

Research on the Innovation and Transformation of Aesthetic Style of Yangjiabu New Year Posters

Cao Huiru^{1,2} & Dr. Rahah Bt. Hassan¹

¹ Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, Kuching, Malaysia

² School of Journalism and Communication, Weifang Institute of Technology, Weifang, Shandong, China

Correspondence: Cao Huiru, Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, Kuching, Malaysia; School of Journalism and Communication, Weifang Institute of Technology, Weifang, Shandong, China.

doi: 10.63593/SSSH.2709-7862.2025.11.005

Abstract

This study takes the traditional folk art of China — Yangjiabu New Year posters as its research subject, systematically examining the evolution of formalist aesthetic styles in five historical periods: the Ming Dynasty, Qing Dynasty, Republican Era, New China, and contemporary times. The research employs case analysis, documentary research methods, and field investigations, delving into the five formal elements mentioned in Roger Fry's formalism theory—line, color, space, volume, and light—to reveal how Yangjiabu New Year posters have developed unique artistic expressions and aesthetic characteristics under different cultural environments and social demands. The findings indicate that the aesthetic style of traditional Yangjiabu New Year posters can no longer meet contemporary societal aesthetic needs, making innovation and transformation imperative. The conclusion emphasizes that formalism theory not only helps reveal the formal beauty and emotional depth of Yangjiabu New Year posters but also provides theoretical support for their contemporary expression in the digital age. Limitations of this study include insufficient sample concentration, inadequate exploration of digital applications, and the need for enhanced interdisciplinary integration. Future research should delve deeper into the pathways of interactive art manifestations in digital media for New Year posters and strengthen comparative studies with other folk art categories to expand understanding of the contemporary transformation of intangible cultural heritage. This paper offers new perspectives and methodological support for art history, design studies, and intangible cultural heritage protection research.

Keywords: Yangjiabu New Year posters, formalism, aesthetic style, innovative transformation

1. Introduction

Yangjiabu New Year posters, with a history of over 600 years, represent the aesthetic crystallization formed by local people in their production and daily life. Their development has spanned multiple periods including the Ming, Qing, Republican era, and post-1949 China, each characterized by distinct aesthetic pursuits. This study primarily explores the reasons why the aesthetics of that era could no longer meet modern aesthetic demands. As an important component of China's intangible cultural heritage, examining the innovation and transformation of Yangjiabu New Year posters from the perspective of aesthetic style evolution not only holds theoretical value but also carries practical significance.

The creation of Yangjiabu New Year posters aims to fulfill the secular society's need for idealization and beautification of life. As such, the content and form of these artworks achieve a high degree of unity during their production process. As a folk art form, Yangjiabu New Year posters retain their rustic yet substantial characteristics. Throughout historical evolution, their artistic forms have gradually become "standardized," with

elements like lines, volumes, spatial composition, light and shadow, and color all adhering to unique formal norms in terms of visual structure and order.

The artistic style of Yangjiabu New Year posters was deeply shaped by the local residents' living environment and customs (Zhang Jie, 2013). These artworks feature meticulously categorized motifs and diverse themes, including door gods, kang-head posters, window decorations, window-side designs, central hall scrolls, and hanging screens (Zhang Dianying & Zhang Yunxiang, 1984). The artworks maintain strict alignment with residential environments and display orientations. Yangjiabu's New Year poster products come in various specifications that generally meet the display requirements of different households, satisfying diverse public demands.

The New Year posters of Yangjiabu are characterized by meticulously outlined imagery. Their lines—delicate, rounded, continuous, and fluid—demonstrate a refined precision reminiscent of traditional Chinese white-line techniques (Zhou Lijiao, 2023). These minimalist strokes transform complex forms into simplified compositions. The lines in Yangjiabu prints form self-contained structures that vividly depict the vanishing planes of original forms, interweaving with geometric blocks to create powerful artistic impact. Carved with precision, each line embodies both rustic simplicity and subtle dynamism. Notably, the line thickness varies across details, creating dynamic visual effects through adaptive detailing that enhances the artwork's vitality.

Due to insufficient natural light in rural dwellings, artists in Yangjiabu used bold hues to ensure clear visibility in their New Year posters (Che Guizhi, 2019). These artworks, rooted in folk traditions and reflecting local aesthetic sensibilities, extensively employ vibrant colors to create a lively and unrestrained atmosphere (Zhou Lijiao, 2023).

Yangjiabu New Year posters predominantly employ solid colors such as red, green, yellow, and purple. The compositions typically feature three contrasting color schemes: red-green, yellow-purple, and black-white, creating striking visual contrasts. Purple and green are often used in small accents or combinations, which not only maintain the festive and vibrant visual impact of the New Year posters but also enrich the composition through varied color arrangements while maintaining harmonious color coordination. The posters predominantly use flat coating techniques with minimal layering variations, and the application of chromatic blending or intermediate colors is exceptionally rare, showcasing a clean and straightforward color palette.

The spatial relationships in Yangjiabu New Year posters fundamentally shape visual elements including lines, volumes, colors, and light and shadow (Cui Xuedong, 2014). This artistic approach finds unique expression through the creators' skillful manipulation of formal language. By varying the emphasis on lines, volumes, colors, and lighting, the posters create dynamic interplay of spatial perception—determining the balance between solidity and void, scale proportions, and visual intensity within the composition (Cui Xuedong, 2014).

Yangjiabu New Year posters seldom employ Western scientific geometric perspective methods, yet subtly incorporate foreshortening in certain scenes. When constructing spatial depth, these artworks frequently utilize an overlapping technique—where interlocking visual elements replace traditional perspective-based distance representation. This results in a visually intricate yet harmonious spatial relationship within the two-dimensional plane.

Yangjiabu New Year posters consistently emphasize complex and delicate masses and structures between objects in their compositions. The representation of masses and object shapes is closely interconnected, with each object depicted through clearly defined contours that initially summarize the volume of different elements in the picture. Additionally, the use of varying hues, brightness levels, saturation, and color areas in the New Year posters also influences the expression of object volumes. The interplay of different color blocks unconsciously constructs the picture's structure, thereby forming spatial relationships. Since Yangjiabu New Year posters were created before China introduced perspective theory, they utilize the interweaving of lines within two-dimensional planes to manifest object structures, thereby expressing spatial volume. It is precisely this meticulous depiction of fragmented masses and intricate structures that endows Yangjiabu New Year posters with a visual richness and depth.

Yangjiabu New Year posters employ minimal light and shadow techniques, primarily utilizing color gradients to depict spatial relationships. This artistic approach stems from their unique production process—which employs limited color palettes (typically six colors) through multi-block printing. The resulting designs require both minimalist chromatic simplicity and powerful visual impact. Furthermore, the predominant flat-coating technique further diminishes the emphasis on chiaroscuro effects.

2. Background

2.1 New Ideas and New Culture Blend Together

In the mid-19th century, China's New Year posters were significantly influenced by Western industrialization.

The rise of the new style originated from thematic transformations, interventions in focal perspectives, and shifts in public aesthetic tastes. Under the dual influence of Western technology and culture, traditional culture gradually deviated from its original developmental trajectory. Influenced by autonomous development and the “Western wind,” Chinese New Year posters gave birth to entirely new themes and patterns. (Li Qiushi, 2021; Deborah Dar, 2021)

2.2 New Elements of Aesthetic Sense Are Integrated into Contemporary People

Research on Yangjiabu New Year posters in China primarily focuses on multiple dimensions including schematic analysis, artistic design, inheritance, and preservation. Scholars emphasize the need for organic integration between Yangjiabu New Year posters and contemporary graphic design (Qiu Xiaosong, 2020). To revitalize these artworks, Yangjiabu New Year posters should reconnect with modern life. While preserving their original artistic forms, they should actively engage in contemporary design practices through visual communication methods that resonate with people’s cultural sentiments and aesthetic preferences, thereby reintegrating them into public life and enhancing the popularity of contemporary design among modern audiences (Han Manchen & Lu Qiqi, 2020; Claire Johnson, 2022).

2.3 Emerging Digital Technology Development

The current showcase of popular projects like digital experience halls and virtual reality experience halls has opened new pathways for the inheritance and development of traditional culture. With advanced digital technologies, the public can now touch history, experience culture, and immerse themselves in these interactions, making digital communication of traditional culture a highly sought-after focus (Jay Baer, 2019; Anthony Skodler, 2019). Moreover, the application of digital tools is undoubtedly becoming a significant trend in the preservation of traditional handicrafts and intangible cultural heritage (Barton and Goldberg, 2019; Muni and Zhao Xigang, 2021).

3. Problem Statement

3.1 Traditional Aesthetics Collide with the Current Mainstream Aesthetics

Yangjiabu New Year posters, with a history spanning over 600 years, represent an aesthetic achievement nurtured by the local community through daily life and production activities. Having evolved through multiple historical periods including the Ming, Qing, Republican, and post-1949 eras, these artworks have undergone significant stylistic transformations reflecting changing aesthetic preferences across different dynasties. As China’s political, economic, and cultural development progressed, new policies exerted profound influences on the aesthetics of Yangjiabu’s traditional folk art forms. Consequently, the traditional artistic expressions of Yangjiabu New Year posters now struggle to meet contemporary mainstream aesthetic demands.

3.2 The Innovation and Transformation of Aesthetic Style Is Imperative

The state’s political and economic policies, along with the design techniques and dissemination channels of Yangjiabu New Year posters, have directly shaped the innovation and evolution of their aesthetic style. Moreover, in this era of artistic symbolism, the continuous inheritance and innovation of Yangjiabu New Year posters are profoundly influenced by new media. In an age dominated by mechanical, electronic, and intelligent technologies, innovating and transforming the aesthetic style of this traditional intangible cultural heritage — Yangjiabu New Year posters has become an urgent task that cannot be delayed.

3.3 The Transformation Strategy Needs to Be Analyzed from a Variety of Perspectives

Digital technology is increasingly and profoundly reshaping our lives. Yangjiabu New Year posters, as a traditional folk art form, currently face challenges in dissemination and promotion due to limited presentation formats and relatively homogeneous public aesthetic preferences. This necessitates a strategic repositioning of their design management framework. Meanwhile, extracting symbolic elements from these artworks and reconstructing them through innovative communication methods will provide practical transformation strategies for their revitalization.

4. Research Methods

This study primarily employs qualitative research methodologies, including literature review, interviews, fieldwork, and in-depth observation to collect data for qualitative analysis. These approaches are particularly well-suited for investigating individual or group phenomena involving emotions, motivations, and empathy — aspects that often cannot be fully captured through quantitative measurements (Chua Yan Piaw, 2020).

4.1 Methodology of Literature Survey

The research is grounded in extensive literature review and scientific classification methodologies. This study will compile and reference a substantial body of materials on the aesthetic style of Yangjiabu New Year posters. Upon completion, it will focus on analyzing the current status, existing challenges, and innovative

transformation strategies for this distinctive artistic tradition.

4.2 Interviewing Method

The interview method is a research approach that involves dialogues with artists, inheritors, and practitioners of Weifang Yangjiabu New Year posters to gather relevant information. This methodology effectively identifies factors contributing to the marginalization of these traditional artworks while documenting data related to their innovative transformations.

4.3 Case Study Method

Using the case study method, the form analysis of five classic works of Yangjiabu New Year posters in five different periods is carried out, the data of the formal characteristics of Yangjiabu New Year posters are systematically collected, and then the most unique aesthetic features of Yangjiabu New Year posters are extracted.

5. Analysis and Discussion

Next, we will delve into the outcomes of employing various methodologies. Within the framework of this research, the formal analysis phase systematically divides the elements into five distinct categories for in-depth examination. This exploration commences with the aesthetic response's reliance on five emotional factors attributed to the artist. We will then individually investigate the specific influencing elements of line, volume, space, light and shadow, and color. Building upon this analysis, we will elucidate why form constitutes the most fundamental nature of art and why the relationship between form and the emotions it conveys is inherently inseparable.

5.1 A formalistic Analysis of Shen Tu and Yu Lei, a New Year Poster in the Ming Dynasty



Figure 1. A Shen Tu and Yu Lei door god Yangjiabu New Year poster from the Ming Dynasty

Source: *An Appreciation of The Selected Works of Yangjiabu New Year Pictures*, Weifang, Shandong.

5.1.1 Line Analysis

Lines serve as the fundamental compositional elements in the visual structure of *Shen Tu and Yu Lei*, demonstrating unique expressiveness through the woodcut printmaking medium. The artwork features concise yet fluid lines that combine boldness with elegance, embodying the artist's pursuit of the "harmony between heaven and humanity" philosophy while achieving dual expressions of form and spirit. Under a solemn theme, the lines maintain meticulous precision and natural fluidity, blending rigorous craftsmanship with timeless simplicity. The facial features of the left and right door gods are outlined with black lines—thick brows, mustache, and pupils in deep ink tones, while the chin area retains blank space. The right figure's beard is entirely black. The characters' forms are vividly exaggerated with distinct expressions, their heads enlarged and full-bodied to achieve symmetrical proportions. The outer contour lines of both door gods occupy the largest and most prominent areas, maintaining consistent patterns while showing subtle variations in details. These outline lines effectively separate the background, transforming the flat surface into shifting vignettes of small planes,

while balancing decorative motifs between formal unity and spatial depth.

5.1.2 Color Analysis

Color plays a pivotal role in the visual storytelling of *Shen Tu and Yu Lei*, showcasing remarkable expressive power. The composition features evenly distributed hues arranged according to geometric forms, creating vibrant, strikingly contrasting, and highly decorative effects. Through strategic use of color blocks, primary colors like red, yellow, and blue create intense contrasts. Large-scale red and blue fields interweave while complementary hues of yellow and purple are skillfully employed in smaller areas, resulting in diverse and rich chromatic variations. The door gods' costumes feature a blue base with red, yellow, and purple accents. The deliberate use of color blocks skillfully delineates the overall composition from individual sections and between different elements. Large color masses create striking contrasts while smaller ones harmonize the design, with color areas arranged in balanced coordination. For instance: the hammer in the door god's hand has a yellow base framed with red edges adorned with purple dragon patterns; the brush's primary hue is red, complemented by blue, white, yellow, and purple accents; the shoes maintain a white paper base on the front while their sides are filled with white, blue, and purple hues through spatial arrangement.

The use of color emphasizes emotional expression, highlighting the festive and joyful atmosphere. The door gods' faces are adorned with red patterns, symbolizing "loyalty and righteousness," which creates a sense of solemnity. The overall color scheme presents a "rich" and "solemn" style. Through meticulous refinement of colors and object forms, the creator achieves perfect harmony between visual elements and emotional expression.

5.1.3 Volume Analysis

In the print work *Shen Tu and Yu Lei*, exaggerated forms and vibrant colors easily make viewers overlook the logical structure of objects. However, upon closer inspection, one discovers the ingenious details in composition and figure arrangement. The poster subtly conveys an unstable yet peculiar tension that sparks imagination about volume. The size variations of elements directly manifest this spatial perception: door god figures, decorations, and props demonstrate different volume scales through their proportions. Color distribution creates visual weight—large areas of red and blue emphasize the massive proportions of faces and bodies, while smaller patches of yellow, purple, and black highlight compact accessories, shoes, and props. The small flags on the door gods' backs and the soft, dynamic silhouettes of their robes contrast with the rigid armor, generating a sense of visual inertia and dynamic tension. In terms of composition, rich details fill the solid structure, creating contrast between dense imagery and background blank spaces. The meticulous depiction of costumes and simplified props forms a balance of density, further stimulating imagination about the door gods' volumetric form.

5.1.4 Space Analysis

Yangjiabu New Year posters typically prioritize planar composition over three-dimensional depth. The artistic imagery unfolds in flat arrangements where elements occupy distinct positions without overlapping. The work *Shen Tu and Yu Lei* features a full composition with solemn-faced door gods radiating dignified authority, their spatial arrangement embodying inner spirituality. On a 120x69 cm sheet of paper, two independent yet four-head-long guardian deities are depicted in symmetrical composition without any overlap. Through varied brushstrokes and line arrangements, the flat figures gain structural depth. For instance, meticulous detailing of facial features—such as the nasolabial folds, double eyelid lines, inter-eyebrow creases, and lips—creates new structural dimensions that complete the facial spatial composition.

The artwork employs the scattered-point perspective composition technique from traditional Chinese poster, where depicted figures and blank spaces create a responsive relationship of depth or horizontal spatial positioning. For instance, door god figures are carved on a blank background to establish visual front-back spatial relationships. Two door gods stand facing each other with symmetrical positioning, directly conveying left-right spatial awareness. The layered depiction of partial features—such as the hammer, brush, gold ingot, and ruyi scepter held in their chests—guides viewers in interpreting the figure's structure and spatial composition. Shoes are divided into three planes (front, side, and front) on a flat surface, allowing viewers to imagine and deduce the depth and breadth of the door gods' presence in real-life spaces.

5.1.5 Light and Shadow Analysis

Light serves as a fundamental requirement for human survival, yet people exhibit remarkable sensitivity to variations in its intensity. However, the visual presentation of light and shadow in this artwork remains understated. Yangjiabu New Year posters typically employ color to convey spatial relationships, rarely explicitly depicting light effects. The work's interplay of light and shadow is primarily conveyed through variations in color brightness and hue. Even identical objects can evoke vastly different perceptions when illuminated by strong light against dark backgrounds. For instance, the decorative ornaments on the door gods' hands and the embellishments along the edges of their garments feature high-brightness yellow paired with low-brightness

purple and blue, skillfully demonstrating the artful use of light within the composition.

5.1.6 Formal Analysis and Summary of the Work *Shen Tu and Yu Lei*

Through an in-depth exploration of the form and structural language in the two door gods depicted in *Shen Tu and Yu Lei*, we find that under a relatively solemn theme, the variations in pictorial forms are not only orderly but also richly diverse. The work skillfully integrates order and diversity through the ingenious arrangement of lines, colors, volumes, space, and light and shadow, forming “meaningful forms” and “expressive forms” rather than mere daily life “recording” or reliance on ideological forms like text. The door god images, meticulously crafted by artists, possess symbolic functions. With rigorous and meticulous lines, they predominantly use red as the main color, complemented by yellow, purple, and blue. The volume rendering creates an unstable yet peculiar tension. The clever division of planar space not only highlights the majestic momentum but also fosters a festive atmosphere, allowing viewers to profoundly perceive the poster’s primal essence and the artist’s underlying emotions, thereby evoking strong aesthetic resonance.

5.2 Formalism analysis of New Year Poster *Money Tree* in Qing Dynasty

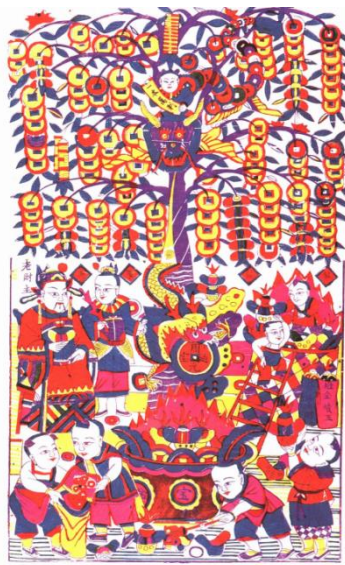


Figure 2. A *Money Tree* Yangjiabu New Year posters from the Qing Dynasty

Source: *An Appreciation of The Selected Works of Yangjiabu New Year Pictures*, Weifang, Shandong.

5.2.1 Line Analysis

The Qing Dynasty Yangjiabu New Year poster *Money Tree* showcases exquisite line work. When depicting figures, the artist employs fluid and varied lines to precisely capture their postures and expressions. For instance, the innocent demeanor of children is vividly portrayed through simple yet dynamic lines, while the fabric folds naturally follow body movements, vividly demonstrating material texture. In portraying the money tree and decorative items, meticulous lines are applied—copper coins and ornaments on the tree are rendered with precise strokes, highlighting craftsmanship excellence. The contrasting styles of different objects complement each other: the lively figure lines blend with the orderly decorative lines, creating a composition that remains both vibrant and harmonious. This fully leverages lines’ roles in shaping forms and atmosphere, endowing the artwork with rich rhythm and cadence. The piece masterfully demonstrates the mature techniques and unique aesthetics of Yangjiabu New Year posters from the Qing Dynasty in line application.

5.2.2 Color Analysis

The vibrant colors of *Money Tree* vividly showcase the distinctive style of Qing Dynasty Yangjiabu New Year posters. Dominated by high-purity hues like red, yellow, blue, and green, the overall palette creates a striking visual impact that evokes a festive and joyful atmosphere, perfectly reflecting people’s aspirations for a better life during that era. Red appears frequently in the composition, appearing in characters’ clothing and flames, symbolizing auspiciousness and warmth. Yellow is used to depict the fruits of the Money Tree and ingots, representing wealth. The color combinations demonstrate exquisite craftsmanship, with complementary colors like red and green, or yellow and blue enhancing contrast and depth. Moreover, the color distribution shows remarkable artistry—surrounding the central motif of the Money Tree, hues radiate outward in an orderly

manner. This approach not only emphasizes the theme but also ensures overall harmony, fully demonstrating Qing Dynasty New Year posters' profound emphasis on emotional expression and visual impact through color application.

5.2.3 Volume Analysis

In terms of volumetric representation, the *Money Tree* employs ingenious techniques to create a rich sense of three-dimensionality. While the character designs retain certain flat characteristics, meticulous adjustments in proportions and postures imbue them with substantial depth. For instance, the clever contrast in size between adults and children within the composition subtly conveys spatial hierarchy and varying scales. The depiction of the Money Tree particularly emphasizes volume: branches extend outward, adorned with coins and ornaments that create layered arrangements. Through overlapping elements, the tree's lushness and three-dimensional form are vividly portrayed. Items like the fire basin beneath enhance visual weight through contour lines and color contrasts. Although lacking Western-style perspective and chiaroscuro techniques, the composition's unique design and layout allow viewers to perceive tangible three-dimensionality. This fully demonstrates the distinctive volumetric expression characteristic of Qing Dynasty Yangjiabu New Year posters.

5.2.4 Space Analysis

The spatial composition of *Money Tree* demonstrates unique artistic approach. Employing scattered perspective without fixed vanishing points, the artwork achieves dynamic distribution of elements that creates a vibrant and richly textured atmosphere. At its core stands the Money Tree as the visual focal point, with surrounding figures and objects radiating outward in concentric circles. Clear spatial relationships between characters and scenery are established through layered compositions featuring foreground-obscuring backgrounds and size contrasts. For instance, children in the foreground appear larger and more detailed, while distant figures are smaller and simplified—a clever hint at spatial depth. The blank areas within the composition also serve an essential purpose, contrasting sharply with abundant patterns and colors to create airy spatial perception. This design effectively avoids visual congestion, showcasing the Qing Dynasty Yangjiabu New Year posters' innovative integration of traditional poster principles with contemporary spatial techniques.

5.2.5 Light and Shadow Analysis

Due to the limitations of printing techniques, the *Money Tree* exhibits a restrained approach to light and shadow representation. However, through variations in color brightness and line density, it skillfully hints at luminous effects. For instance, while flames are depicted in vibrant red, surrounding figures and objects are rendered in more subdued hues. This chromatic contrast vividly conveys the flames' intensity and heat, sparking viewers' associations with light and shadow. The edges of garments and objects are sometimes accentuated with bold lines or intensified colors to create shadow effects, enhancing three-dimensional depth. Although less intricate than Western realistic posters, this lighting technique seamlessly integrates into the overall compositional language. By harmonizing with lines and colors, it collectively shapes artistic imagery, showcasing the unique exploration of light and shadow techniques in Yangjiabu New Year posters from the Qing Dynasty—reflecting both their craftsmanship and aesthetic sensibilities.

5.2.6 The Formalist Analysis and Summary of the Work *Money Tree*

As a quintessential example of Yangjiabu New Year posters from the Qing Dynasty, the *Money Tree* masterfully embodies the era's artistic sensibilities through its dynamic interplay of lines, colors, spatial composition, and chiaroscuro. The artistically refined lines achieve fluid elegance while maintaining strict geometric precision, while the vibrant hues demonstrate masterful color coordination. The work employs distinctive modeling techniques for volumetric representation, combines scattered perspective with meticulously crafted spatial arrangements, and features subtle yet evocative lighting effects. These elements collectively form a richly expressive visual language. This masterpiece not only showcases the technical sophistication of Yangjiabu New Year posters during this period but also reflects the people's profound yearning for and relentless pursuit of a better life. Bearing profound cultural heritage and folkloric significance, it vividly interprets the wisdom and aesthetic sensibilities of Qing-era folk art. Its enduring relevance makes it an invaluable resource for tracing the evolutionary journey of New Year poster traditions.

5.3 A Formalist Analysis of the New Year Poster *Lion Rolling a Ball* in the Republican Era



Figure 3. A *Lion Rolling a Ball* Yangjiabu New Year poster from the Republic of China era
Source: *An Appreciation of The Selected Works of Yangjiabu New Year Pictures*, Weifang, Shandong.

5.3.1 Line Analysis

The Republican-era print *Lion Rolling a Ball* masterfully blends traditional aesthetics with modern artistic sensibilities. The lion's contours flow with dynamic energy, preserving the rustic charm of classical New Year posters while accentuating its power through varied brushwork. The meticulously detailed mane layers vividly capture the fur's voluminous texture. In contrast, peony motifs feature delicate petals with smooth edges and crisp veins, their refined lines contrasting sharply with the lion's bold strokes to emphasize floral delicacy. The flowing ribbons and embroidered tassels showcase graceful curves that convey lightness in motion. This diverse visual language not only preserves the essence of traditional design but also meets the Republican-era audience's growing appreciation for vibrant imagery and decorative artistry.

5.3.2 Color Analysis

The vibrant color palette of *Lion Rolling a Ball* masterfully embodies the dual characteristics of New Republic-era New Year posters: preserving traditional aesthetics while embracing innovation. The lion's body is predominantly adorned with crimson and golden hues—red symbolizing auspiciousness, yellow conveying opulence. The high saturation makes the lion's form strikingly prominent, creating a powerful visual impact. Peonies in rich pink contrast with emerald leaves, producing a vivid chromatic juxtaposition that highlights their delicate beauty while infusing the composition with vitality. The embroidered ball and flowing ribbons blend red, green, and yellow hues, harmonizing with the lion and peonies to form a cohesive yet layered color scheme. The flat-ink technique preserves the craftsmanship essence of traditional New Year posters, while the color coordination aligns with the public's aesthetic preferences for festive atmospheres during the Republican era—capturing both classical charm and contemporary spirit.

5.3.3 Volume Analysis

This artwork achieves remarkable three-dimensionality through masterful integration of form and color. The lion's design employs bold exaggeration, with meticulously detailed proportions between head and body and refined muscle contours that radiate masculine power. The limbs, rendered through precise line work and color gradations, further accentuate the sense of strength and depth. Peony petals are artistically layered through alternating hues and overlapping designs, vividly capturing their layered texture and three-dimensional form. The hydrangea's depiction emphasizes volumetric expression through rounded shapes and concentrated color application, creating a full-bodied spatial presence. While primarily employing flat composition techniques, these meticulous details imbue key elements with tangible massing, significantly enhancing visual impact. This approach perfectly aligns with the Republican-era New Year poster tradition of pursuing dynamic realism in artistic representation.

5.3.4 Space Analysis

The spatial composition of *Lion Rolling a Ball* employs traditional planar techniques while skillfully integrating a well-balanced arrangement of dense and sparse elements. The lion, peony, and embroidered ball are evenly distributed without obvious depth perspective, creating a flat visual effect that clearly inherits the spatial representation methods of traditional New Year prints. However, the work emphasizes contrast between dense and sparse arrangements in its element placement. For instance, the interplay between two lions and peonies with embroidered balls enriches the composition without creating overcrowding. The lion, as the central motif, occupies a prominent position, while peonies and ribbons serve as decorative accents. The overall layout remains simple yet clear, highlighting the theme while aligning with the decorative and symbolic purposes of New Year prints during the Republican era, ensuring effective communication of content.

5.3.5 Light and Shadow Analysis

Influenced by the New Year poster techniques and traditional aesthetic sensibilities, *Lion Rolling a Ball* demonstrates restrained light and shadow expression. The artwork primarily employs color contrast to suggest luminous effects. For instance, the lion's face achieves three-dimensional depth through subtle color variations, creating an illusion of sunlight. Peony petals showcase light and shadow effects via nuanced color gradations, enhancing their lifelike appearance. However, instead of adopting Western poster's stark chiaroscuro techniques, the composition skillfully integrates light and shadow into color and line expressions, maintaining a flat decorative quality. This approach not only embodies traditional New Year poster's artistic characteristics but also reflects the Republican-era New Year posters' artistic evolution—neither fully replicating Western lighting techniques nor abandoning tradition, but rather making moderate adjustments and innovations within established frameworks.

5.3.6 A Formalist Analysis of the Work *Lion Rolling a Ball*

The Republican-era New Year poster *Lion Rolling a Ball* vividly demonstrates the unique blend of tradition and innovation in Yangjiabu's prints. Its line work masterfully fuses classical aesthetics with modern sensibilities, creating compositions that radiate rustic charm while maintaining dynamic expressiveness. The vibrant color palette not only preserves traditional festive harmony but also aligns with contemporary aesthetic trends. Through organic integration of form and hue, the artwork achieves striking three-dimensionality. Though rendered in flat composition, its balanced density highlights the central motif while adding decorative flair. Subtle light-and-shadow techniques, enhanced by chromatic hints, preserve the essence of traditional flatness. This masterpiece not only inherits the core artistic features of traditional prints but also innovates moderately to meet the aesthetic demands of the Republican era. As a vivid snapshot of Yangjiabu's art development during this period, it provides an exemplary case study for understanding the evolution of New Year poster traditions.

5.4 A Formalist Analysis of the New China New Year Poster *One Child Is the Best Choice After Its Establishment*



Figure 4. A 1978 Lunar New Year Round Yangjiabu New Year poster from the after the founding of new China
Source: *Lunar New Year Pictures of Yangjiabu Village Weifang, China*.

5.4.1 Line Analysis

In the new work *One Child Is the Best Choice* created after the establishment of New China, the use of lines is simple and brisk, combining practicality with a certain decorative quality. When depicting children's figures, the lines flow smoothly and rounded, accurately outlining their contours and postures. For instance, the facial features of children are depicted with soft lines that vividly convey their innocence and tenderness; while the clothing lines are simplified, they clearly show the style and folds of garments through basic curves and intersecting lines, highlighting texture without appearing overly intricate. The lines for floral elements like peonies and longevity peaches are more regular, with the petals of peonies, leaves, and the contours of longevity peaches all presented through crisp lines that emphasize the morphological characteristics of these auspicious motifs. The overall line style is simple and elegant, aligning with the needs of New China's post-establishment era for annual posters to be accessible, easy to understand, and widely disseminated. At the same time, it retains some fundamental features of traditional New Year poster line modeling, making the artwork both contemporary in its simplicity and imbued with the charm of traditional art.

5.4.2 Color Analysis

The color scheme of this work is vibrant and rich in symbolic meaning, fully reflecting the emphasis on positive atmosphere and thematic expression in New Year posters after the establishment of New China. The children's skin is rendered in a soft pink hue, appearing particularly lively and adorable; their clothing predominantly features red, which symbolizes auspiciousness and joy in Chinese culture. This not only aligns with the traditional symbolism of New Year posters but also highlights the vivid vitality of the child figures. Peonies are depicted in a bold red and pink palette paired with emerald green leaves, creating striking color contrasts that showcase both the peony's delicate beauty and vigorous vitality while adding festive charm to the composition. Longevity peaches are presented in bright yellow tones, symbolizing longevity and prosperity. The overall color application boasts high saturation and strong visual impact, creating a warm and cheerful atmosphere that accurately conveys the beautiful aspirations associated with the "One-Child Policy". This design not only meets the aesthetic and emotional needs of the public at the time but also preserves the distinctive characteristics of traditional New Year posters—vivid colors and auspicious symbolism.

5.4.3 Volume Analysis

The artwork masterfully creates a pronounced three-dimensional effect through the harmonious integration of form and color. While depicting children's figures in flat compositions, the rounded contours and richly colored fills imbue them with substantial volume. Particularly, the faces and limbs of the children vividly capture their endearing roundness and charm through this technique. The peony petals achieve lifelike depth through layered designs and gradient color variations, creating a three-dimensional texture that makes the blossoms appear full-bodied. The longevity peach similarly demonstrates volumetric richness through its rounded silhouette and seamless color transitions. Although the work avoids complex perspective techniques to emphasize three-dimensionality, these simple yet effective methods imbue all key elements with tangible mass, significantly enhancing visual vitality and expressive power. This approach perfectly aligns with the traditional New Year poster's artistic pursuit of intuitive, vivid imagery characteristic of its era.

5.4.4 Space Analysis

The spatial composition of the poster employs traditional planar treatment techniques, with elements distributed in a balanced and orderly manner. The child occupies the center of the composition as the visual focal point, surrounded by auspicious motifs such as peonies and longevity peaches, forming a centripetal spatial structure. The lack of clear foreground-background perspective between elements creates a flat, laid-out effect, inheriting the spatial representation techniques of traditional New Year posters. Meanwhile, the arrangement of elements demonstrates a harmonious balance between density and openness. The interplay between the child and floral arrangements, longevity peaches, and other motifs not only enriches the composition but also avoids visual congestion. This concise and clear spatial layout effectively highlights the central theme, allowing viewers to immediately grasp the core content of the artwork. This aligns with the requirement for New Year posters to directly and clearly convey messages as promotional and decorative media following the establishment of New China.

5.4.5 Light and Shadow Analysis

Influenced by the New Year poster techniques and artistic styles of the era, the artwork demonstrates subtle handling of light and shadow. It primarily employs nuanced color variations to subtly reveal luminous effects. For instance, children's faces are rendered with gradations of color depth that create a sense of three-dimensionality, as if softly illuminated by gentle rays. Peony petals showcase contrasting light and dark tones, producing distinct textures between illuminated and shaded areas that enhance floral realism. However, the composition avoids harsh chiaroscuro contrasts, skillfully integrating light and shadow into color expression to maintain flat decorative qualities. This approach not only highlights traditional New Year poster's artistic characteristics but also reflects contemporary artistry in preserving heritage. Through concise and intuitive visual presentation, it effectively serves thematic expression while catering to public aesthetic preferences.

5.4.6 A Formalist Analysis and Summary of the Work *One Child Is the Best Choice*

As a representative work of Yangjiabu New Year posters after the establishment of New China, *One Child Is the Best Choice* fully demonstrates the unique style of New Year posters during this period, characterized by "serving the era and being close to the masses." Its lines are simple and fluid, accurately outlining images of children and flowers that are both practical and imbued with traditional charm. The vibrant colors predominantly feature red, complemented by pink, green, and yellow hues, which not only continue the festive style of New Year posters but also convey the beautiful wish of "the benefits of having an only child" through the symbolic meaning of colors. In terms of spatial representation, the rounded shapes and delicate color transitions create a three-dimensional effect for images of children, peonies, and longevity peaches. The layout employs traditional planar techniques centered on children, with auspicious elements surrounding them in a clear and focused manner. The subtle handling of light and shadow relies on nuanced color variations to suggest depth, retaining

the decorative characteristics of flat art while aligning with public aesthetics and propaganda needs. Overall, this work skillfully integrates traditional craftsmanship with contemporary themes, becoming a precious specimen for studying folk art and social interactions during that period.

5.5 Formalism an Analysis of Modern New Year Poster *Sweet Fruit*



Figure 5. A *Less Drink and More Dish* Yangjiabu New Year posters from the after the founding of new China
Source: *An Appreciation of The Selected Works of Yangjiabu New Year Pictures*, Weifang, Shandong.

5.5.1 Line Analysis

In the modern artwork *Sweet Fruit*, the use of lines masterfully blends the rustic charm of traditional New Year posters with the dynamic rhythm of contemporary design. When depicting figures, the fluid and varied lines precisely outline different postures, expressions, and fabric textures. For instance, the intricate patterns on garments are rendered through delicate lines that showcase unparalleled refinement while retaining the distinctive rustic texture characteristic of carving. For decorative elements like flowers and fruits, the lines demonstrate meticulous precision—flower contours and leaf veins are presented through orderly lines, highlighting both technical mastery and decorative appeal. The harmonious interplay between line styles across different areas, where the fluidity of figure lines perfectly combines with the regularity of decorative lines, creates a composition that remains lively yet orderly. This fully demonstrates how modern Yangjiabu New Year posters inherit and innovate traditional techniques in line application, perfectly aligning with modern aesthetics' dual pursuit of refined detail and dynamic vitality.

5.5.2 Color Analysis

The vibrant and striking colors in *Sweet Fruit* create a modern visual impact through their clever combination. Dominated by high-purity hues like red, yellow, blue, and green, the composition evokes a festive atmosphere that resonates with people's aspirations for a better life. Red frequently appears in costumes and decorative patterns, symbolizing auspiciousness and sweetness, while yellow represents fruits and ornamental motifs, signifying abundance and prosperity. The stark contrasts between different colors and complementary color pairings (such as red and green, yellow and blue) enhance the layered depth and visual appeal. The color distribution revolves around the core theme of "sweet fruits," highlighting the subject while maintaining overall harmony. This demonstrates modern New Year posters' dual emphasis on emotional expression and visual impact through color application—continuing the festive color heritage of traditional New Year posters while aligning with contemporary aesthetic preferences.

5.5.3 Volume Analysis

The artwork achieves remarkable three-dimensionality through masterful integration of form and color. While the figures maintain flat characteristics, their proportions, postures, and subtle color variations create a tangible sense of depth. Every detail—limb movements and fabric folds—conveys dimensional presence to viewers. Floral elements like layered blossoms and plump fruits demonstrate this technique through overlapping layers and natural color transitions, forming vivid three-dimensional forms. Though lacking complex perspective, the composition's unique design and color treatment deliver striking three-dimensional impact. This showcases the distinctive charm of modern Yangjiabu New Year posters: preserving traditional techniques while infusing

contemporary aesthetic sensibilities into volumetric representation.

5.5.4 Space Analysis

The spatial composition of *Sweet Fruit* masterfully blends traditional and contemporary design elements. Centered around the diamond-shaped “sweet fruits” text block, the artwork features concentric scenes of diverse figures, creating a harmonious radial structure that preserves the layout tradition of traditional New Year posters. Each vignette employs strategic positioning—both between characters and their surroundings, as well as through deliberate contrasts in scale and density—to build layered spatial relationships. For instance, foreground figures maintain crisp proportions while background decorations feature minimalist elements, subtly suggesting depth through contrast. This layout not only retains the decorative essence of traditional New Year posters but also incorporates modern design’s pursuit of spatial hierarchy, resulting in a composition that is both visually rich and orderly, perfectly aligning with contemporary aesthetic preferences.

5.5.5 Light and Shadow Analysis

Influenced by traditional New Year poster techniques and contemporary aesthetic sensibilities, *Sweet Fruit* demonstrates subtle yet decorative lighting effects. The artwork skillfully employs color contrasts and line variations to suggest light and shadow. For instance, darker hues accentuate the folds of garments to enhance three-dimensionality, while delicate color gradations in petals vividly depict illuminated and shaded areas, making them appear more lifelike. Although the composition lacks stark contrasts, this restrained lighting treatment complements lines and colors, preserving the flat decorative beauty of New Year posters while enhancing spatial depth. This approach fully showcases how modern Yangjiabu New Year posters inherit traditional craftsmanship in light treatment while innovatively adapting to contemporary aesthetic demands.

5.5.6 A Formalist Analysis of the Work *Sweet Fruit*

Sweet Fruit, a quintessential example of modern Yangjiabu New Year posters, masterfully blends traditional craftsmanship with contemporary aesthetics through its dynamic interplay of lines, colors, volumes, spatial composition, and lighting. The artwork preserves the textured essence of classical woodcut techniques while infusing modern vibrancy into its design. Its vibrant hues maintain the tradition’s festive saturation while delivering striking visual impact, while innovative color treatments and spatial arrangements reinterpret traditional concentric layouts with modern layering. Subtle yet decorative lighting effects harmonize with other elements to create a distinctive artistic atmosphere. This masterpiece not only retains the craft’s core values and auspicious symbolism but also resonates with modern sensibilities. It vividly demonstrates how traditional folk art evolves and thrives in contemporary society, serving as a valuable model for Yangjiabu New Year posters’ modern adaptation. The work ultimately reflects the enduring vitality of folk art, which continuously adapts to and innovates with the times.

5.6 Analysis and Summary of Works in Different Periods

The Ming Dynasty print *Shen Tu and Yu Lei* features meticulous lines and highly saturated colors with strong contrasts. Through symmetrical planar compositions and subtle light-and-shadow treatments, it creates an atmosphere of solemnity and festivity, fully embodying the philosophy of “harmony between heaven and humanity”. The Qing Dynasty work *Money Tree* combines dynamic yet orderly lines with vibrant colors that closely follow the theme. Employing scattered perspective and ingenious modeling techniques, it constructs a three-dimensional spatial sense, showcasing mature craftsmanship and rich folk cultural connotations. The Republican-era piece *Lion Rolling a Ball* integrates the rustic simplicity of traditional lines with the dynamism of modern art. Its bold and innovative colors, balanced layout emphasizing density and sparsity, and subtle light-and-shadow treatment highlight the collision and fusion of Chinese and Western aesthetics. After the establishment of New China, the print *One Child Is the Best Choice* demonstrates concise practical lines and colors symbolizing contemporary themes. Its spatial layout emphasizes propagandistic intent and closely aligns with public needs. The modern work *Sweet Fruit* harmoniously blends traditional simplicity with modern vitality. Its visually striking colors and layered spatial design achieve a dynamic inheritance of tradition and innovation. Overall, Yangjiabu New Year posters have consistently preserved exquisite craftsmanship and auspicious symbolism through historical transformations while continuously adapting to evolving aesthetic and functional demands, demonstrating a clear developmental trajectory.

6. Research Limitations

This study focuses exclusively on the traditional folk art of Yangjiabu New Year images within the scope of Chinese intangible cultural heritage. Yangjiabu New Year images are found solely in Weifang city, Shandong Province, China, which limits the scope of regional research.

The application of cutting-edge technology, along with its integration with other new technologies, in innovating and transforming the aesthetic style of Yangjiabu New Year images has not been fully developed. There remain

technical challenges in constructing the new immersive digital life scene for Yangjiabu New Year images.

7. Summary and Recommendations

Roger Fry advocated for focusing on poster language—the expression of visual elements such as lines, colors, volumes, spaces, and light and shadow. He believed that viewers should perceive the artwork’s original state and the hidden emotions behind it through artistic appreciation, thereby stimulating their aesthetic sensibilities (Yang Yusi, 2021). Fry’s formalist theory provides significant theoretical insights and practical guidance for analyzing formal elements and innovatively transforming stylistic forms in Yangjiabu New Year posters.

Drawing from Roger Fry’s formalist theory of five aesthetic elements—line, color, volume, space, and light and shadow—we conduct a detailed comparative analysis of the unique artistic forms in Yangjiabu New Year posters. This study thoroughly demonstrates that form constitutes the most fundamental attribute of art. The formal achievements in Yangjiabu New Year posters constitute their artistic value, while the distinctive aesthetic characteristics of these forms vividly prove the inseparable relationship between emotional expression and formal composition in these artworks.

Yangjiabu New Year posters have undergone six centuries of evolution. In the process of continuously catering to people’s aesthetic demands, the New Year poster artisans have accumulated numerous principles of beauty, particularly those emphasizing formal aesthetics. In traditional Chinese beliefs, people firmly believe that auspicious patterns printed on paper can bring good fortune, and the aspiration for a better life has been shared across generations. Folk beliefs exert a profound influence on traditional New Year posters. The patterns of these artworks visually manifest folk beliefs and values, while the expression of formal language serves as an essential means of visual aesthetics. In terms of formal expression, Yangjiabu New Year posters break free from the constraints of natural phenomena, skillfully employing rich imagination along with romantic symbolism and allegorical techniques to comprehensively present pictorial elements (Li Shuzhi, 2023).

As traditional New Year customs gradually fade from public memory, the once-blessed and festive New Year posters have quietly faded from this cultural landscape. In the context of rapid modernization, confronted with ever-changing lifestyles and evolving aesthetic preferences, how Yangjiabu New Year posters can redefine their identity, adapt to contemporary development, regain public attention, and explore innovative expressions has become the core focus of this study. As a representative of China’s outstanding traditional culture, Yangjiabu New Year posters urgently require preservation and inheritance efforts. By successfully transforming into contemporary aesthetic styles, they should continue to shine on Chinese soil and emerge as a brilliant pearl on the global cultural stage. Based on the research findings, the following management recommendations are proposed:

7.1 From Static Display to Dynamic Communication — Dynamic Interpretation of Form Language

Building on the dynamic characteristics of light and shadow within Frei’s formalism framework, this study proposes transforming traditional static New Year posters into dynamic visual narratives. By employing animation, augmented reality (AR), and virtual reality (VR) technologies, we achieve fluid light transitions and spatial transformations that infuse the originally two-dimensional art form with temporal dimensions. Through simulated dynamic lighting effects and visual reconstructions of spatial relationships, viewers’ perception of emotional resonance and symbolic meanings in New Year posters becomes significantly enhanced, elevating their visual presentation with modern sophistication and immersive quality. This evolving visual language-driven approach to dynamic communication effectively stimulates deeper aesthetic emotional resonance among audiences.

7.2 Aesthetic Reinterpretation and Form Reconstruction — Contemporary Expression of the Five Visual Elements

In the process of form beauty reconstruction, we should take “line, color, volume, space and light and shadow” proposed by Roger Fry as the core basis of form structure theory, extract the most recognizable and symbolic traditional symbol elements in Yangjiabu New Year posters, and carry out innovative redesign. For example:

The innovative transformation of aesthetic forms in Yangjiabu New Year posters focuses on creativity. To better achieve the “transcoding” of traditional Yangjiabu New Year posters, it is essential to continuously enhance the creative level of reconstructing their formal elements and infuse them with vitality. In the process of reconstructing the formal beauty of Yangjiabu New Year posters, this paper takes Roger Fry’s five major formal elements — “line, color, volume, space, and light and shadow” — as theoretical foundations. It optimizes and extracts the most distinctive and symbolic traditional symbolic elements from Yangjiabu New Year posters for redesign. The specific optimization suggestions are as follows:

- **Line Optimization:** Employ digital illustration techniques to reinterpret traditional sketching methods, thereby enhancing rhythm and visual impact. Embrace emotional expression through variations in line —

adjust textures to match themes: use fluid curves for lively scenes and crisp straight lines for serene subjects to deepen emotional resonance. Apply subtle thickness gradients in specific areas, while emphasizing volume with thicker strokes at crucial points to prevent monotonous lines.

- **Color Optimization:** Building upon high-purity, vivid primary colors and incorporating modern color theory concepts, we create a color system that aligns with contemporary aesthetic sensibilities. While preserving the vibrant hues characteristic of traditional festivals, we skillfully integrate warm and cool tonal adjustments and gradient transitions to effectively alleviate visual pressure.
- **Volume Optimization:** Embracing the core principle of “symbolic exaggeration,” we make measured adjustments to proportions and elements, simplifying forms to enhance visual harmony and modern aesthetic appeal. This approach avoids visual imbalance caused by excessive distortion, ensuring that exaggerated techniques serve artistic beauty rather than mere symbolic expression. By applying visual perspective and layered composition techniques, we amplify three-dimensional effects in two-dimensional images, further strengthening the depth and visual impact of the artwork’s structure.
- **Space Optimization:** Yangjiabu New Year posters predominantly feature symmetrical and centered compositions. While this creates a solemn atmosphere, it lacks visual variation. We recommend incorporating non-symmetrical layouts, diagonal arrangements, and negative space techniques to align with modern aesthetic trends while preserving the ceremonial essence of traditional decorations. Additionally, breaking away from conventional “scattered perspective” and “flat arrangement” patterns can enhance spatial perception through skillful contrast between solid and void elements in composition design.
- **Light and shadow optimization:** Develop the “light and shadow symbolization” technology, which converts the light and shadow effect into decorative symbols. For example, use radial gold lines to represent sunlight, and use uniform dark patterns to represent shadows, so that light and shadow become unique decorative elements, thus enhancing the spatial reality and volume expression of the picture.

On the basis of optimizing the above five forms, we can also re-express and reconstruct the form of Yangjiabu New Year posters from multiple dimensions. Taking traditional folk customs as the core starting point, we are committed to realizing the re-creation of its contemporary aesthetic forms.

7.3 Digital Activation Achieves “Living” Inheritance — Modern Regeneration of Form Language

The essence of “living heritage” lies in breathing new life into traditional forms, a concept deeply rooted in the “expressive nature” of art emphasized by Fry. By leveraging dynamic imagery and interactive media technologies, we integrate five key visual elements—fluidity of lines, emotional chromaticity, structural volume, spatial depth, and temporal light-shadow dynamics—into a digital framework that creates a “new formal system”. Through modern reinterpretations of these elements, traditional aesthetics evolve from mere “material presentation” to “sensory transmission”, ultimately revitalizing Yangjiabu New Year posters in the new media landscape. The specific implementation methods include:

- a) Multimedia exhibition converts static images into dynamic pictures, vividly showing the undulation of lines and the change of light and shadow.
- b) Mobile interaction design enables viewers to deeply understand the mystery of spatial composition in the process of sliding and touching.
- c) Digital installation art effectively stimulates the visual association and emotional experience of viewers by simulating the transition, fusion and conflict of colors.

References

- Che, G. (2019). Color language research of Yangjiabu New Year pictures. *Qilu Art Garden*, 3(2), 88-90.
- Chen, Lijing. (2019). Innovation of Traditional New Year posters in the Digital Context. *Art Observation*.
- Cui, X. (2014). Spatial structure and expression methods of traditional New Year pictures. *Art Panorama*, 10(3), 102-103.
- Du, Pengfei. (2021). A Study on the “New Year poster Movement” in China. *Journal of Nanjing University of the Arts*, 73(4), 65-66.
- Gutiérrez, PL (Lizarraga Gutierrez, Paula). (2014). From Kant to Fry: From Transcendental to Figurative Formalism. *PENSAMIENTO Y CULTURA*, 17(2), 29-46. <https://doi.org/10.5294/pecu.2014.17.2.2>.
- Hasan R. (2021). Exploring The Birth of Modern Art in Borneo, Post-War Era 1945 to 1970 Meneroka Kewujudan Seni Moden di Borneo; Era Pasca-Perang dari 1945 ke 1970. *AKADEMIKA*, 91(2), 49-57.
- Hasan, R. (2017). The Development of Modern posters in Borneo during Post-War Era (1945-1960) in Sarawak, Sabah and Brunei. In Yingthawornsuk, T. Fosso-Kankeu, E. & Naik, k. P. (Eds.), *The International*

- Conference on Arts, Film Studies, Social Sciences and Humanities* (pp. 286-291). Thailand: Dignified Researchers Publication.
- Henry, PT (Henry, Patrick Thomas). (2024). Impressions of Cezanne Roger Fry and the Critic's Perspective. *WORK OF THE LIVING*, 41-80.
- Kemp, G. (2020) Review of Art and Form: From Roger Fry to Global Modernism., by Sam Rose. *Burlington Magazine*, 162(1403), pp. 164-165.
- Li, Q. (Li, Qiushi). (2020). Artistic Style of Wuqiang New Year Wood-block Prints and Its Characteristics. *Journal of Lanzhou Institute of Education*, 36(7).
- Nanay, B. (2015). Two-dimensional versus three-dimensional pictorial organization. *The Journal of Aesthetics and Art Criticism*, 73(2), 149-156. <https://doi.org/10.1111/jaac.12160>
- Oosterom, S (Oosterom, Sander). (2022). The Greatest Revolution in Art: Reinterpreting Roger Fry's Byzantinism. *JOURNAL OF ART HISTORY*, (31), 355-386. <https://doi.10.26650/sty.2022.1068080>.
- Reed, C (Reed, C). (2005). Roger Fry: Art and life. *CAHIERS VICTORIENS & EDOUARDIENS*, (62), 157-158.
- Zhou, L. (2023). Line and color performance analysis of Yangjiabu New Year pictures. *Popular Literature and Art*, 12(5), 134-135.
- Zhou, Lijiao. (2023). Analysis of Line and Color Expression in Yangjiabu New Year posters. *Art and Design Studies*, 17(3), 120-140.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).