The Expression of Nanyang Han Stone Relief in New Media

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Abstract

Han Dynasty is a very important dynasty in the history of our country. The rapid development of productivity and economy has created unprecedented prosperity of culture and art. In the art of the Han Dynasty, “Han stone reliefs” can be said to be the most representative art form, and they reproduce all aspects of social life in the Han Dynasty more intuitively in the form of images.With the rapid development of new media technology, mankind has entered a new era of digital technology communication. Computers, the Internet, the information superhighway, all kinds of new digital technologies are coming, and their development speed, communication quantity and even information communication mode have undergone unprecedented changes. New media has brought new exhibition space for traditional art, which subverts our aesthetic comprehension of traditional art. The visual language of traditional art is a portrayal of life in a specific era, among which the stone

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reliefs of the Han Dynasty in Nanyang reflect the material living conditions, ideology and cultural thoughts in the Han Dynasty. Its graphic language is extremely rich and often full of amazing and incredible artistic connotations, which is the treasure of China culture and art. At present, the performance of Nanyang Han stone relief in new media has become a hot research topic.

This Article aimed to study (1) As an ancient tomb art, how can Nanyang Han Dynasty stone reliefs maintain their vitality in the modern society where new media is developing rapidly? (2)How does the new media affect the display and presentation of Nanyang Han stone reliefs? (3)What are the advantages and disadvantages of Nanyang Han stone reliefs displayed by new media in terms of cultural inheritance and protection? How to carry out cultural inheritance and protection?

the sample was more than 300 people from different occupations, genders and different age groups, and experts who study Nanyang Han stone reliefs, as well as the staff of Nanyang Hanhua Museum, etc.They was selected by author of this article the instrument for collecting data was historical research method,interview questionnaire analysis method,physical analysis methodIncluding qualitative research method and quantitative research method.

Analysis data by Descriptive statistics and Content Analysis. The research results were found as follows;

1. People's understanding of Nanyang Han Dynasty stone reliefs is not deep enough, and the performance of Nanyang Han Dynasty stone reliefs in new media needs creative transformation to achieve the purpose of spreading, promoting and protecting traditional culture.

2. The research on the performance of Nanyang Han Dynasty stone reliefs in new media can provide reference for the protection and inheritance of other cultural heritage.

3. The expression of Nanyang Han Dynasty stone relief in new media, a brand-new art form, will continue to expand and develop in the future, bringing us a more colorful art world.

Introduction

Han Dynasty is a very important dynasty in the history of our country. The rapid development of productivity and economy has created unprecedented prosperity of culture and art.. In the art of the Han Dynasty, “Han stone reliefs” can be said to be the most representative art form, and they reproduce all aspects of social life in the Han Dynasty more intuitively in the form of images. Mr. Jian Bozan, a famous historian, once said, “I think that apart from the relics of the ancients, there is no historical material that can better reflect the concrete image of society in history than painting and sculpture.” He praised the stone reliefs of Han Dynasty as a “history of Han Dynasty in Xiu Xiang”.

The Nanyang Han portrait stone, which was originally a popular folk culture, can now only be regarded as a mysterious and elegant art. There is no boundary between “Yangchun Baixue” and “Xialiba people.” The expression technique of Nanyang Han Portrait Stone in new media aims to turn “not understanding” into “understanding,” and each audience actively spreads traditional culture.

Nanyang is one of the four major unearthed areas of stone reliefs in the Han Dynasty in China, which is mainly divided into eight parts: productive labor, architectural art, historical stories, social life, astronomy and mythology, Jiao Di, dancing and dancing, and auspicious and immortal. In the past, most of the researches on Han Dynasty stone reliefs started from the whole, and explored the artistic origin, image characteristics and carving techniques of the whole Han Dynasty stone reliefs, which were more general and comprehensive. As a burial art, the Han Dynasty stone reliefs are worth studying. However, in modern society, people generally use cremation, and even if they are buried, they will not dig an “underground palace” like the Han Dynasty. Therefore, how did the Han Dynasty stone reliefs as a burial art continue to develop in the modern society with the development of media technology? How does the new media affect the display and presentation of Nanyang Han stone reliefs? In the new media, how to realize the digital restoration and reconstruction of Nanyang Han stone relief, and how to ensure its accuracy and authenticity? What are the advantages and disadvantages of Nanyang Han stone reliefs displayed by new media in cultural inheritance and protection? From the perspective of new media, this paper looks at Nanyang Han Dynasty stone reliefs from the perspective of new media, including image description, communication mode,

communication scope, communication characteristics, cultural inheritance and development, and deeply explores the expression forms of Nanyang Han Dynasty stone reliefs in new media and some creative transformation of Nanyang Han Dynasty stone reliefs in new media platform, in order to solve the above problems, expand the expression ways of Nanyang Han Dynasty stone reliefs in new media, and improve the communication effect and influence.

The article first starts with the discussion of "Nanyang Han Portrait Stone Culture". Through reading a large amount of literature and on-site investigations, based on the investigation and research of Han Portrait Stone Culture, it analyzes the uniqueness of Nanyang Han Portrait Stone Culture and the core connotation of Nanyang Han Portrait Stone Culture. It summarizes the policies, cultural foundations, and technical conditions for digital dissemination of Nanyang Han Portrait Stone Culture, And on the basis of sorting out the existing digital communication channels, we will try to identify the problems and shortcomings in their current digital communication. Based on their special cultural characteristics and connotations, and combined with the successful experience of digital communication of other cultural heritage, we will explore the digital communication strategy of Nanyang Han portrait stone culture.

Research Objectives

1. Inherit and carry forward traditional culture and art.
2. Promote the innovation and modernization of traditional culture and art.
3. Enhance people's sense of identity and pride in China's traditional culture.
4. Promote cultural communication and international development.
5. Promote the art market and economic development.

Literature Review

With the deepening of archaeological work and historical research, as well as the promotion of traditional culture and traditional aesthetics, the research on Nanyang Han Dynasty stone reliefs is endless. Around the relevant topics, different researchers at home and abroad have conducted rich and diverse discussions on the theme of stone reliefs,

tomb decoration and the modern value of funeral art from different disciplines and majors. Its research methods, research ideas and research fields are worthy of learning and reference in this study. At the same time, this study also combined with the research results of many disciplines, and found many shortcomings in the summary and induction of many previous studies. This chapter mainly summarizes the domestic and foreign research results related to Nanyang Han Dynasty stone reliefs culture, stone reliefs culture and regional differences, makes up for the deficiency of previous research, explores the expression forms of modern Nanyang Han Dynasty stone reliefs in new media, and explores new ideas of modernity transformation through new media platforms.

Conceptual Framework

This research is a research study. The Expression Forms of Han Dynasty. Stone Relief in Nanyang in New Media

defines the research conceptual framework based on the of new media technology.together with creative transformation. The details are as follows.

Independent variables Process/Tools/Area/Target Depende Audience

variable

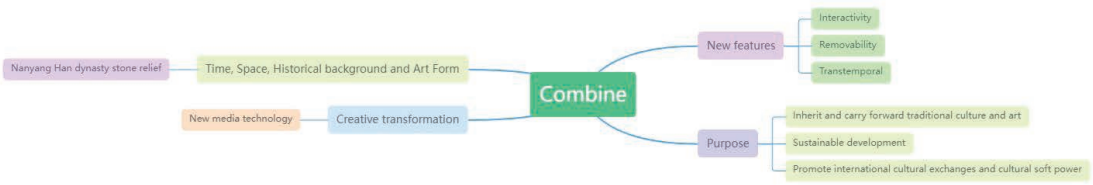


Fig.1 Conceptual Framework

Research Methodology

Quantitative examination:Firstly, a large number of practices and cases about the expression forms of Han Dynasty stone reliefs in Nanyang and other areas in the new media were studied, and then the audience characteristics, popularity and display methods of Han Dynasty stone reliefs in Nanyang in the new media were quantified by means of questionnaire survey and network data mining.

Qualitative examinationl: By means of in-depth interview, observation and text analysis, this paper makes an in-depth analysis of the expression, audience feedback and cultural inheritance of Nanyang Han stone relief in new media.

Case analysis method: A large number of examples are used to explore the problems of modernity transformation through various examples of Nanyang Han Dynasty stone relief in contemporary creative transformation, and to understand the events, phenomena and problems in the development of creative industries at present. In the selection and analysis of specific examples, the author will use the method of real objects and examples to collect real objects related to the creative transformation of Nanyang Han stone relief in the contemporary era, and at the same time communicate these examples with cooperative researchers in a group discussion. Mr. Lu Xun once said, “The more local, the more national, the more global.” Many writers in Nanyang use Han portrait stones as their creative materials, such as Zhou Daxin, a famous writer from Nanyang, who created a novella titled “Left Vermilion Bird and Right White Tiger” in 1991 with the theme of protecting Han paintings in Nanyang. The novel was later adapted into the TV series “Han Soul” by Henan Film and Television Center In 1987 and 1992, the Henan Provincial Song and Dance Troupe and the Gansu Provincial Song and Dance Troupe visited Nanyang to inspect Han paintings. This was also one of the manifestations of Nanyang Han portrait stones in new media for the creation of Han Dynasty songs and dances.historical research method:Using the historical research method in qualitative method, on the one hand, it is necessary to summarize the background of the birth and development of Nanyang Han Dynasty stone reliefs from a historical perspective, on the other hand, it is necessary to re-examine all the studies on Nanyang Han Dynasty stone reliefs from a historical research perspective in a flexible explanatory paradigm, as well as the course and characteristics of the development and changes of Nanyang Han

Dynasty stone reliefs, and attach importance to the explanation and understanding of related phenomena of Nanyang Han Dynasty stone reliefs, so as to provide ideas for the modern creative transformation research of Nanyang Han Dynasty stone reliefs.

Logical induction:In the end, this study intends to use the logical induction method for induction and summary, and focus on the in-depth excavation research of contemporary China's social development, thinking about the existing problems and weak links such as "how to inherit" and "how to transform", so as to make a modest contribution to expanding the research on the contemporary value of stone reliefs.

Research Results

Objective 1. Information on the public's cognition, evaluation and preference for the display forms of Nanyang Han stone reliefs in new media. This information can help us to understand the public demand, optimize the display mode, promote cultural heritage and promote public participation. At present, there is still a long way to go to promote Nanyang Han Painting Museum through new media.

Different age groups have obvious preferences for the performance of Nanyang Han stone reliefs in different media. For audiences of different ages, the performance of Nanyang Han stone reliefs in the media can be displayed in groups to meet the needs and interests of audiences of different ages.

Another research result is about the creative transformation of the Han Dynasty stone reliefs in Nanyang. By studying the Han Dynasty stone reliefs, we know that the world of the underworld is a dark and desolate place in people's consciousness, and ancient lamps are the only way to light up the darkness of the tomb. In addition, people in the Han Dynasty used animals as escorts to promote the immortals. Therefore, the lamps modeling in Han Dynasty not only means lighting, but also embodies the good wishes of Han people to pray for eternal happiness, immortality and immortality. Everyone likes articles with good wishes and meanings, so we can combine the modeling of Han Dynasty lamps, three lamps and cylinder lamps with today's incandescent lamps and energy-saving lamps technology.

Table 1.Questionnaires: The Expression Forms of Nanyang Han Stone Relief in New Media

157 people(57%)	Under 18 years old and 18 -25 years old	Don't know much about Nanyang Han stone relief.
30 people	Over 30 years old	Through the media, there are some simple descriptions of Nanyang Han stone relief.
23 people	Over 50 years old	Through newspapers, television, radio and other media platforms, we have an understanding of Nanyang Han stone reliefs.

Objective 2. The results showed that as an ancient tomb art, the spread of Nanyang Han Dynasty stone relief in the new media era has also been limited.

First of all, the spread of Nanyang Han Dynasty stone reliefs is limited by region and time. The spread of Nanyang Han Dynasty stone reliefs is mainly concentrated in Chinese mainland, especially in Nanyang city. In addition, the spread of Nanyang Han Dynasty stone reliefs is limited by time, because the cultural value and historical significance of Nanyang Han Dynasty stone reliefs need certain time and professional knowledge to be deeply understood and spread.

Secondly, the spread of Nanyang Han Dynasty stone reliefs is also restricted by the audience. The cultural value and historical significance of Nanyang Han Dynasty stone reliefs require researchers to have certain cultural literacy and professional knowledge, which is not available to everyone. Therefore, at present, most of the audiences of Nanyang Han Dynasty stone reliefs are mainly cultural, historical and artistic lovers and related professionals, while the acceptance of the general public is relatively low, and the degree of attention is naturally not high.

In addition, the spread of Nanyang Han Dynasty stone reliefs is also restricted by media platforms and technical means. The spread of traditional media is limited by time and space, while the new media can overcome this limitation, but its spread scope and audience still have limitations. For example, the spread of Nanyang Han Dynasty stone reliefs requires high-quality pictures and video materials, which need professionals and advanced technical means to restore and display, which is difficult for some media platforms and most self-media bloggers.

Generally speaking, the development of Han Dynasty stone reliefs in Hanyang in today's new media era has been limited to some extent. It is necessary to strengthen the cultural inheritance and protection of Han Dynasty stone reliefs in Nanyang, and at the same time, expand the spread scope and audience groups of Han Dynasty stone reliefs in Nanyang through various ways and means, improve the social attention and influence of Han Dynasty stone reliefs in Nanyang and promote the inheritance and development of Chinese culture.



Fig.2 shows Virtual Chinese pavilion

Objective 3. The results showed that the sharing and interaction function of social media provides a platform for visitors to share their stone relief experiences with others and exchange and discuss with other visitors. This social interaction will expand the spread of stone reliefs, attract more people's interest and attention, and thus promote the protection and inheritance of cultural heritage. However, we should keep up with the development of new media technology and pay attention to the latest trends and innovative applications of the industry. Participate in relevant seminars, trainings and academic conferences, and communicate with professionals in other fields, so as to broaden their horizons and apply new technologies to the inheritance and promotion of Nanyang Han stone reliefs.



Fig.3 CCTV News, titled "Guess Who Wins the Competition?", showcased a stone portrait of the Tuohu Han Dynasty in the collection of the Nanyang Han Painting Museum. Through the depiction of character scenes in the stone carvings, the historical story of the national game "Tuohu" is narrated.

Discussions

Further knowledge and understanding of Nanyang Han Dynasty stone relief: By studying the performance of Nanyang Han Dynasty stone relief in new media, we can deepen our knowledge and understanding of Nanyang Han Dynasty stone relief, including its history, cultural connotation and artistic value, and truly show Nanyang Han Dynasty stone relief to the audience.

Discussion on the forms of media expression: Nanyang Han stone reliefs have many forms of expression in the new media, such as text reports, picture display, video introduction, etc. By studying the advantages and disadvantages of different media forms, we can discuss how to better present the artistic charm and cultural connotation of Nanyang Han Dynasty stone relief.

Evaluation of media communication effect: In the study of the performance of Nanyang Han Dynasty stone relief in new media, the media is an important channel to spread Nanyang Han Dynasty stone relief. By studying the performance of Nanyang Han Dynasty stone relief in the media, we hope to evaluate the differences of communication effects of different media, so as to better choose the appropriate media channels and improve the popularity, attention and influence of Nanyang Han Dynasty stone relief.

Thinking about cultural inheritance and innovation: Nanyang Han stone relief is one of the important heritages of ancient art and culture in China. By studying the performance of Nanyang Han stone relief in the media, we can discuss how to innovate on the basis of inheriting and carrying forward the traditional culture of Nanyang Han stone relief, so that the cultural connotation and artistic value of Nanyang Han stone relief can be better integrated into contemporary culture and art.

Influence on the development of cultural industry: The expression of Nanyang Han stone relief in the media is not only a form of cultural inheritance and artistic display, but also involves the development of cultural industry. By studying the performance of Nanyang Han stone relief in the media, we can discuss how to develop and popularize Nanyang Han stone relief as a cultural industry, and promote the development of cultural industry and the benign interaction between culture and economy.

Thinking about different arts and values: In the new media, the expression of Nanyang Han stone reliefs may be interpreted and presented in different ways. Some

people may display and spread it as cultural heritage and works of art, emphasizing its historical and artistic value. Others may innovate and deconstruct through its content and form, connect it with contemporary society and culture, and express their own cultural views and attitudes. In this process, the distinction between Yangchun Baixue and Xialiba people may be blurred or reinterpreted. In fact, there is no boundary between Yangchun Baixue and Xialiba people. Any art form has its cultural connotation and value, and the art displayed in any form also has its meaning of existence. Men, women and children, experts, scholars and ordinary people all have the right and ability to appreciate art. One of the purposes of this study is to use Nanyang Han Dynasty stone relief as a medium to express their cultural identity and multiculturalism, so as to show the coexistence and mutual influence between different cultural values. Therefore, the expression and significance of Nanyang Han Dynasty stone reliefs in new media may vary from person to person, and the relationship between Yangchun Baixue and Xialiba people may also present different interpretations from different cultural perspectives.

Knowledge from Research

The screen recognition rate and readability of traditional graphic language: We can use the Confucian spirit and the idea of being immortal at home as the creative background, take the Taoist concept of becoming immortal and immortal as the creative theme, extract the representative elements, and re-create and synthesize them by digital technology. In the infinite movement track, a concrete artistic form interwoven with romanticism and rich imagination is created, showing a brand-new communication experience of the future graphic language, making the audience immersive, strengthening the readability and recognition of the traditional graphic language, making it easy for the audience to remember and associate, and moving their hearts in a short time.

Communication across time and space: The function of social media sharing and interaction provides a platform for visitors, such as other new media platforms, such as WeChat official account and Tik Tok, etc. The audience can share their experience of Han Dynasty stone reliefs with others, and have visual and spiritual exchanges and discussions with other visitors. You can even exchange creative experience with the ancients. For example, there are 26 stone reliefs of Nuwa Fuxi collected in Nanyang Chinese Museum,

each of which has different carving techniques, picture layout and the direction of the dragon's tail. This social interaction will expand the spread of stone reliefs, attract more people's interest and attention, and thus promote the protection and inheritance of cultural heritage.

Conclusion

Nanyang Han Dynasty stone relief is a treasure in Chinese cultural and artistic works and a mirror reflecting the humanistic spirit and cultural connotation of Han Dynasty. Nanyang Han Dynasty stone relief is not only a reflection of Han culture, but also a reflection and combination of strong Chu culture, which is a treasure spanning dynasties. The expression form of Nanyang Han Dynasty stone reliefs in new media is to purposefully create ideas and display forms of experience. With the rapid development of graphic art and culture and technology in contemporary new media art, it is conditional and inevitable for us to build a bridge of dialogue and communication with traditional art through modern media technology, mobilize various media and means, and show visual and auditory works that people like and accept easily through digital media, so that traditional culture can be extended and carried forward from different angles, so that obscure ancient art will no longer be confusing, and some creative transformations will be carried out to meet the aesthetic requirements of the times, so as to achieve audience's willingness to accept and enhance culture.

Suggestions

1. Design of digital platform: Create a comprehensive digital platform, and give full consideration to user experience and interface design. Ensure that the platform is easy to navigate and use, and provide clear content classification and search functions, so that visitors can easily find the information and display they are interested in. At the same time, pay attention to the aesthetic design of the platform, make it echo the artistic style of Nanyang Han stone relief, and create a unique visual experience.At present, Nanyang Han Painting Museum has a "Cloud Han Painting Museum", which allows visitors to visit the Han Painting Museum online. However, there are still some shortcomings in

the aesthetic design of the platform and the use of lighting. The technology of the Cloud Han Painting Museum is not updated, and it can be updated in time if conditions permit. At the same time, we can increase the publicity of the Han Dynasty Painting Gallery on the Cloud on social media. Especially under the influence of the COVID-19 epidemic, more people choose to visit the world through the Internet. By making full use of new media technology, we can still maintain the visiting volume and freshness of Nanyang Han Dynasty Stone Relief despite irreversible factors such as time and social environment.

2. User feedback and improvement: Pay attention to user feedback and collect visitors' opinions and suggestions on the digital platform and display content. Improve and optimize according to feedback to improve user experience and satisfaction.

3. nteractive explanation and innovation of educational content: In addition to providing text and audio explanation, consider adopting more diversified forms of educational content, such as video explanation, animation demonstration and interactive games. These forms can more vividly display the characteristics and values of Nanyang Han stone reliefs, and attract visitors from different groups to participate in learning and interaction.

4. Promotion and cooperation of social media: Add social media sharing buttons on the digital platform to encourage visitors to share their stone relief experiences with more people. At the same time, cooperate with relevant institutions, museums and cultural organizations to jointly promote the value and significance of Nanyang Han stone relief. You can cooperate to hold online activities, hold social media competitions or launch special activities to attract more people to participate and spread.

5. Planning of education and promotion activities: organize online lectures, seminars, workshops and other activities, and invite experts, scholars and artists to share their research and creative experience on Nanyang Han Dynasty stone reliefs. In addition, online exhibitions and art competitions can be held to encourage the public to participate and show their understanding and creativity of Nanyang Han stone reliefs, thus promoting inheritance and innovation.

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