with ceramics as the carrier and open the Paper-cut art application development zone.

Research Results

Study the traditional Paper-cut technique, the researchers arranged the study as follows.

1. Analysis results of Chinese traditional Paper-cut technique




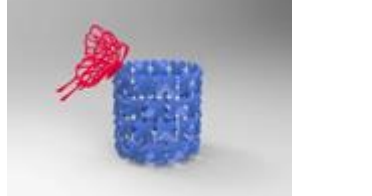
Paper-Cut technique	Value and meaning.	Products using Paper-cut technique
 <p data-bbox="172 1505 446 1541">Figure 8 Yang carved</p>	<p data-bbox="614 1176 1077 1512">Paper-cut is very particular about lines, because the pattern of Paper-cutting is composed of lines. According to actual experience, the lines of Paper-cutting can be divided into five words: "round, sharp, square, lacking, line", meaning: "round as the moon, sharp as wheat, square as brick, lacking as serrations, and lines as beards."</p>	<p data-bbox="1109 1176 1412 1400">1. Ceramics for weddings 2. Stage layout 3. Glassware 4. Clothes 5. Product packaging 6. Craft</p>
 <p data-bbox="172 1917 422 1953">Figure 9 Yin carved</p>	<p data-bbox="614 1588 1077 1892">The yin paper-cutting method is in contrast to the yang paper-cutting method, so the peculiarities of the engraved paper-cutting. That is, the lines of the paper don't have to be connected. And all the work has a blocky nature. Stand out with a strong black and white pair.</p>	<p data-bbox="1109 1588 1412 1812">1. Ceramics for weddings 2. Stage layout 3. Glassware 4. Clothes 5. Product packaging 6. Craft</p>

Paper-cut technique	Value and meaning.	Products using Paper-cut technique
 <p>Figure 10: Patterned composition</p>	<p>For thematic purposes, Paper-cut breaks the relationship between time and space and life, drawing all involved objects and arranging them together as needed.</p>	<ol style="list-style-type: none"> 1. Ceramics for weddings 2. Stage layout 3. Glassware 4. Clothes 5. Product packaging 6. Craft
 <p>Figure 11 Image exaggeration</p>	<p>Because of the limitation of Paper-cut tools and materials, we should not only understand the nature of the subject, but also connect lines naturally when working with picture. Therefore, we should not adopt natural realism, but focus on the main part of the picture, boldly discard the secondary part, make the main content clear in an instant.</p>	<ol style="list-style-type: none"> 1. Offerings
 <p>Figure 12 Simple image</p>	<p>Because of the limitation of Paper-cut tools and materials, we should not only understand the nature of the subject, but also connect lines naturally when working with picture. Therefore, we should not adopt natural realism, but focus on the main part of the picture, boldly discard the secondary part, make the main content clear in an instant.</p>	<ol style="list-style-type: none"> 1. Ceramics for weddings 2. Stage layout 3. Glassware 4. Clothes 5. Product packaging 6. Craft
 <p>Figure 13 Bright colors</p>	<p>The color of the paper cut is required to find complexity in its simplicity for a harmonious and bright feel.</p>	<ol style="list-style-type: none"> 1. Decorative paintings used in the room

From Table 1, we can see that the value and meaning of pattern combination Paper-cut technique:for thematic purposes, Paper-cut picture can break the relationship between time and space and life, arranging all involved objects.The value and meaning of simple image:Because of the limitation of Paper-cut tools and materials, we should not only understand the nature of the subject, but also connect lines naturally when working with picture. Therefore, The sense of reality of products with Paper-cut technique cannot be applied.1.Ceramics for weddings 2. Stage layout 3.Glassware 4.Clothing 5.Product packaging 6.Handicraft.The value and meaning of image

exaggeration:because of the limitation of Paper-cut tools and materials, we should not only understand the nature of the subject, but also connect lines naturally when working with picture. Therefore, we should not adopt natural realism, but focus on the main part of the picture , boldly discard the secondary part,make the main content clear in an instant.Products using Paper-cut techniques:1. Sacrifice.The value and meaning of bright colors:The color of the paper cut is required to find complexity in its simplicity for a harmonious and bright feel. Products using Paper-cut techniques:1. Decorative paintings used in the room.

Table 2: The table presents the process of creating traditional Paper-cut.

Inspiration to create patterns	pattern in Paper-cut	Picture of the product applied to the pattern
butterfly		
Hydrangea		

From Table 2,Inspired by the love story of Liang Shanbai and Zhu Yingtai, butterflies and flowers are also symbols of love in China. The Paper-cut designed with ceramics as the carrier reduces the limitations of Paper-cut in use and lets people know more about Paper-cut.



Figure 14: Design pattern
Source: Jian Ouyang

What elements should be used first to make Paper-cut with ceramics as the carrier? Through consultation and research of relevant literature, and integration with the cultural tradition of Paper-cut art, it is decided to take Chinese traditional cultural elements as the design theme, which not only extracts materials from Paper-cut art elements, but also disseminates Paper-cut art. After determining the main creative elements, start experimenting with patterns and colors.

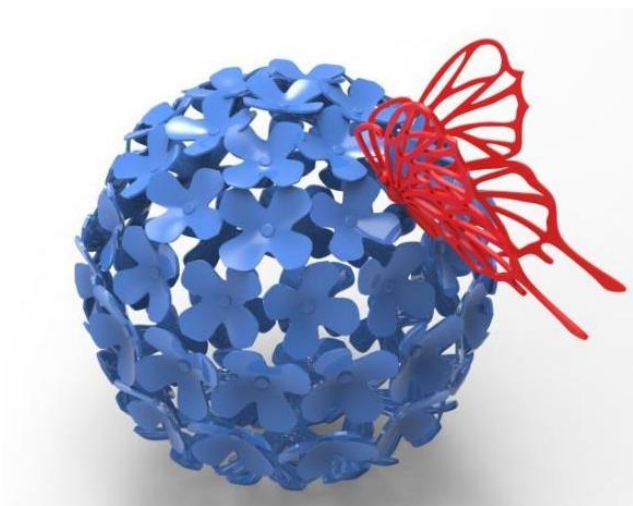


Figure 15: Product creativity

Source: Jian Ouyang

Secondly, through the collation of previous materials, clarify the ideological context of creation, combine creative paths, combine innovative design with contemporary ceramic design concepts, through continuous modification and improvement, give me great inspiration, the overall color style, mainly the red of Paper-cut and the blue of blue and white porcelain, and finally take ceramics as the carrier of Paper-cut design. In the long Chinese love story of Liang Shanbo and Zhu Yingtai, there are descriptions of flowers and butterflies, which are the products of the Chinese spirit and the symbols of love and beauty. Flowers and butterflies are used in design works, representing elegance, with a strong decorative significance, reminiscent of traditional culture, is the inheritance and development of traditional culture, flowers and butterflies are depicted as the theme can not be duplicated, in order to incisively and clearly reflect its essence, flowers and butterflies appear in the works, in the works using Paper-cut art to express people's yearning for and pursuit of a better life. This form embodies the traditional simple aesthetic feeling of the Chinese nation, which is worth inheriting and continuing, and also means that art has something in common and can be combined with each other.

CONCLUSION

The researchers found that seven techniques were used to demonstrate Paper-cut primarily through consultative materials and fieldwork. Because the Paper-cut is cut or engraved on the paper, the method of punching must be used when cutting the paper, resulting in positive line Paper-cut and negative line Paper-cut, Paper-cut pays attention to lines. Because Paper-cut is composed of lines, which is the main feature of Paper-cut art in spatial composition, time is destroyed, images are presented on paper, this makes the Paper-cut very decorative and makes the Paper-cut elements more widely used. Because of the limitation of tools and materials, we should not only understand the nature of the subject, but also the natural link of lines when dealing with picture, we should pay attention to the main part of the picture, and abandon the secondary part. In order to make the subject stand out, create a beautiful and concise feeling,

exaggerated picture, graceful and rhythmic posture, the color of the Paper-cut must be simple and complex, which will create a harmonious and bright feeling, and bright color matching can firmly catch the eyes of the audience. Finally, different angles of these seven techniques can coexist in Paper-cut, for example, the head, hands and feet of the characters can be expressed from different angles, and the flowers can be looked up to show the relationship between branches and leaves, flowers can also look down to show relationships, which has the advantage of adding unlimited creative imagination.

Through the research of Paper-cut, we have designed a Paper-cut with ceramics as the carrier, with the Paper-cut element as the decorative pattern, and carried out 3D design, using a combination of yang carving and yin carving. At the same time, the whole work is very simple, symbolizing love and reunion.

Paper-cut art and ceramic art are the carrier of Chinese traditional culture and the integration of rich culture and national culture. Over thousands of years, their shapes and manifestations have been baptized and integrated, and become unique cultural systems. In the past few years, due to the retro trend, traditional culture has received unprecedented attention. Chinese folk Paper-cut art has made continuous efforts to develop and innovate. In the expression of traditional decorative patterns, it is the first time to try Paper-cut patterns with different carriers. However, traditional Paper-cut is only used by people at festive times, such as weddings and the Spring Festival, so it is necessary to overcome the limitations of persistence. Insisting that the form of expression must take into account the characteristics of modern technology and aesthetic concepts, ceramics as a carrier meets all the conditions needed for the development and innovation of Paper-cut.

Both Paper-cut and ceramics are considered to be the most traditional arts in China. Ceramics, in particular, had a great influence in the early Song Dynasty, Paper-cut was used to make ceramics. 1) But the method used is very simple, only in the ceramic surface to give up the paper pattern, firing, modern Chaozhou wedding, porcelain only use the Paper-cut pattern drawn on

the surface of ceramics, these methods are only inheritance, and did not play a role in promoting the development of Paper-cut, in order to deepen the style of Paper-cut performance, to create personalized works, we must adhere to the concept of close integration. Ceramic art also depends on the essence of traditional art to develop and spread, so it is inevitable to apply Paper-cut art to modern ceramics, while Paper-cut art needs to be understood by more and more people in contemporary society.

No matter what changes have taken place in traditional folk Paper-cut, it is absolutely worthwhile to sort out and study its carrier. It leads us to rethink the different attributes of service providers and the reasons for their changes in the development of Paper-cut society. Because of the different carriers, they have unique artistic charm, and their decorative functions show the characteristics of diversity in social development. It not only has the decorative features of traditional folk Paper-cut, but also find their own carriers in the special period of social and cultural changes in China, which is not only of great significance to the study of folk Paper-cut innovation, but also a complete case study of carrier art transformation

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