

A Study of the Inheritance Status and Direction of China's New Year Engraving Paintings from Zhuxian Town, Kaifeng: Centered on In-depth Interviews to Inheritors

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Abstract

In this paper, the New Year Engraving Paintings from Zhuxian Town, Kaifeng, China is studied as a living cultural heritage about their current status and future development. The literature review helps to understand the history of New Year Engraving Paintings from Zhuxian Town, the current situation of the inheritors. Then, in-depth interviews are made to the inheritors from four perspectives of internal environment, external environment, inheritance and innovations of New Year paintings to confirm further the status quo of New Year Engraving Paintings from Zhuxian Town. Finally, the direction for transmitting and continuing such paintings is discussed. Results: Transmission focuses on spreading the craftsmanship. Due to the aging of inheritors, the loss of young talents and the weakness of the inheritors, it is proposed to look forward to the future of New Year Engraving Paintings from Zhuxian Town combined with the talent cultivation model in colleges. As for continuity, it is proposed to take advantage of digital transmission means, digital platforms and marketing models to transmit these paintings in the consumer groups, market areas, sales patterns and marketing channels. Due to the transformation of the New Year Engraving Paintings in their cultural, aesthetic and social values, it suggests making the paintings best quality as the way for New Year Engraving Paintings from Zhuxian Town to survive and advance in the future.

Keyword : New Year Engraving Paintings from Zhuxian Town, Kaifeng, Status research, Directional research

1. Introduction

During the New Year, Chinese people are accustomed to hanging decorative paintings in their homes to pray for good fortune and ward off evil spirits. These paintings are called New Year paintings because they are usually appreciated or worshiped throughout the year and replaced by new ones in the next year, which goes on year after year [1]. New Year paintings are a unique folk art form and the most popular custom and common art form among the Chinese people in traditional times. As one of the Chinese folk art forms, New Year Engraving Paintings are made by folk artisans and used by the

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general public. New Year Engraving Paintings have embodied national beliefs, customs, and other cultural characteristics with a long history, standing out from thousands of folk art forms in China [2]. The New Year Engraving Paintings from Zhuxian Town, Kaifeng, the originator of New Year Engraving Paintings, are rooted in the secular life of the people. The artistic characteristics of such paintings are closely related to the craftsmanship, and its entire production process has maintained the most primitive features from engraving, pigmentation to watermarking and color processing [3]. Lu Xun once praised New Year Engraving Paintings from Zhuxian Town, Kaifeng are not painted with powder, and the figures are not fawning. The colors are thick and rusticated, with the unique characteristics of New Year Engraving Paintings in the north [4]. However, New Year Engraving Paintings from Zhuxian Town, Kaifeng, receive little attention from the public and fail to be popularized in modern society. In the preliminary research, the author found that more and more researchers study New Year Engraving Paintings from Zhuxian Town, but most research was on the history, cultural value, and artistic style of New Year paintings. Its inheritance and development are important issues that can not be ignored and an urgent problem to be solved. In inheriting the paintings through the ages, the inheritors give play to their originality and present different features from their predecessors in technology or artistic techniques. Therefore, it is of great significance to understand the current status of inheriting the New Year Engraving Paintings from Zhuxian Town and look forward to their future development by regarding New Year Engraving Paintings from Zhuxian Town as living cultural heritage and studying the current status of inheritors as the subject of inheritance. Thus, in this study, the development status of New Year Engraving Paintings and their future development direction are explored based on the inheritors of New Year Engraving Paintings from Zhuxian Town, Kaifeng.

In this paper, literature review and in-depth interview methods were adopted. The libraries, museums, the Internet and other media were used to collect the literature and materials relating to New Year Engraving Paintings from Zhuxian Town to investigate the historical context, inheritors. We then interviewed the inheritors using the in-depth interview method as qualitative research. We corded text, sound, and pictures through filming, recording, and audio recording to understand the reality of the oral narrators' environment, attitudes toward New Year Engraving Paintings, and the existing problems. We discussed the inheritance status and direction of New Year Engraving Paintings from Zhuxian Town based on the findings.

2. Theoretical Background

2.1 Formation and development of New Year Engraving Paintings from Zhuxian Town, Kaifeng

The Chinese New Year, which falls on January 1 of the lunar calendar, is the grandest festival in China. Many activities are associated with the Chinese New Year, among which one is to put up New Year paintings. As one of the folk art forms, New Year paintings carry people's expectations, hopes and longings [5]. In addition, incantations and pictures of gods to drive away evil spirits are also put up to pray for peace. These pictures are called door gods [6]. [Fig. 1] presents a scene of Chinese people putting up New Year paintings. [Fig. 2] shows images of door gods.



[Fig. 1] A scene of Chinese people putting up New Year paintings



[Fig. 2] Images of door gods

New Year Engraving Paintings from Zhuxian Town in ancient China can be traced back to the worship of primitive nature. The ancient Chinese carved peach charms and hung them on the heads of doors to ward off evil spirits to escape from natural disasters and wild animals. Door gods are one of

the oldest types of New Year paintings and can be understood as an early manifestation of New Year paintings. In the Han Dynasty, the prototype of door gods already appeared. The door gods, Shen Shu and Yu Lv were recorded in the ancient books of the Han Dynasty. But the door gods were painted on the doors, so they no longer exist today [7]. During the Sui and Tang dynasties, New Year paintings were influenced by frescoes and incorporated religious styles such as Taoism and Buddhism, showing a tendency to secularization. Before the Song Dynasty, New Year paintings were mainly painted, but New Year paintings were engraved on wood panels for the first time in the Song Dynasty. Kaifeng, the capital of the Song Dynasty, developed rapidly in political, economic and cultural aspects. The invention of movable-type printing also facilitated the transformation of New Year paintings from traditional paper to engraving. In addition, the New Year Engraving Paintings from Zhuxian Town were deeply influenced by the painting art of the Northern Song Dynasty and incorporated folk characteristics and the desire for good fortune. As recorded in *Dongjing Menghua Lu* (The dream of Hua in the Eastern Capital) by Meng Yuanlao in the Song Dynasty, When the Chinese New Year approaches, all kinds of auspicious paintings are sold in the market, including the paintings of door gods, the paintings of Zhong Kui, peach wood charms against evil and other paintings and couplets for wealth [8]. This passage depicts the thriving scene of dealing in New Year Engraving Paintings. During the Ming and Qing dynasties, New Year Engraving Paintings from Zhuxian Town entered its golden period, and many famous New Year painting stores were established in this period. Also, opera-themed paintings were created. The term New Year paintings appeared in the Daoguang regime of the Qing Dynasty, when Li Guangting wrote in *Xiang Yin Jie Yi* that After cleaning the house, people put up New Year paintings, which is the game of children. [Fig. 3] shows Auspicious New Year Engraving Paintings. [Fig. 4] shows the opera-themed New Year Engraving Paintings from Zhuxian Town.



[Fig. 3] Auspicious New Year Engraving Paintings



[Fig. 4] Opera-themed New Year Engraving Paintings



[Fig. 5] New Year Engraving Paintings Cooperative

From the Qing Dynasty to the Republic of China, the famous time-honored stores in Kaifeng include Hui Chuan, Zhen Yuan Yong, Tian Fuli, Yun Ji and soon. After founding the People's Republic of China, the state attached great importance to protecting New Year Engraving Paintings from Zhuxian Town as cultural heritage. In 1961, New Year Paintings Production Cooperative in Zhuxian Town, Kaifeng was established, supported by Henan Provincial Handicraft Administration and Kaifeng Municipal Government. The cooperative collected hundreds of sets of old New Year paintings from the Qing Dynasty and created many new New Year paintings reflecting real life, which was an important milestone in the development of New Year paintings in Zhuxian Town, Kaifeng [9]. In 1966, the cooperative was discontinued. After the reform and opening up, New Year Paintings Production Cooperative in Zhuxian Town, Kaifeng was re-established in the 1980s. With the help of Liu Xian, a famous printmaker, the cooperative collected the picture materials of 26 old New Year paintings from Lu Xun's collection. After the members of the cooperative excavated, organized and researched the old editions, the cooperative collected more than 260 kinds of old New Year paintings and engraved 63 sets of old New Year paintings. In 1990, the cooperative stopped operating again, and the 63 sets of New Year paintings were kept in the Kaifeng Museum [10]. According to the information provided by the exhibition hall of Kaifeng Museum, the current national-level inheritors are Guo Taiyun and Ren He-lin, and the provincial-level inheritors are Yin Guoquan, Zhang Tingxu, and Zhang Jizhong. [Fig. 5] is the New Year Engraving Paintings Cooperative, which had been opened twice.

3. In-depth interviews to Inheritors

3.1 Object and content of in-depth interviews

The object of in-depth interviews includes five persons, one national-level inheritor of New Year Engraving Paintings, two provincial-level inheritors, one municipal-level inheritor, and one county-level inheritor. The interview period was one month in March 2021, with two interviews to the inheritors' studios and units. The interviews lasted 60 to 90 minutes per time on average. In order to ensure the accuracy of the interview content, we obtained permission from the interviewees in advance and recorded the entire process. The interviews were divided into four areas based on the internal and external environmental factors derived from preliminary research: internal environment, external environment, New Year paintings inheritance, and New Year paintings innovation. The internal environment focused on the personal, family environment and economic situation of the inheritors. The external environment is the understanding of market and social factors. The questions relating to the inheritance of New Year paintings are about understanding the mode of inheritance, the status of young talents and individual works. The questions about the innovation of New Year paintings are to grasp the key points of innovation path and development. [Table 1] is a list of questions in interviews. [Table 2] shows the schedule to interview the participants. [Table 3] includes the information of interviewees.

[Table 1] List of questions in interviews

Factor	Questions
Internal environment	(1) When did you start learning New Year Engraving Paintings? Why did you learn it? (2) Who did you learn New Year Engraving Paintings from? (3) What is the most challenging thing you have encountered in passing the New Year Engraving Paintings? (4) Did you live by New Year Engraving Paintings?
External environment	(1) How are the sales of the New Year paintings store you are running now? (2) What are the main reasons affecting sales? (3) Who bought the New Year Engraving Paintings? (4) What activities about New Year Engraving Paintings have you participated in the last 5 years?
Inheritance of New Year paintings	(1) How many apprentices do you have? (2) What are your criteria for recruiting an apprentice? (3) What do you think are the reasons for the brain drain in New Year Engraving Paintings? (4) What inspired you to create the artistic images in your New Year Engraving Paintings?

Innovation of New Year paintings	(1) What innovations have you made to your New Year Engraving Paintings? (2) How has your work received in society? (3) What forms of innovation does New Year Engraving Paintings require? (4) What is the key to the innovation and development of New Year Engraving Paintings in the future?
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[Table 2] Schedule for interviews

No.	Time	Target
1	March1, 2021 - March 19, 2021	3 inheritors
2	March22, 2021 - March 31, 2021	2 inheritors

[Table 3] Objects of in-depth interviews(E=5)

Participant	Gender	Age /Length of associated experience	Organization	Position	Region
A	Male	72 /41years	Kaifeng Calligraphy and Painting Academy	National-level inheritor	Kaifeng
B	Male	68 /61years	Tianyide New Year Engraving Paintings Store	Provincial-level inheritor	Zhuxian Town
C	Male	55 /30years	Wantong Store	Provincial-level inheritor	Zhuxian Town
D	Male	42 /13years	Kaifeng Museum	Municipal-level inheritor	Kaifeng
E	Male	55 /29years	Yushengrong Cao's Store of New Year Engraving Paintings	County-level inheritor	Zhuxian Town

3.2 Interview results

In terms of the internal environment, A was invited by the government to collect and reproduce New Year paintings at the New Year Engraving Paintings Production Cooperative at the age of 29, under the tutelage of Guo Taiyun, a veteran New Year paintings artist. A consider edit the most challenging task to collect materials about traditional New Year paintings. He said, Because the historical materials, printing plates and works of New Year paintings were all destroyed during the Cultural Revolution, there were no materials of traditional New Year paintings available in Henan in the 1980s, and they had to be collected from outside the province or even from abroad. The main reason for B to learn New Year Engraving Paintings was primarily financial needs. B said, When I was seven years old, there was a great demand for New Year paintings of the Kitchen God. But the paintings must be printed with the calendar of the new year. So they must be engraved again every year. I learned to engrave so I could help with my father's work. B believes that the most difficult thing is engraving, as

prolonged engraving can easily lead to muscle damage, and as they grow older, vision loss also affects engraving. C joined the New Year Engraving Paintings Production Cooperative at the age of 25 because of his love for New Year Engraving Paintings, working under the tutelage of veteran artists Zhang Haiming and Liu Jinlu of the Cooperative. C argued that it was a challenging task to integrate contemporary cultural elements into New Year Engraving Paintings in Zhuxian Town. At the age of 29, D learned New Year Engraving Paintings from the national-level inheritor Guo Taiyuan in the Research and Protection Center for New Year Engraving Paintings from Zhuxian Town. He is mainly responsible for the reproduction, arrangement, printing, development, display and publicity of the New Year paintings. D believed that It is complicated to monitor the quality of the New Year Engraving Paintings. The Quality Supervision Bureau once tried to establish a policy to regulate the production of New Year paintings, but in the end it was not implemented. At the age of 26, E studied under Zhang Haiming and joined New Year Engraving Paintings Production Cooperative because of his love for art. Before New Year Engraving Paintings was inscribed as an Intangible Cultural Heritage in 2006, E said he was in a financial predicament due to his meager income. In terms of financial resources, the cooperative ceased operations in 1990. A joined the Kaifeng Calligraphy and Painting Academy, and his salary is his main source of income. The main source of income for B and C, who are currently provincial inheritors in Zhuxian Town, is the operation of the New Year Engraving Paintings store, as well as cooperation with enterprises, subsidies from the national and local governments, and cultural events. E's main income comes from the online economy, such as Alibaba Taobao store and WeChat store. D works at the New Year Engraving Paintings Conservation Center of Kaifeng Museum and earns his main income from salary. [Table 4] shows the survey results of the internal environment.

[Table 4] Survey results of the internal environment

Factor	Current status
When and why they learned New Year Engraving Paintings	A: 29, invitation from the government; B: 7, financial reason; C: 25, interest; D: 29, interest; E:26, love for fine arts
Tutor	A, D: Guo Taiyun; B: Father; C: Zhang Haiming, Liu Jinlu; E: Zhang Haiming
The most difficult thing	A: Collecting information on traditional New Year paintings; B: Engraving; C, A: combination of modern elements; D: Monitoring the quality of New Year paintings; E: Financial position
Main sources of income	A: Private museums, New Year paintings sales; B, C: Offline store operations; D: Salary; E: Online store operations

In terms of the external environment, because A did not manage the New Year Engraving Paintings shop, we did not ask A about the (1), (2), (3) of the external environment. Regarding the sales of New Year paintings, B believes that the business situation of New Year paintings stores in the past five years is not good, mainly due to the epidemic and the national trend of combating corruption and upholding integrity. The main consumer groups are the government departments and local people. Government demand means that the units in Kaifeng city and its counties often buy New Year paintings as conference gifts for the attendees. He believes that local people prefer traditional New Year paintings to innovative paintings, and New Year paintings of door gods are the most demanded category. C believes that after New Year Engraving Paintings from Zhuxian Town applied for intangible cultural heritage in 2006, the state's attention and support has promoted the market development. In recent years, with more cooperation with enterprises, New Year Engraving Paintings are mainly used for gift-giving and corporate culture building. The question to D focuses on the sales of the Kaifeng Museum's cultural and creative products, and D holds that the sales of New Year Engraving Paintings are good. Researchers, tourists, and government are the main consumer groups. In international communication activities, the government often has to customize the New Year Engraving Painting Albums to present to international friends, he said. E believes that sales during the epidemic were less affected by the epidemic because of the online store and the wide range of buyers. And its primary consumer groups are enthusiasts of traditional Chinese culture and collectors. E shares the same view as B. He believes that there is more demand for traditional New Year paintings than innovative New Year paintings, and the door god category is a typical example. In addition, the album sells better than the single New Year Engraving Paintings. In terms of social activities, A, B, C, D and E participate in domestic and international exchange activities, university activities, domestic and international exhibitions, and competitions, while B participates more in university activities, mainly in universities in Henan. He believes that most of the college events are held in the form of experiential classes or lectures, which have a positive effect on promoting the awareness of the art of New Year Engraving Paintings among modern college students and faculty, but are short-lived promotional activities. [Table 5] shows the survey results of the external environment.

[Table 5] Survey results of the external environment

Factor	Current status
Sales of New Year paintings	B: Negative attitude; C, D, E: Positive attitude
Factors influencing sales	B: COVID-19 pandemic and the national trend of fighting corruption and upholding integrity; C: National attention, and business cooperation;

	D: Tourism development, and national demand; E: Online economy
Consumer groups	B: Government, local people; C: Businesses; D: Researchers, tourists, and government; E: Traditional Chinese culture lovers and collectors
Social activities	A, B, C, D, E: International exchange events, university events, domestic and international exhibitions, competitions

In terms of the transmission of New Year paintings, the (1), (2) questions were not asked of D because he works at the Kaifeng Museum. A recruited three students from universities as apprentices, while B's apprentices are two sons and two daughters-in-law. C has 20 apprentices, and besides the family members, he recruits college graduates from Henan province every year. C's most important requirement for apprentices is love, followed by creative thinking, and E is not currently recruiting apprentices, so he is not asked the (1), (2). As for the brain drain, A believes that the main reasons are as follows. First, modern young people are not aware of the importance of traditional culture. Second, there is a shortage of teachers for New Year Engraving Paintings in the university, and there is no independent major of New Year Engraving Paintings available. B believes that the main reason is the chronic muscle strain caused by long hours of work, an unavoidable traumatic injury. C believes that training a qualified successor for New Year Engraving Paintings is time-consuming and requires years of accumulation to achieve success. And the basic salary of apprentices is generally not high, and they can hardly sustain their daily life with the initial salary alone. D believes that the complicated process of making New Year Engraving Paintings and the tedious work are the main reasons for the brain drain, and E believes that New Year Engraving Paintings is not the best choice for modern young people because of the many options available for their work. About the source of the images, A's works are mainly derived from traditional New Year paintings. A said I have collected over 300 traditional Paintings and I reproduced them in accordance with the original scale, requiring all of them to obey the original version from the picture to the text, in order to pass on the classic works. Similarly, the works of B and E are also derived from the traditional New Year paintings. C has created New Year paintings with the theme of Chinese zodiac in addition to traditional New Year paintings, and D's works are based on traditional New Year paintings and dramas. The vast majority of New Year paintings on the market today are reproductions of ancient New Year paintings. A believes that at present, the images of New Year paintings in the market are chaotic. Some of the New Year paintings are out of shape and the colors are not correct, which is far from the original New Year paintings. [Table 6] shows the survey results of the internal environment.

[Table 6] Results of New Year paintings inheritance

Factor	Current status
Number of apprentices recruited	A: 3; B: 4; C: 20; D: None; E: None
Recruitment requirements for apprentices	A: Hobby; B: Family member; C: Love, and creative thinking
Views on the brain drain	A: Lack of awareness of traditional culture and insufficient professional teachers; B: Health problems such as muscle injury; C: Long-term investment, slow return, low income; D: Complex work procedures and boring processes; E: Competition from other employment opportunities
The source of the images of the New Year paintings	A, B, E: Traditional New Year paintings; C: Traditional New Year paintings, zodiac animals; D: Traditional New Year paintings, dramas

As for the innovation of New Year paintings, since the works of A, B and E are reproductions of traditional New Year paintings, the (1), (2) questions are not asked to A, B and E. As for the form and key of innovation of New Year paintings, A thinks that with the change of living conditions and the enrichment of material life, New Year Engraving Paintings gradually lost its practical function. This is an inevitable trend with the progress of the era. Innovation is not to save the practical meaning of New Year paintings, but to awaken the awareness of traditional culture in people's hearts. B pointed out that whether it is innovation or heritage, it makes sense only when it is market-oriented, recognizing, understanding and responding to the market. Therefore, the key to innovation is to consider whether the market accepts it and whether the masses accept it. C believes Innovation must meet three conditions. First, it should be based on tradition. Second, the subject matter, materials and colors must meet the social needs of the contemporary people. Third, the innovative paintings must be successfully launched in the market, since the access to the market is the key to innovation. As for the innovative New Year paintings, C believes that it is necessary to integrate contemporary cultural elements on the basis of traditional art by combining the needs of modern enterprise groups. In recent years, C has designed modern cartoon images of New Year paintings based on the artistic characteristics of New Year Engraving Paintings from Zhuxian Town and applied them to stamps, cell phone cases and other devices. His innovative works are sold in the Qifeng Old Garden Scenic Area in Zhuxian Town and have won the favor of tourists. D said, Innovation and inheritance are inextricably linked. Inheritance is not simply how to make tools and New Year Engraving Paintings, but also the related skills, customs and historical stories. The innovation should be combined with the local history and culture of Kaifeng,

especially the Song culture. In terms of innovations in cultural and creative items, the Kaifeng Museum designed some cartoon images of door gods to cater to young people. The painting depicting Bao Zheng (an upright official known for his stressing the dignity of law) on display in the museum is also an innovative work created by D. Among the products sold in Kaifeng Museum, traditional New Year Paintings albums are the best-sellers, with 50 to 100 albums produced each month, which are manually printed, produced and framed. D believes that the key to innovation is to conform to the present and integrate into modern life. E indicates that although customized New Year paintings are niche, the demand for custom New Year paintings is gradually increasing in recent years, so the key to advancing such paintings is grasping the market demand for custom New Year paintings. [Table 7] shows the survey results of innovations in New Year paintings. [Table 8] shows Innovative works by inheritors C and E.

[Table 7] Survey results of innovations in New Year paintings

Factor	Current status
Painting innovations	C: New Year paintings with cartoon images, cultural and creative products; D: Handmade New Year paintings albums, cultural and creative products, paintings with the image of Baozheng
Social response	C: They are popular with tourists; D: Handmade books sell well, and young people love cultural and creative products
Innovative forms	A: Innovation in talent cultivation path B: Innovation with market demand as the premise C: Innovation in the path of enterprise cooperation D: Innovation of derivatives combined with local culture E: Customized New Year paintings
Key to innovations	A: Awakening the cultural awareness of the people B: Conforming to the market C: Accessing the market D: Conforming to the present and integrating into life E: Grasping the demand market of customized New Year paintings

[Table 8] Innovative works by inheritors C and E

Innovative works by C	Innovative works by E
	

4. Conclusion

The following is a discussion of the direction of the transmissions and continuity of New Year Engraving Paintings from Zhuxian Town through the changes. The focus of the transmission is on the transmission of skills, but the current inheritors of New Year Engraving Paintings from Zhuxian Town are all over 40 years old, with the oldest, Guo Taiyun, reaching 95 years old. Therefore, the aging problem of the inheritors urgently needs to be solved. In addition, the mode of transmission is changing from father teaching son to master teaching apprentice. However, due to the high cost, time-consuming, and low financial return, inheritors have become increasingly flimsy. To this end, one of the essential solutions is to cultivate talents in universities. Many scholars have proposed including New Year Engraving Paintings from Zhuxian Town into the university education system, but the specific implementation path is still under exploration. It is also a debate over the concept of talents of the traditional culture system in China. Therefore, the future of New Year Engraving Paintings from Zhuxian Town and traditional Chinese culture must be envisioned in the context of talent training in universities.

Regarding continuity, the first is the digital development, and now the consumer group of New Year Engraving Paintings from Zhuxian Town has shifted to niche groups such as collectors and researchers. Its market area is also transformed from rural to urban, extending from inside to outside. The sales model has changed from workshop wholesale to gift orders and retail sales of tourism products, and the sales channel has shifted from offline to online. In this regard, we need to use digital communication means, digital platform and marketing mode. On the one hand, we should make flexible use of new media marketing methods such as WeChat, Weibo, Tik Tok and live streaming to spread New Year Engraving Paintings from Zhuxian Town in the form of entertainment. On the other hand, we should accelerate the integration of New Year Engraving Paintings with e-commerce. It is an effective way to help New Year Engraving Paintings get many business opportunities and survive in the Internet era. Second, it should develop the paintings of the best quality. As a national gift, New Year Engraving Paintings from Zhuxian Town are a cultural symbol of China's national prosperity and an indirect representation of the people's cultural literacy and economic strength, while such paintings serve as a medium to treat the world. Therefore, the high-quality development of New Year Engraving Paintings is the way of survival for its future development, which is essentially adapted to the spiritual needs of the country and the public. The concrete manifestation of high-quality development in the market includes

gifts, tourist souvenirs, cultural and creative products, and customized New Year paintings. According to the survey results, there is a vast market demand for New Year paintings albums. The design of the layout and packaging of the New Year paintings albums should be improved. The design of New Year Engraving Paintings as cultural and creative products is focused on capturing the psychology of the Chinese people to seek auspiciousness. Therefore, we need to explore the classic emotion-driven symbols after sufficient research and evaluation. In addition, custom-made New Year paintings need to continue to make innovations in terms of subject matter, genre and packaging.

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