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## A REVIEW OF THE CULTURAL LEVELS OF THE ARTISTIC CHARACTERISTICS OF YANGJIBU NEW YEAR WOODCUT PRINTS

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### Abstract:

YangJiaBu New Year woodcut prints, integral to China's intangible cultural heritage, encapsulate the nation's rich folk traditions and artistic expressions. This study investigates their evolving cultural significance in the context of global cultural shifts. It adopts the method of literature analysis to explore in depth the inheritance and innovative application of these prints, offering insights into their historical background, development patterns, and cultural values. The research draws on interdisciplinary perspectives to articulate the cultural evolution of these prints and their implications for cultural attributes, artistic aesthetics, and innovation direction. The YangJiaBu prints, embodying traditional Chinese culture's ethos, have undergone significant transformations across dynasties, reflecting the changing societal values and aspirations. This paper presents a tiered analysis using cultural genetics and cultural level theories, examining the prints' role in enhancing social connections and individual life experiences. It emphasizes their potential in design innovation, cultural heritage preservation, and fostering societal progress. The study also explores the interplay between art and technology, proposing a systematic design paradigm to integrate traditional culture into modern contexts. This synopsis retraces YangJiaBu prints' historical and cultural journey, highlighting their potential to enrich modern design and cultural innovation.

### Keywords:

YangJiaBu New Year Woodcut Prints; Artistic Characteristics; Cultural Levels; Design Innovation

## Introduction

YangJiaBu New Year Woodcut Prints, an integral part of China's intangible cultural heritage, offer a unique window into the nation's folk traditions and artistic expressions. This study illuminates their evolving cultural significance amidst global cultural shifts.

Woodcut prints, as carriers of traditional Chinese culture, have been integral to the nation's heritage. The YangJiaBu New Year woodcut prints, in particular, were among the first batch of items to receive protection under China's intangible cultural heritage in 2006 (State Council, 2005). This form of intangible cultural heritage plays a crucial role in sustaining national sentiment and unity (Xinhua News Agency, 2021). In the face of evolving global cultural strategies and industries, events dedicated to sustainable development that deliver social, environmental, and economic benefits are increasingly vital (Mokhtar, 2021).

The YangJiaBu New Year woodcut prints have encountered new developmental opportunities and complex challenges in this changing landscape. Research into the heritage development and innovative application of these prints is thus essential. This study will explore the artistic characteristics of YangJiaBu New Year woodcut prints, analyzing cultural features across various cultural strata and offering a comprehensive review of their historical background, evolution, patterns of development, artistic expressions, and cultural values.

The trajectory of cultural development for the YangJiaBu New Year woodcut prints has been intricate and convoluted. A detailed analysis and organization of these works, with respect to artistic design, will provide clarity on their cultural phenomena. By drawing on interdisciplinary perspectives from folklore, history, sociology, anthropology, and the fine arts, this research will articulate the reasons and patterns of cultural evolution throughout history. It aims to provide a more thorough analysis and study of folklore works within the context of modern design language and methodologies, further distilling and innovating upon their cultural characteristics.

These studies bear significant implications for the cultural attributes, artistic aesthetics, and the direction of cultural innovation of YangJiaBu New Year woodcut prints. They are instrumental in promoting the theoretical advancement of traditional culture's inheritance and development and in realizing the innovative integration of cultural elements. This study endeavors to explore the dynamic interplay between traditional artistry and contemporary cultural narratives by examining the YangJiaBu New Year Woodcut Prints. It seeks to understand how these prints, as vessels of China's intangible cultural heritage, navigate the complexities of modern cultural identities and sustain their relevance in the tapestry of global cultural discourse.

## Yangjiabu New Year Woodcut Prints

Woodcut prints, as the vanguard of Chinese folk art, capture the ethos and the essence of traditional Chinese culture (Feng et al., 2005). With vivid clarity, these prints articulate the spiritual and emotional life of the Chinese peasantry during the agricultural era, offering a rich tapestry of social life. Originating in the Han Dynasty, woodcut prints flourished through the Tang and Song Dynasties and peaked in the Ming and Qing Dynasties. The YangJiaBu New Year woodcut prints, a tradition since the Ming Dynasty, reflect a cycle of cultural prosperity, decline, and rebirth, mirroring the ebbs and flows of societal changes and wars.

Global cultural shifts and industrial advancements have precipitated a renaissance of traditional cultures, with YangJiaBu New Year woodcut prints experiencing a resurgence. An examination

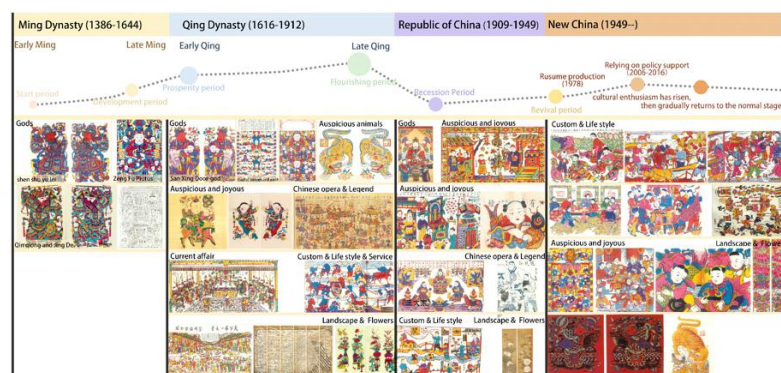
of their historical and cultural evolution provides a window into a complete cycle of cultural development, offering insights into the progression of cultural patterns and a deep analysis of the cultural characteristics and connotations of traditional culture.

The YangJiaBu New Year woodcut prints are a testament to the industrious nature, art, and life of the people in Shandong Province, China. They are distinct in their local artistic style, closely tied to the community's production and daily life, and are a vibrant representation of the cultural aesthetics and spiritual beliefs of the people. These prints are entrenched in the social fabric, influenced by advancements in science and technology, labor structures, and other social elements, which have led to significant transformations in their cultural attributes over time.

During the Ming Dynasty, YangJiaBu prints were heavily influenced by religious themes, harking back to the realistic styles of the Han and Tang dynasties, with a solemn and rigorous composition that captured the religious fervor of the era. The artwork from this period features strong, confident lines and bright, lively colors. As society faced upheaval and natural calamities toward the end of the Ming Dynasty, the prints became more life-centric, reflecting the commoner's aspirations for peace and prosperity. In the more stable Qing Dynasty, the prints entered a golden age, expanding in theme to include auspicious motifs and reflecting the era's popular operatic styles. The composition of these prints from this period emphasized a sense of fullness, with high-purity contrasting colors, robust and fluid lines, and a focus on the depiction of attire and everyday life, evoking a palpable urban atmosphere.

As the Qing Dynasty waned, the techniques of YangJiaBu prints matured, showcasing an artistic style that was at once simple and expansive, with themes that spanned current political events and scholarly pursuits, such as the elaborate "map of the world's nineteen provinces" (Su & Yang, 2021). The tumultuous period of the Republic of China saw a return to divine themes in prints, with people seeking solace and hope in these artworks, which became vivid and soulful expressions of the times (Han, 2021). Following the establishment of the People's Republic of China, there was a revival in the YangJiaBu New Year woodcut prints, marked by realistic themes and a style that was straightforward and bold.

In essence, YangJiaBu New Year woodcut prints have not only borne witness to but also visually documented the socio-cultural, political, economic, and technological trajectory of China's history. They encapsulate the aesthetic preferences and ideological values of the people through each historical phase, as vividly depicted in (Figure 1).



**Figure 1: Historical Stages and Artistic Works of YangJiaBu New Year Woodcut Prints**

Source: Summarised from Feng et al., (2005), Su & Yang, (2021) and Han, (2021)

Throughout the extensive arc of history, Chinese society has witnessed continual advancements in civilization and technology, paralleled by an evolving artistic expression within New Year woodcut prints. The thematic essence of these prints has undergone a profound transformation—from the initial reverence of nature to the later depictions of deities and societal figures—mirroring the shifting landscapes of societal values and aspirations. In times of stability, the woodcuts showcased cultural interests and daily life, while periods of turmoil brought forth depictions of political desires and pleas for life's tranquility.

YangJiaBu New Year woodcut prints are characterized by their broad generality and potent symbolism, utilizing exaggerated artistic techniques to convey thematic messages. The use of vibrant, high-purity colors such as red, yellow, and green, and the strategic application of contrasting hues, endow the images with a compelling visual impact. The artistic composition is meticulously full, leaving no portion of the canvas untouched. Lines are rendered smoothly, with a detailed and decorative approach to the finer elements, resulting in overall depictions that are lively and exaggerated, yet retain a simplicity and succinctness in style.

As a manifestation of folk culture, YangJiaBu New Year woodcut prints encapsulate a deep and systematic cultural development and evolution of artistic characteristics. They reflect a historical and contemporary synthesis, with careful attention to composition, theme, color, and form. Simultaneously, they serve as an authentic expression of the people's customs, traditions, sentiments, lifestyles, and aesthetic preferences, offering profound spiritual and cultural solace to the working masses.

### **Theories of Cultural Genetics and Cultural Levels**

In 1952, Alfred Kroeber and Clyde Kluckhohn, two distinguished American anthropologists, pioneered the term "cultural factor," offering a comprehensive definition that accounted for both the tangible and intangible aspects of culture (Kroeber & Kluckhohn, 1952). Concurrently, the concept of culture was refined, most notably by Edward Burnett Tylor, who posited that culture, or civilization, is an intricate entirety encompassing knowledge, beliefs, arts, ethics, laws, customs, and other faculties and habits acquired by members of a society through learning (Tylor, 1871). This holistic definition has since opened new avenues for artistic studies, enabling a broader recognition and understanding of the arts within cultural systems (Peng J., 2019). It elucidates the complex interplay between art and other cultural factors, highlighting their mutual influence and independent regularities, which has propelled art research to a more scientific and profound dimension.

Kevin Laland, a prominent evolutionary scientist, contributed the Gene-Culture Coevolutionary theory, positing that the optimal survival strategy involves a synergy of cultural innovation and cultural replication (Feldman & Laland, 1996). Building on this premise, Gaia Vince from the University of London demonstrated how cultural replication fosters cultural innovation, which in turn accelerates cultural complexity (Gaia Vince, 2021). This diversity is pivotal for the stable development of human societies and the advancement of human civilization. The expansion and exploration of this theory provide a comprehensive scientific foundation for understanding and anticipating cultural ideation and evolution, guiding the scientific interpretation and applied significance of culture in multidisciplinary fields. It underpins a scientific framework for deep art research within the cultural system and significantly influences the identification of cultural resources and the assimilation of traditional culture into art and design practices.



This study will examine YangJiaBu New Year woodcut prints through the lens of the Gene-Culture Coevolutionary theory, integrating cultural replication and innovation with a detailed analysis of cultural hierarchies. The concept of cultural levels, a theoretical construct for dissecting cultural phenomena, will facilitate an understanding of culture's complexity and diversity, offering systematic explanations for cultural shifts (Rousseau, 1995; Schein, 2010; Trompenaars & Hampden-Turner, 2011). In design, the tripartite cultural theory proposed by Leong and Clark, which articulates outer, mid, and inner levels, serves as a foundational framework for this study (Leong & Clark, 2003). In conjunction with this, Lin's framework for cultural object study will guide the integration of cultural observations into design, establishing corresponding levels for cultural design (Lin, 2005; Lin, 2006). Additionally, the differentiation of cultural representations through biological and mathematical structures by Boudry (2018) offers methodologies for cultural abstraction and evocation. Collectively, these theories provide a multidisciplinary basis for the dissemination and analysis of cultural levels.

By collating and examining these theories alongside the cultural resources of YangJiaBu New Year woodcut prints, we can better identify and classify their cultural characteristics and connotations. Rooted in cultural gene theory, this research will synthesize and expound on cultural phenomena, translating the features, aesthetics, and values of traditional culture into modern design. The goal is to integrate intangible cultural heritage into contemporary lifestyles and cultural innovation effectively, thereby ensuring sustainable development and innovative application of traditional culture.

Internationally, studies of Chinese New Year woodcut prints have peaked, spanning disciplines like religion, anthropology, and folklore, transforming these prints into a global cultural phenomenon (Li, 2022a). While foreign scholars have pioneered this research, a continuity gap exists in overseas studies. Domestically, after a decade of enthusiasm, Chinese research has stabilized, highlighting a need for continued attention and innovation (China Knowledge Network data). Bridging Chinese and Western academic approaches, this study will fuse Chinese culture, art, and visual characteristics with Western systematic theories and scientific methods. It aims to deepen cultural analyses and artistic innovation, facilitating cultural and creative dialogue (Liu, 2017). Comprehending Chinese culture's core elements and the principles of cultural evolution is crucial for the perpetual development and innovative progression of Chinese traditions.

## Methodology

This research adopts a literature analysis method to investigate the potential of YangJiaBu New Year woodcut prints about design innovation, cultural heritage development, and social and cultural vitality. This is achieved through an examination of cultural hierarchy and the integration of culture and design. A comprehensive examination of YangJiaBu New Year woodcut prints holds significant importance in enabling the incorporation of traditional folk culture into contemporary settings, with a focus on cultural innovation. This approach aims to further investigate and augment the possibilities for cultural innovation and modern design in the forthcoming years.

## Case Example

In light of national policies safeguarding intangible cultural heritage, the revival and development of YangJiaBu New Year woodcut prints have been remarkable. Identifying and leveraging the artistic traits and cultural values of these prints is essential for their integration into contemporary innovations and everyday designs. Using cultural creative products as a

medium, these efforts further the reach of cultural innovations and enhance the nation's cultural influence and dissemination.

Over their 600-year history, YangJiaBu New Year woodcut prints saw their zenith during the Qing Dynasty, representing a golden era of prolific and classic creations. The Qing Dynasty's woodcut prints can be categorized by several themes: (a) Deities, (b) Auspicious symbols, (c) Everyday life, (d) Theatre and mythology, (e) Landscapes, flora, and auspicious animals, and (f) Symbolic and allegorical representations. Social and historical developments of the time expanded the scope of themes, adding auspicious and operatic motifs to the traditional deific ones, as exemplified by works like "Qilin sends his son" and "Liu Hai playing with the Jin Chan" (as indicated in Figure 2).

In terms of composition, YangJiaBu prints exhibit distinct regional and folk stylistic preferences. "Fullness" and visual balance, often through symmetrical arrangements, are significant compositional traits. These not only align with the attributes of decorative painting but also convey a sense of warmth and abundance. The compositions are well-defined and orderly.

Modelling in these prints has evolved to display systematic class expression, utilizing exaggerated techniques. Character portrayals fall into specific categories, aiming for smooth, lively, and wholesome representations that evoke positivity and tranquility.

Color-wise, YangJiaBu prints are known for their bright and bold hues, a common aesthetic in Chinese folk art. High-purity colors and stark contrasts intensify the prints' regional cultural style. Johannes Itten's principles on contrasting effects and categorization provide a lens through which the aesthetic value of these colors can be appreciated (Itten, 1999). The color study of YangJiaBu prints adheres to the Chinese color system, which differs from Western primary color models. This system encompasses five principal colors—green, red, yellow, white, and black—symbolizing the five cardinal directions and elements, embedded in the cosmic structure of Chinese cosmology and philosophy (D. Peng, 2008).

Line work in YangJiaBu prints blends painting and craft, with the wood carving reflecting line rigidity and serenity, while smooth and refined lines add texture and intricacy.

The artistic style is predominantly planar, focusing on the interplay of color blocks and lines without the pursuit of realistic depth. It incorporates popular calligraphic and pictorial content in a decorative and lavish style, characteristic of Shandong's regional and folk artistry.

Analyzing YangJiaBu New Year woodcut prints at the outer level aids in the gathering and examination of cultural characteristics—themes, composition, color, shapes, lines, and details—reflective of traditional Chinese artistic concepts and styles at the tangible level. Such analysis provides a repository of artistic elements and creative inspiration for cultural innovation.



**Figure 2: Liu Hai Playing with the Jin Chan**

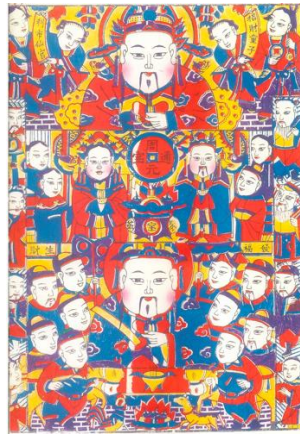
Source: Li & Liu, (2001)

YangJiaBu New Year woodcut prints have historically been interwoven with the daily life of the common folk, reflecting regional customs and the rhythm of everyday living. The utility and significance of these prints are multifaceted, encompassing various aspects of traditional life and belief.

The primary functions of YangJiaBu New Year woodcut prints include:

- a) **Worship and Devotion:** Serving spiritual and religious purposes, these prints are typically displayed in specific locations within the household, such as doors, windows, and stoves. The selection of placement follows established norms and is emblematic of traditional practices seeking blessings and expressing faith.
- b) **Decorative Appeal:** With their distinctive artistic flair and vibrant color contrasts, YangJiaBu prints not only embellish living spaces with a celebratory ambiance but also embody values of diligence and simplicity. The designs of these prints resonate with the aesthetics found in daily-use products from various cultures, where functionality and artistry merge to enhance the user's experience and environment.
- c) **Cultural Transmission and Moral Edification:** These woodcut prints play a crucial role in imparting moral values, educating on life's wisdom, and disseminating cultural and artistic heritage. They act as vectors for cultural norms and ethical standards, subtly influencing societal conduct and knowledge.

In-depth analysis and understanding of the multifunctional nature of YangJiaBu New Year woodcut prints provide valuable insights for future applications. By harnessing design principles prevalent in product design globally, these traditional cultural elements can be innovatively adapted into everyday design, ensuring their relevance and utility in contemporary life. This approach not only preserves cultural heritage but also enriches modern living with the essence of tradition.



**Figure 3: Da Zao Wang**

Source: Feng et al., (2005)

The semantic analysis and artistic significance of YangJiaBu New Year woodcut prints draw from the rich wellspring of Chinese traditional ideologies, prominently Confucianism, Legalism, and Taoism. These prints emerge from YangJiaBu village in Shandong Province, the cradle of Confucian and Mencian thought. In this cultural milieu, Confucianism prevails, embodying the principle of 'harmony'. This harmony is not merely an abstract concept but a practical philosophy that navigates the nexus between self and society, morality and material pursuit, communal well-being and individual action, and justice over self-interest.

In YangJiaBu woodcut prints, such Confucian ideals are intricately woven into the fabric of the artwork, infusing them with themes of yin and yang—a dualistic concept that forms the quintessential DNA of Chinese culture, symbolizing the genesis and intricate balance of all elements of life.

Taking the Qing Dynasty as a focal point, these prints serve as a tapestry depicting various facets of life—ranging from protection against malevolent forces and the invocation of fertility and prosperity, to spiritual solace and the observance of time-honored customs. Embedded within these images are the collective experiences and aspirations that have coursed through the veins of Chinese civilization from time immemorial, shaping the aesthetic and creative ethos of a people committed to self-improvement, simplicity, and industriousness.

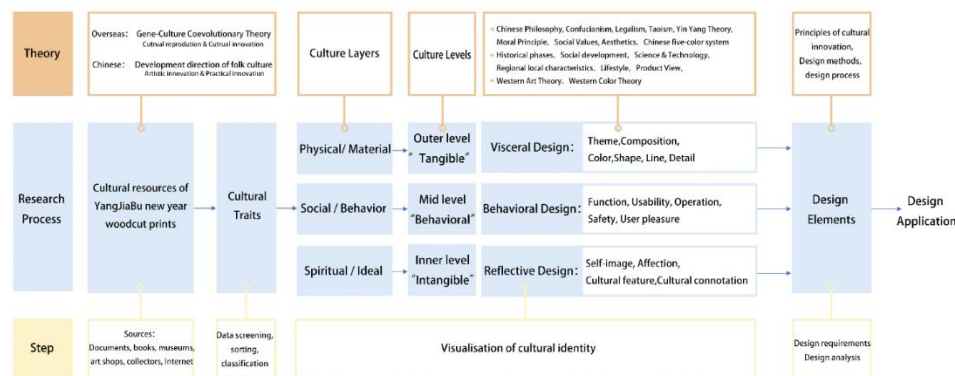
Furthermore, the prints stand as testimonies to historical continuity, ensuring the transmission of cultural legacy across generations. Utilizing the theoretical framework of cultural levels and the Gene-Culture Coevolutionary theory, the present-day cultural assets embodied in YangJiaBu New Year woodcut prints are meticulously dissected and categorized. By extracting cultural features at each level and distinguishing between similarities and differences, a foundational reference is established for scientifically informed design and future cultural innovation within the realm of traditional culture.

## Discussion

Drawing inspiration from the intricacies of YangJiaBu new year woodcut prints and the cultural levels that underpins Chinese traditional ideology, this study endeavors to discern and comprehend the cultural attributes concealed within the all-encompassing manifestation of artistic styles and functional products and environments. Furthermore, it examines and extrapolates insights regarding the functionality and routine utilization of environments and



products while identifying patterns and causes of cultural traits through the similarities and distinctions observed across levels. In conclusion, the assimilation of intangible cultural heritage is safeguarded and the advancement of industrial development of traditional culture is guided and advanced by the practical innovation and daily-use design of traditional culture, which is achieved through the integration of artistic features and design elements into modern lifestyles in accordance with their aesthetic laws and styles, and by employing scientific methods and processes in design practice. as shown in (Figure 4).



**Figure 4: Research Framework on the Cultural Characteristics of YangJiaBu New Year Woodcut Prints**

Source: Summarised from Leong & Clark, (2003);Lin, (2005) ;Lin, (2006)

The outcomes of the hierarchical construction of the cultural attributes of YangJiaBu New Year woodcut prints may facilitate a more comprehensive recognition and comprehension of contemporary Chinese folk culture, the integration of resources from various levels and perspectives, the emergence of novel developments in traditional culture, and the provision of guidance and insights for the innovative design of everyday implements in the future. Regarding the proposition that elements undergoing modifications owing to cultural attributes and connotations ought to be appropriate for a subsequent stage of the design process, this can be accomplished through the integration of contemporary design methodologies and principles of cultural innovation with the purpose of facilitating the advancement of contemporary cultural innovation and everyday use design.

### Theoretical Significance

YangJiaBu New Year woodcut prints, a prominent category among the four principal genres of Chinese New Year prints, encapsulate the dynamism and unity of regional culture through their historical progression within the folk art spectrum. These prints not only reflect the artistic ebb and flow but also integrate the profound impact and diverse values intrinsic to Chinese folk art. As a cultural tapestry, they vividly exhibit the folk life and worldly views of ordinary Chinese people.

By weaving their rich visual narratives, expressive artistry, and unique national cultural characteristics into the fabric of contemporary societal advancement and lifestyle, these traditional art forms invoke the latent humanistic core. They articulate the aesthetic philosophy and existential ethos of traditional Chinese culture, simultaneously capturing the unique charm of Chinese culture and its humanistic spirit. The continuous innovation and systematic preservation of this traditional culture offer a rich repository for understanding cultural and social progress in the modern era.

Spanning over two thousand years, woodcut prints have perpetually stimulated artistic ingenuity across every epoch of Chinese history, influencing artistic design and cultural creativity. From bolstering the artistic trajectory of scholar-official painting in the Tang and Song dynasties to providing support and inspiration to court painting in the Han Dynasty, woodcut prints have absorbed the quintessence and merits of traditional Chinese art. They have continuously fueled cultural and artistic inspiration, pioneering advancements in painting techniques and artistic expression.

Today, New Year woodcut prints stand as a quintessential manifestation of China's intangible cultural heritage, representing the artistic endeavors of ancient Chinese civilization and the cultural heritage of specific locales. The cultural richness of these prints serves as an invaluable scholarly resource for a multitude of disciplines, including sociology, anthropology, fine arts, folklore, and art history. They also provide an unceasing source of aesthetic value, contributing significantly to the narrative of Chinese art and culture.

### ***Economic Value***

The cultural industry, prioritized in national policy, has embraced a renaissance strategy, increasingly recognizing the art market's financialization as a driver for cultural and artistic industry growth and the spread of Chinese culture (China Culture News, 2016). Commercial avenues are pivotal in amplifying the cultural and artistic impact during innovation and development phases, reflecting the burgeoning potential of China's vast art market and the impending trend towards art democratization. New Year woodcut prints, cataloging Chinese folk society, embody the comprehensive value of art, connecting deeply with the populace.

YangJiaBu New Year woodcut prints, among the first to be protected under China's intangible cultural heritage, call for a renewed examination of their artistic and cultural import. The contemporary societal and individual spiritual needs surpass mere surface cultural extraction and application. A scientific multi-level theoretical framework is employed to scrutinize YangJiaBu prints, integrating their cultural essence into modern lifestyles and innovation, thus enhancing design exploration and creative potential.

The progression of YangJiaBu prints underpins culturally and economically sustainable values, reinforcing regional uniqueness and richness. It clarifies the origins, meanings, and evolution of regional cultures, discerning cultural differences and delving into the challenges of traditional cultural inheritance and development opportunities. Cultural innovation catalyzes local cultural industry and market growth, diminishing artificial influences and restoring a culture in harmony with nature's functions, propelling the regional economy through a sustainable resource model encompassing human, natural, industrial, and ecological assets.

YangJiaBu New Year woodcut prints now signify the economic valuation of traditional culture, instilling cultural dynamism in modern society and bearing significant economic implications for design innovation and heritage preservation.

### ***Art Value***

Humanism in art, by exploring and expressing human emotions, thoughts, values, and experiences, cultivates a deeper understanding and empathy among us. Art becomes a conduit for humanity's cultural riches, showcasing our creativity, emotions, and capacity for innovation through diverse artistic forms and creations (F. David Martin & Lee A. Jacobus, 2015). Appreciating the humanistic core of art not only highlights its intrinsic value but also

emphasizes its essential role in society. Art acts as a catalyst for strengthening social bonds and enhancing individual life experiences. It promotes humanistic values within the community, nurturing collective artistic sensibility and aesthetic appreciation, and has the potential to drive societal progress and innovation.

Culture, encompassing social customs and lifestyles, is enriched by integrating humanism into the fabric of everyday life, ensuring the continued evolution and transmission of cultural practices. Thus, delving into the artistic attributes of YangJiaBu New Year woodcut prints means appreciating their reflection of traditional folk culture and diverse values. These prints are distinguished by their vivid imagery, festive and auspicious themes, and impactful color schemes, contributing to the dynamic field of contemporary cultural design and retaining significant heritage value.

The beauty of art lies in its ability to elevate the human spirit, enhancing perceptual sensitivity (Cao, 2019). The interplay between art and technology is fundamental; aesthetic values drive us to express art through technology and to refine technology to meet art's aesthetic needs. This synergy inspires interdisciplinary research and enriches the knowledge base of traditional folk art and cultural innovation, evidencing the modern artistic relevance of YangJiaBu New Year woodcut prints.

Chinese traditional folk art, steeped in ideological beliefs, moral standards, humanistic spirit, emotional expression, and ways of thinking, forms the spiritual bedrock of the Chinese nation. These cultural facets not only provide profound insights for global audiences but also act as critical touchstones for navigating the complexities of cultural innovation and human social advancement, exerting a lasting spiritual impact.

### ***Social Value***

Chinese folk art, with its substantial social value, forms the cultural cornerstone and artistic fountainhead of China's modern societal progression (Li, 2022b). YangJiaBu New Year woodcut prints, in particular, stand out for their comprehensive thematic and artistic scope, and even weave in an array of scientific concepts and theories, encapsulating sociological tenets and ethical frameworks. These works provide a profound lens through which to view artistic innovation and cultural creation within the social milieu, charting the trajectory of socio-economic trends, values, and advancements in science and technology. They also mirror social relations and human endeavors from diverse angles and scales.

Research into the cultural innovation of YangJiaBu New Year woodcut prints, as well as the exploration of their artistic qualities and design methodologies, has the power to shape individual beliefs and behaviors through aesthetic principles, contributing significantly to societal development. Moreover, such inquiry supports the creative transformation of exceptional traditional culture, bolstering the cultural vibrancy and affluence of modern Chinese society. It lays the groundwork for social innovation and industrial development rooted in the legacy and evolution of Chinese folk art, providing a unique and robust artistic and cultural foundation for further social innovation.

### **Conclusion**

Culture is instrumental in steering society towards sustainability, balancing ecological conservation, social progression, and economic growth. Investigating the cultural nuances and

values of YangJiaBu New Year woodcut prints within contemporary life frameworks sheds light on potential synergies among individuals, products, and their environments.

This study addresses the complexities faced by YangJiaBu New Year woodcut prints in cultural revival amidst shifting global cultural dynamics. The aim is to magnify the relevance of folk cultural innovation and its added value to future products while reinforcing cultural identity and impact. Drawing on traditional Chinese philosophies and structured methodologies, the research distills and organizes the cultural features of these prints, offering a tiered analysis. For instance, during the Qing Dynasty—YangJiaBu prints' zenith—artistic components and cultural traits are discernible and serve as a blueprint for interpreting various historical periods.

Merging modern artistic expressions with the heritage of YangJiaBu prints, the design process becomes a laboratory for continuous experimentation and refinement for future applications. Future inquiries will likely pivot towards establishing a systematic design paradigm, informed by a comprehensive review of YangJiaBu prints' artistic characteristics. This approach accommodates modern cultural innovation and everyday design while maintaining methodical design principles, ensuring the coherent perpetuation of traditional culture within contemporary contexts.

This review not only retraces the historical and cultural journey of YangJiaBu New Year Woodcut Prints but also projects their potential role in enriching modern design and cultural innovation.

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