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A Case Study of Ecological Aesthetics and Culture Code Analysis of Chinese Hezhen 'Fish Skin' Paper Cutting

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ABSTRACT

Over a long period of history, the Hezhen people of Heilongjiang Province, China, have developed a unique and splendid Chinese culture. The art of Hezhen fish-skin paper cutting has become a symbol and source of pride for traditional Chinese art and culture. Fish has become a cultural symbol in their lives, containing the ecological wisdom of Ecological aesthetics, a unique treasure of Chinese culture. This paper examine the Hezhen 'fish skin' paper cuttings based on theories such as ecological aesthetics and Cultural Code Brand Design (CCBD). It investigates the paper-cutting patterns and artistic characteristics influenced by the Hezhen's shaman culture, clarifies the background and historical context of the emergence of the Hezhen paper-cutting culture, and serves as a reference basis for the promotion and dissemination of minority cultures as well as the application of intangible cultural heritage in modern design. The study of the paper-cutting motifs on the Hezhen people's fish skin discovered that animals are prevalent, and among the animals are common ones such as dragons, eagles, birds, and fish, as well as fantasy animals. It is an ideal blend of Hezhen living customs and shamanic cultural beliefs. Intangible cultural heritage is a treasure left behind in the development of the Chinese nation, difficult to obtain but facing an inheritance crisis.

KEYWORDS

Hezhen 'Fish Skin' paper cutting, Hezhen Ethnic Group, Ecological Aesthetics, CCBD, Chinese Shaman Culture

INTRODUCTION

The self-development of ethnic culture has become a sign of whether a nation can be unique and distinctive in the world. Early 'fish skin' paper cutting is not for people to do independent works to enjoy, but the pattern of embroidery on clothing. It is different from the general paper-cutting works of art, which is the Hezhen women with scissors or fish knives, cutting out various patterns on the 'fish skin', and then after coloring, rendering. Other artistic processing means pasting or sewing to the shaman costume art form. Hezhen folk artist Han Fude, in the 1960s, for the Ussuri River Hezhen people inscribed in the poem ode: "today to meet that is a person, leather pants, leather clothes, leather band, elk skin strong hat on top of the head, deer leg went to press the wind and dust. Leather pants, leather clothes, leather girdle, said the Hezhen clothing materials orientation. And of the various colors of leather, 'fish skin' is the most, forming major feature of the Hezhen culture, and even someone summed it up as 'fish skin culture'. (Lv, 2002) Hezhen paper cutting has been included in the local protection projects and identified the inheritors, , to 'fish skin' paper cutting is the most representative. (Cui, 2010) The paper cutting of the shaman culture of the Hezhen people is an embodiment of the religious beliefs of the Hezhen people. The local people pray for communication and mercy with the gods through the shaman paper cutting.

In this paper, it analyzes the artistic characteristics of Hezhen shaman paper cutting and explore its regularity by analyzing the pattern characteristics of Hezhen shaman paper cutting and drawing on the research results in ecological aesthetics and shaman culture. The purpose is to reveal the development of the Hezhen people through the study of the Hezhen shaman paper cutting, reflecting the life habits and religious beliefs of the Hezhen people, to provide good material for the interpretation of the history and culture of the Hezhen people, to find an essential basis for the study of the history of the Hezhen people, national customs and culture. To provide people with a comprehensive understanding of the Hezhen shaman paper cutting to provide a new perspective. To provide a reference basis for the application of intangible cultural heritage of ethnic minorities in modern design. And to better inherit and promote the culture of the Hezhen people, enhance the sense of cultural identity, and play an essential role in protecting the intangible cultural heritage of ethnic minorities.

THEORETICAL BACKGROUND

The History of Hezhen ‘Fish Skin’ paper cutting

Chinese ethnographer Ling Chunsheng was the first to study Hezhen arts and crafts. He researched the skill of Hezhen paper cutting in the 1930s and collected some of the Hezhen paper-cut designs in the book “The Hezhen people on the lower Songhua River” (see Figure 1). He discovered the following rule: “The more closely an ethnic group resembles Chinese culture, the more advanced its art is. The more the sense of beauty is less Chinese, the more the sense of beauty is less Chinese.”



Figure 1. Hezhen paper-cut pattern
[Collection by Ling, C. S., 2012]

Existing in the historical record of the original Hezhen ‘fish skin’ paper cutting is Lv Pin in the book ‘Exploration Records of Hezhen Fine Arts’, which he collected in the summer of 1982 in Fuyuan 11 monuments of the Hezhen paper cutting works. They are “Garnik(嘎尼克),” “Jumping single record(跳单录),” “Mafko(玛夫科),” “Tolki(托尔基),” “Jiamutha(佳木他),” “Miata(米阿塔),” “Temutken(特木特肯),” “Kumak(库玛克),” “Xiwen Nduli(西温恩都力),” “Alpen(阿勒奔),” and “He-Ait(和艾特).” (Lv, 2002) However, the book does not involve pictures, but only textual descriptions, which cannot be visualized. Since 2006, the Hezhen ‘fish skin’ paper cutting has been listed as a national intangible cultural heritage, with the Hezhen ancestors “by the river and born” of the Hezhen culture genes of ancient skills for the Hezhen intangible cultural heritage and development of the solid foundation. (Zhang, 2011)

The Book ‘History of Chinese Folk paper cutting’ is the first ever work on the history of art in China that focuses on the development of papercutting as

a thematic study. In this work, Mr. Wang Bo Min makes a unique examination, judgment, research, and argument of an art historical giant on the historical tracing of the development of paper cutting, the writing of paper cutting through the ages, the excavation of paper cutting, the paper cutting lineage in modern times, the representative artists in different places, and the cultural mission and related auxiliary fields of paper cutting. In the book, Mr. Wang Bo Min composes the stylistic view of papercutting art on two levels: artistic stylistic genes and cultural science. The point he firmly grasps is that the genesis of the visual form of paper cutting must be understood and viewed from the origins of rural culture. Therefore, the ornamental art forms of stone tools, pottery, and petroglyphs in primitive societies, and the many “hundred crafts” techniques before the Han Dynasty, such as bone carving, stone tools, lacquer painting, gold leaf and the carving art forms of portrait stones, have all formed a rich experience and pavement for the emergence of paper cutting art in terms of modeling concepts and morphological techniques. (Wang, 2006)

Explanation of Ecological Aesthetics

An ecological theory of design, built on current theories of conscious and unconscious creativity, provides an inclusive, descriptive foundation for a new theory of aesthetics, one that is useful for explaining both artistic beauty and natural beauty. (Koh,1988)With capitalism’s destructive transformation of ecology, the global ecological crisis has become increasingly prominent, and environmental aesthetics has emerged. Chinese scholars Yan Huang and Professor Zhencheng Wang define ecological aesthetics from the perspective of the unity of man and nature and the aesthetic consciousness of ecological aesthetics as “ecological aesthetics is a theory that examines and explores the interactive subjective relationship between man and the environment in an ecological community based on environmental aesthetic: experience and centered on the aesthetic relationship between man and the world.” (Huang &Wang, 2020) Chinese eco-aesthetic thought positively abandons the anthropocentrism of previous human-nature relationships: humans and nature are in a two-way interactive relationship, and humans are not only observers of nature but also participants. This thought goes back to Marx’s reference in the *Philosophical Manuscripts on Economics of 1844*: “Without nature, without the sensuous external world, the worker can create nothing.” (Karl & Friedrich, 2009) Ecological aesthetics is a theoretical doctrine that has emerged in response to the global environmental crisis. First, ecological aesthetics points out the defects of previous studies of

aesthetic value. Based on an ecologically conscious value theory, eco-aesthetics introduces scientific knowledge, especially ecological knowledge, into the field of aesthetics and reveals that environmental values should take precedence over aesthetic values in the value sequence and that the existence of aesthetic values depends on more fundamental and objective ecological values. Secondly, while revealing the above facts, eco-aesthetics sees the connection between the point of what is and the state of what should be, thus providing an ethical aspect for the relationship between aesthetic and ecological values. (Li, 2020) We should also environmentally grasp the aesthetic value, based on scientific knowledge and using multiple senses, and unify the aesthetic value and ecological value in the aesthetic experience so that the aesthetic value and environmental value are interconnected and coordinated with each other.

Postmodern cultural formations have laid the necessary prerequisites for the emergence of ecological aesthetics. According to Thomas Burry, postmodern culture embodies the spirit of an environmental age. He argues that “before the emergence of a concretized ecological nature, humanity had gone through three early stages of cultural and spiritual development:

- 1.The primitive tribal age with its Shamamic religious forms.
- 2.The classical period produced great world religions.
- 3.The modern industrial era in which science and technology became the mass religion of rationalists.

Only now, at the end of the modern era, a concretized eco-spirituality, i.e., a creative communicative fusion with the spirit of nature, has been found.” (Docker & Wang, 2011) Ralston constructed an environmental value model based on scientific knowledge, such as evolutionary theory, as shown in Figure 2



Figure 2. Value hierarchy in created nature [Docker & Wang, 2011]

Ralston argues that nature, including wilderness, embodies a “systemic value” that maintains the stability and continuous evolution of the entire ecosystem rather than the special interests of a single individual or population. Ralston has comprehensively and systematically sorted out the fourteen instrumental values of nature, such as life support, economic, cultural, aesthetic, and recreational value. (Li, 2020)

Chinese Shaman Culture

Shaman and shamanism were formed in the primitive clan society, a primitive polytheistic belief named for its shaman, the shaman. Shamanism is based on animism, including nature worship, totem worship, and ancestor worship of various ritual activities are the main content of shamanism (see Figure 3). Shaman is a term inherent to the Tungus-speaking peoples. Present-day research suggests that it was first found in the 12th century AD. The Southern Song scholar Xu Mengxin said in his “Three Dynasties Northern Alliance will be compiled”: “Shan barbarians, female real witch crone also. The female sorceress is a sorceress of the Feminine. This concept is from the language of the female Zhen. Until the appearance of the “Qing dynasty canonical examples,” the two transliterations of the word “shaman” was fixed and are still in everyday use. (Zhang & Yu & Lv, 2014)



Figure 3. Nature worship and totem worship of Shaman people
The Herze people are a transnational people known as “Nanai” in Russia. [Wang & Shi & Lv, 2011]

The Hezhen people are spread throughout China's Heilongjiang River, Songhua River, and Ussuri River basin. The area around Baili was and still is the traditional location where the Hezhen people have lived for generations and settlements. Hezhen people believe in shamanism. Before a shaman can obtain divine power, he must undergo death and rebirth and be passed by the spirits. The spirits examine the dismembered body of the shaman to verify that all the bones of the shaman are compatible with the noble position of the shaman. Tracing the ancient art and aesthetic sensibilities of the Hezhen people more conclusive is the Russian Sakachi — Aryan petroglyphs. (Figure 4) The Aryan petroglyphs are also painted with spiral patterns: on one side is a perspective-style portrait of a god and a human; on the other is a perspective-style painting of a hoofed animal (a deer or a deer), which is decorated with a spiral pattern of curves. A humanoid pattern without limbs within the body, filled with parallel herringbone pattern, it is the oldest of the Kierji idols left behind by the first people of the Hezhen. Later generations of Hezhen gods and dolls have the same diamond-shaped head and diamond-shaped body, ignoring the simplified limbs, which are the pictogram of a bird's head and body. (LV,2002)

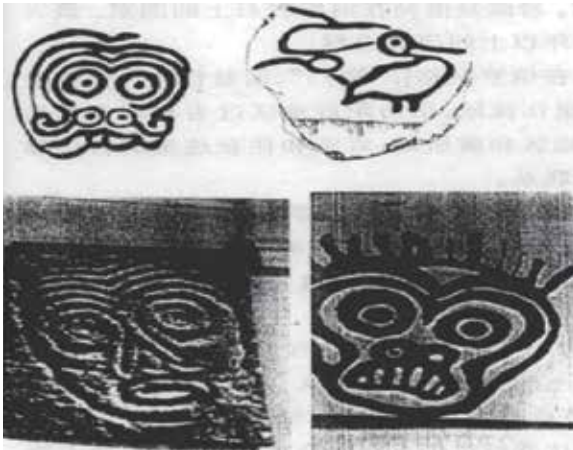


Figure 4. Detail of Sakachi—Aryan petroglyphs [Lv, 2002]

Hezhen men are called “the offspring of the sun”; they believe in the sun as a god. They see the “sun” as a flying bird, and in the Hezhen language, the “sun,” “bird,” and “shaman” are pronounced the same. Worship the “sun bird,” so they dress up as a “bird.” As in Figure 5, the shaman is in the divine feathered costume. When viewed flat, it is in the shape of a large bird with wings flying. (Zhang & Yu & Lv, 2014)



*Figure 5. Shaman in sacred costume
[Zhang & Yu & Lv , 2014]*

Visual Culture Code and Pattern

Choi Albert Young (2018) describes the culture code as follows: “The culture code is a code or code that defines the culture, is the minimum unit that moves the culture, and is the rules and regulations that protect the culture. So if the culture is different, the culture code is different.” “Visual Culture code (VCc) “are visual elements that communicate culture codes. Patterns are created based on the repetitive composition of the motif, which is the essential element of the pattern. Using patterns creates a visual atmosphere with decorative elements in the overall design and assists in the storytelling of design messages. (Choi, 2018)

Visual Representation Triad Relationship

Figure 6 shows the visual representation triad relationship of visual expression. It can create a design that applies one visual representation type and only make a design that uses multiple visual representation types based on the message. And two types of convergence are also possible. (Choi, 2018)

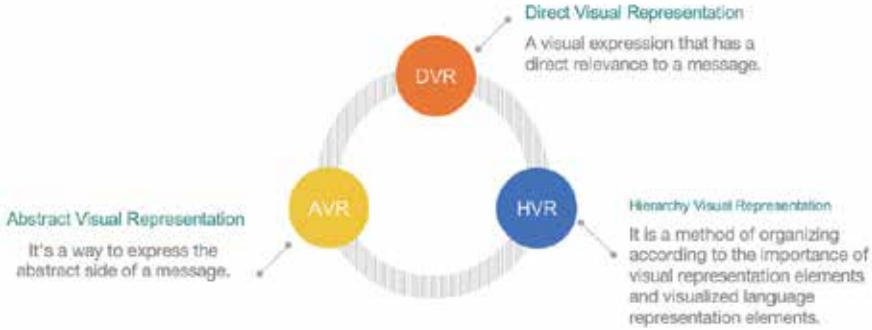


Figure 6. Visual Representation Triad Relationship [Choi, 2018]

Ecological Aesthetics in Hezhen ‘Fish Skin’ paper cutting

The invention, development, and popularization of paper-making precipitated the formation of a civilizational paper form with unique oriental characteristics in ancient China. This form acted on official and folk literary elites, daily life, and faith activities. The civilizational form of folk paper is also a reflection of folk life through the ages. It is a product of the civilizational function and carrier form of writing expanding in life. Instead of traditional paper, the Hezhen people chose ‘fish skin’ as the ‘paper’ for the art of paper cutting, interpreting the concept of ecological aesthetics and the harmonious coexistence of man and nature.

Hezhen used in the wedding dress to ward off evil spirits and blessing patterns: clan tree, dragon scales, dragon, snake, bird, deer, tiger face, et cetera. Such as Figure 7, Hezhen female wedding gown is decorated with a tall tree, and the tree’s top, bottom, left, and right are attached to the bird, lizard, deer, sun, moon, et cetera. The tree’s character resembles willow and birch-like pine and is highly abstracted. The clan tree, which inhabits people’s souls, is under the jurisdiction of the goddess of fertility, Eumuzo Sister. (Zhang & Yu & Lv, 2014) It embodies the Hezhen shaman concept of ancestor worship, deity worship, and fertility worship, by the gods to bless the clan prosperity and reproduction.



*Figure 7. Hezhen women's wedding robe (embroidered patterns wrapped in 'fish skin' paper cutting)
[Zhang & Yu & Lu, 2014]*

In the model of value hierarchy in created nature (Figure 2), the natural value of the object is at the bottom. The value created by human culture is at the top of the pyramid in terms of aesthetic value, and the fish skin paper cuttings of the Hezhen people are art forms derived from the shamanic culture of the Hezhen people. The values created in the process of natural evolution are interconnected with each other. For Ralston, aesthetic ability is shaped by nature and deeply rooted in the soil of nature. The people of Hecher worship nature, pursue the gods, and have a long life of fishing and hunting, because they like to eat fish, are good at tanning fish skin, and wear fish skin clothing, also known as the 'fish skin tribe'. Fish skin has a three-dimensional and dynamic pattern of fish scales; this natural beauty is irreplaceable by other paper, but the machine can not simulate it.








Ecological aesthetics, like all other aesthetics, is rooted in the free and conscious work of human beings. Only free and conscious labor can maximize the power of human nature and generate self-worth when the product created by people will be the product of great feelings of the worker, when the worker can feel their subjectivity, and when the labor is pleasant and exciting. Under the conditions of production in the modern world, it is possible to create freely under the premise of harmonious coexistence between human beings and nature. In this sense, in line with the ecological concept, free creation is aesthetics. As we all know, although there have been different definitions of beauty and aesthetics since ancient times, the harmony and affinity that are characteristic

of aesthetics are accepted by most scholars. These characteristics of ‘fish skin’ paper cutting coincide with the basic view of ecological aesthetics.

Shamanic Culture And Culture codes in ‘Fish Skin’ paper cutting

Hezhen traditional pattern art is significantly developed, often made of fish skin, animal skin clothing, shoes, hats, and bedding, embroidered with a variety of clouds, flowers, butterflies, and geometric patterns. However, the decorative patterns of the Hezhen people are mostly ‘faces’ composed of tiger, dragon, bird, and deer patterns, that is, taotie patterns, which are similar to those on the tripod vessels in the Central Plains.

Table 1. Analysis of the Culture codes and Patterns of ‘Fish Skin’ paper cutting

Analysis of Culture codes and Patterns		
Types	Patterns	Symbolism
Traditional lucky patterns		Spiral pattern, Taotie pattern, happy word, lucky word, et cetera. Totem worship.
Animals		Bird, eagle, fish, dragon, phoenix, et cetera. God worship. Animal worship.
Plants		Flowers, shaman trees, et cetera. Symbol of vitality. Totem worship.
Characters		Most of them depict daily life such as fishing. Advocating nature, harmonious coexistence.
Combination of characters and animals		Human and fish or birds, et cetera. Reproductive worship. God worship. Animal worship.
Combination of characters and plants		Human and Shaman tree or Taotie pattern et cetera. God worship. Reproductive worship.
Combination of animals and plants		Birds, fish and shaman trees et cetera. Ancestor worship. Animal worship.

Analysis of Culture codes and Patterns

Types

As shown in Table 1, the patterns and Culture codes of Hezhen fish skin paper cutting are summarized as follows. Based on the pictures collected and combined with literature analysis, the types of 'fish skin' paper cutting out into the following categories: Traditional lucky patterns, Animals, Plants, Characters, Combination of characters and animals, Combination of characters and plants, and Combination of animals and plants.

Patterns

Hezhen 'fish skin' paper cutting patterns usually use the images of animals or gods as some specific belief graphics or symbols of worship, such as birds, eagles, fish, dragons, and phoenixes. Or use traditional patterns in mythology, such as the sun, shaman tree; also often use traditional lucky patterns, spiral patterns, Taotie patterns(饕餮纹), happy characters(囍), et cetera.

Symbolism

The symbolic meaning of Hezhen 'fish skin' paper cutting pattern are summarized as follows.

Traditional lucky patterns

Spiral pattern, Taotie pattern, happy word, unexpected word, et cetera.
Totem worship

Animals

Bird, eagle, fish, dragon, phoenix, et cetera.
God worship
Animal worship

Plants

Flowers, shaman trees, et cetera.
Symbol of vitality
Totem worship

Characters

Most of them depict daily life, such as fishing.
Advocating nature, harmonious coexistence.

Combination of characters and animals

Humans and fish or birds, et cetera.
Reproductive worship
God worship
Animal worship

Combination of characters and plants

Human and Shaman tree or Taotie pattern et cetera.
God worship
Reproductive worship

Combination of animals and plants

Birds, fish and shaman trees, et cetera.
Ancestor worship
Animal worship

According to the pictures in Table 1, the Hezhen ‘fish skin’ paper cutting artworks, because of their rustic, rugged, thick, concise, spontaneous artistic charm, still retains more ancient cultural traditions and folk customs of the Hezhen people. On the one hand, the Hezhen ancestors, since ancient times, hard-working, courageous, tenacious, and unyielding human spirit implicitly influenced; on the other hand, also by folk culture with the original clan worship of heaven and earth, ancestor worship, animal worship, fertility worship, and other primitive cultural heritage.

The purpose of this study is to discuss better and explore the relevance of the types of fish skin paper cutting patterns and the meanings expressed by the patterns and shamanic culture of the Hezhen people. In order to achieve the purpose of intangible cultural heritage protection and transmission. According to Figure 6, three elements of expression of the above visual representation triad relationship, the meaning of the patterns will be analyzed and summarized as follows in Table 2.

Table 2. Visual Representation Triad Relationship about 'fish skin' paper cutting

Visual Representation Triad Relationship	Pattern and significance	
DVR	Flowers, birds, eagles, fish, deer, et cetera.	The main motifs are directly used from animals or plants that exist in nature that can be recognized at first glance. It reflects the worship of nature and animal worship in shamanic culture.
AVR	Shaman tree, sun, dragon, phoenix, spiral pattern, taotie pattern, et cetera.	Traditional motifs from mythology or abstracted with concrete figures are used. Embody the worship of gods, ancestors and totems in shaman culture.
HVR	The combination of figurative and abstract patterns	Combinations of the above two forms exist, for example, both figurative fish and abstract patterns such as spiral patterns or the combination of human and animality. Abstract visual expressions can create a visual atmosphere, and figurative visual expressions can narrate a story.

DVR(Direct Visual Representation)

Flowers, birds, eagles, fish, deer, et cetera.

The prominent motifs are directly used from animals or plants that exist in nature that can be recognized at first glance. It reflects the worship of nature and animal worship in shamanic culture.

AVR(Abstract Visual Representation)

Shaman tree, sun, dragon, phoenix, spiral pattern, taotie pattern, et cetera.

Traditional motifs from mythology or abstracted with concrete figures are used. Embody the worship of gods, ancestors, and totems in shaman culture.

HVR(Hierarchy Visual Representation)

The combination of figurative and abstract patterns

Varieties of the above two forms exist, for example, representative fish and abstract patterns such as spiral patterns or the combination of human and ani-

mality. Abstract visual expressions can create a visual atmosphere, and symbolic visual expressions can narrate a story.

The vast majority of the patterns in the 'fish skin' paper cutting of Hezhe use Abstract Visual Representation (AVR) or Hierarchy Visual Representation (HVR), and only a few patterns use Direct Visual Representation (DVR). Using interesting patterns that symbolize culture, society, and history related to the message of design creates a visual atmosphere with decorative elements in the overall design and assists the storytelling of design messages. (Choi, 2018)

Hezhen people always use the image of fish as some specific belief graphics or worship symbols. The Hezhen people worship the fish god as a special ritual because they hope to obtain a good harvest, prosperity, social stability, and family happiness through the fish god of worship and prayer. Directly use the animals or plants that exist in nature that can be recognized briefly as the central motif. It reflects nature and animal worship and is just in line with the concept of ecological aesthetics. 'Male and female coeducation' is one of the prominent cultural symbols in shamanic culture. The Hezhen people combine humanity with animal nature, sex worship, and reproductive worship. (Wang & Sun & Lv, 2011) Flowers, shaman trees, and other trees are associated with women's fertility in the shamanic cultural concept of the Hezhen people, which includes the idea of clan reproduction. The roots of the trees are a symbol of vitality. The spiral or taotie pattern is an abstract visual expression that explains the complementary and cyclical relationship in nature in two dimensions. Traditional motifs from mythology or abstracted with concrete patterns are used. They embodied the worship of spirits, ancestors, and totem worship in shamanic culture. HVR can often be found in Hezhen's 'fish skin' paper cutting. AVR can use abstract elements to create a visual atmosphere, and DVR can use figurative graphic expressions to narrate the story better.

CONCLUSION

Paper cutting is nurtured in traditional Chinese agrarian civilization. It is an artistic symbol created collectively by the public, which makes it necessary for this study to focus on multidisciplinary interaction and comprehensive research to reflect the whole picture of Chinese paper-cutting art from multiple perspectives. However, the art of paper cutting has long been considered folkloric and low-end due to its materials, techniques, applications, and creative groups. It has not been included in the list of art that can be considered grand and elegant. However, its inherent tradition, everydayness, and liveliness have,

with the changes of the times, presented advantages and qualities not found in other traditional 'elegant' art forms.

A study of the Hezhen 'fish skin' paper-cutting genre revealed that the use of hierarchy visual representation (HVR) could usually be found in the Hezhen 'fish skin' paper-cutting works, where abstract visual representation (AVR) can use abstract sexual elements to create a visual atmosphere, and direct visual representation (DVR) can use figurative graphic expressions to better narrate the story. Its motifs mainly focus on animals, primarily common national animals, such as birds and fish, fish is only the most basic way of life of the ancestors of Hezhen and was loved and worshiped, but in the late, in addition to the symbol of "totem" The symbolic meaning, but also injected the concept of fertility worship and shamanic cultural connotations. This kind of fish god worship paper cutting works from the content and subject matter reflect the simple understanding of nature of the ancestors of Hezhen, not only full of festive colors but also implies their spiritual trust and aspiration for a happy and beautiful life. Among the animal motifs are both common animals and mythical fantasy animals, such as dragons, phoenixes, birds and fish combined, birds and dragons combined, et cetera. The deer symbolizes longevity and good luck in shaman culture; the eagle is revered as a good god among the Hecher people. Next is the plant-based shaman tree represents infinite life, which is a perfect combination of aesthetics and faith of the Hezhen people. Finally, there are human motifs, most of which are artworks depicting the living conditions of the Hezhen people or combined with the gods revered by shamans. The abstract artistic expressions emphasize the frontal shape and rough lines. On the other hand, figurative art expressions are naturalistic and lifelike.

Hezhen 'fish skin' paper cutting as Hezhen folk art in a wondrous, set cut, embroidery, carving, painting, and paste in various forms is a unique folk art style. It takes a wide range of materials, strict structure, exaggerated modeling, and color, showing the development process of the ancient civilization of the Hezhen people. Furthermore, due to the unique mechanism of the cultural inheritance of the Hezhen people, making paper-cutting art forms can survive in different ways tenaciously. Therefore, the 'fish skin' paper cutting art reflects the traditional modeling consciousness, aesthetic ideals, and ecological aesthetics concept of the Hezhen ancestors while providing a broad space for creating Hezhen folk art. Ecological aesthetics points out the shortcomings of previous studies of aesthetic values and provides an inclusive, descriptive basis for a new theory of aesthetics, a theory that plays a crucial role in explaining both artistic

beauty and natural beauty.

Intangible historical influence is a treasure that was left behind during the growth of our country. It is difficult to attain, but there is an inheritance dilemma. Many intangible cultural heritages no longer fit the current lifestyle in today's world of rapid progress, which causes these talents to swiftly disappear from people's lives and fall into the trap of being forgotten. We must first respect the tradition in order to learn it, as well as the wonderful cultural heritage that our forefathers have passed down to us and everything else that is worthwhile. Tradition passing down is also about practical learning, which is in some ways programmed but also distinctly ethnic and national. Dissemination is a powerful tool for preserving intangible cultural resources.

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