

The Way of Cultural Heritage Integration: The Creation of Mixed Media Art from Aesthetic Elements and Cultural Meanings of Jianshui Zitao and Huayao Yi Embroidery Art

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Abstract

The integration of cultural heritage is the inheritance and development of the non-material cultural heritage project and the search for the development of traditional handicraft development. It has great significance for the sustainable development of traditional handicrafts. Jianshui Zitao and Huayao Yi Embroidery Art, as the characteristic intangible heritage of the Han Confucian culture and the Yi ethnic culture of the Yi minorities in Honghe Prefecture, Yunnan Province, have very high research value. The two seemingly unblocked forms of Jianshui Zitao and Huayao Yi embroidery are combined by hybrid media art. Ceramics shaping forms, embroidery imagination, inheritance and development are the savings and creation of works; in addition, the innovation makes intangible cultural heritage revival in the traditional cultures.

Jianshui Zitao and Huayao Yi Embroidery, as a distinctive intangible cultural heritage of Yunnan, have unique artistic features, rich artistic significance, and diverse symbolic meanings. Starting from the aesthetic elements and cultural significance of Jianshui Zitao and Huayao Yi Embroidery, mixed media art has been created, which is a high-level aesthetic activity of human beings. It is a special type that can meet people's artistic aesthetic needs.

Keywords: Cultural Heritage Integration; Jianshui Zitao; Huayao Yi Embroidery Art; Aesthetic Elements and Cultural Connotation; Mixed Media Art

Introduction

In recent years, China has vigorously implemented the rural revitalization strategy and provided strong support for the development and innovation of traditional handicraft products. Studying the artistic value and language of traditional handicrafts, exploring innovative paths for their development, is of great significance for the sustainable development of traditional handicrafts.

The essence of artistic aesthetics is a high-level and special form in human aesthetic activities. Aesthetics is the feeling and understanding of the beauty presented by objective things or phenomena themselves; It is a special expressive relationship that humans have historically developed and constructed with objective things or phenomena in their social practice process.

As a major province of ethnic minorities in China, Yunnan has 26 ethnic groups, including the Han ethnic group, and has many excellent intangible cultural heritage. In the areas of Jianshui and Shiping, intangible cultural heritage includes both Jianshui Zitao with Han ethnic elements as the main element, as well as Huayao Yi Embroidery with Yi ethnic minority characteristics as the main element. It also has a cultural and historical background

* Received: March 26 2024; Revised: April 12 2024; Accepted: April 18 2024

that combines Han Confucianism with ethnic minority characteristics, including the natural conditions and cultural connotations required for research and creation.

1. Cultural heritage is the logo of human civilization and the crystallization of the wisdom of the ancestors. It intuitively reflects the important process of the development of human society and has the value of historical, social, technological, economic, and aesthetic. Cultural heritage is a culturally valuable wealth relic created by human beings in social and historical practice, including all material wealth and spiritual wealth created by human beings in the practice of social history. Cultural heritage contains unique spiritual value, way of thinking, imagination, reflects the vitality and creativity of human beings, is the crystallization of the wisdom of the nation, and it is also the treasure of human civilization.

2. The way of cultural heritage integration refers to the use of cultural heritage as the main body to integrate and innovate. Methods have technical fusion to absorb the principles of different cultural heritage techniques. Form fusion refers to focus on realizing the emotional expression of the producer. Integration of content refers to achieve a comprehensive expression of cultural significance and aesthetic elements. Functional fusion refers to effectively meet the diversified aesthetic needs.

3. Jianshui Zitao alias named Yunnan Qiongyu, specialty products in Jianshui County, Yunnan Province. It is the leading-product in Chinese National Geography Mark (Wu, 2017:6). It is made from the five-color pottery soil such as purple, white, green, and yellow. It uses town slurry mud, handmade billets, humidity artificial decoration, carved mud, high-temperature firing, glazed polishing and other processes. Jianshui Zitao pays attention to fine work, especially focusing on decoration. It uses painting and calligraphy engraving and colored mud inlaid as the main means. The practicality and ornamental of the construction of water is the one component which includes pots, cups, pots, bowls, dishes, cylinders, steam pots, pipe fighting, and four treasures. In 1953, Jianshui Zitao was listed as one of the four famous potteries in China by the Ministry of Culture. Jianshui Zitao is a traditional craft by a long history. Since the seventh year of Daoguang in Qing dynasty, the production of water purple pottery had been produced. It has a history around 195 years (Kong, 2015:15), as shown in Figure 1.



Figure 1 Jianshui Zitao

Source: From the author

4. Huayao Yi embroidery Art is a very representative ethnic embroidery. It is the intangible cultural heritage of the Huayao Yi nationality in Shiping County. The patterns and colors of Huayao Yi embroidery are the records of the Huayao Yi people. The natural objects they fear or worship are simplified, abstract or realistic. They are lofty and mysterious (Liu & Chang, 2017:47). as shown in Figure 2.



Figure 2 Huayao Yi Embroidery

Source: From the author

5. Aesthetic elements refer to the elements that constitute art or product symbol systems, including form, material, color, processing technology, lines, texture, texture, texture, pattern patterns, sounds, lights, action and other elements, as well as viewers and users' vision, Different feelings of tactile and auditory systems (Zhang, 2002:83). This article mainly refers to the aesthetic elements of water purple pottery and flower waist Yi embroidery, which contain the beauty of lines, shapes, colors, texture, styling, texture, texture, pattern patterns, instruments, techniques, etc (Cai, 2022:57).

6. Cultural connotations refer to the persistent and valuable cultural wealth that bring to society and nations after historical inspection and development. After promoting and propagating, excellent culture can promote the unity of all ethnic groups. In addition, cultural significance lies in inheritance and development which can strengthen the construction of spiritual civilization and promote economic development.

7. Mixed media art refers to various media, including oil-based pigments, water-based pigments, dyes, mineral colors, steel, soil, paper, waste and other materials. Under the development of diversified cultural intercourse, comprehensive materials have gradually

expanded from material materials to spiritual materials, including science and technology, history, culture, concepts, light, dots, virtual means, etc., and the development are still continuously developing and extending. In the field of visual art, comprehensive material art refers to the art form that mixed two or more materials for creation, and has obvious ways to express the language expression. Materials are a medium that directly expresses the thoughts and concepts of creators. The development of modern art has made the use of materials no longer restricted. The form, proportion, strength, color, and other properties of different materials will have an impact on theme expression, shape processing, production procedures, processing methods, and other aspects in which result different artistic styles and aesthetic differences (Kang, 2014:90).

The decorative pattern symbol of Jianshui Zitao is the surface structure of its symbolic system, which is a materialized symbol. The meaning hidden on the back of the symbol is the content it wants to express, which is the deep structure of the decorative pattern symbol system of Jianshui Zitao. The two are interdependent and indispensable, forming an organic unified whole. The patterns in Huayao Yi embroidery are also materialized symbols, and both have the function of behavioral symbols, such as the decorative patterns of Jianshui Zitao, which can communicate interpersonal relationships and reflect life customs. These patterns are objects of observation, nonverbal materialized symbols that convey information through symbols. Combining the rich pattern elements in Jianshui Zitao decoration with the patterns of Huayao Yi embroidery to create embroidery works can better integrate the behavioral symbols of the two.

Therefore, by studying the aesthetic elements and cultural significance of Jianshui Zitao, as well as the design mode of Huayao Yi embroidery, more people can understand the combination of art and handicraft types in creative works. This can develop cultural products that promote local income through inheritance of arts and crafts, and attract public attention to Jianshui Zitao and Huayao Yi embroidery. Maintaining the inheritance of ethnic culture through protection, connecting ethnic emotions, and maintaining cultural diversity and creativity.

Research Objectives

1. Investigated intangible cultural heritage, including Jianshui County Jianshui Zitao and Shiping County Huayao Yi Embroidery Art.
2. Analyzed the aesthetic elements and cultural connotation of Jianshui Zitao and Huayao Yi embroidery, and summarize the aesthetics and connotation of the elements of shape, texture, patterns and color.
3. Combined with the aesthetic elements and cultural significance of Jianshui Zitao and Huayao Yi embroidery, design and create mixed media art.

Research Methodology

This research is mainly to collect data and analyze the aesthetic elements and cultural connotation of Jianshui Zitao and the Huayao Yi embroidery. Blend these two arts together to create rich art works with a combination of pottery and embroidery. As shown in Figure 3.

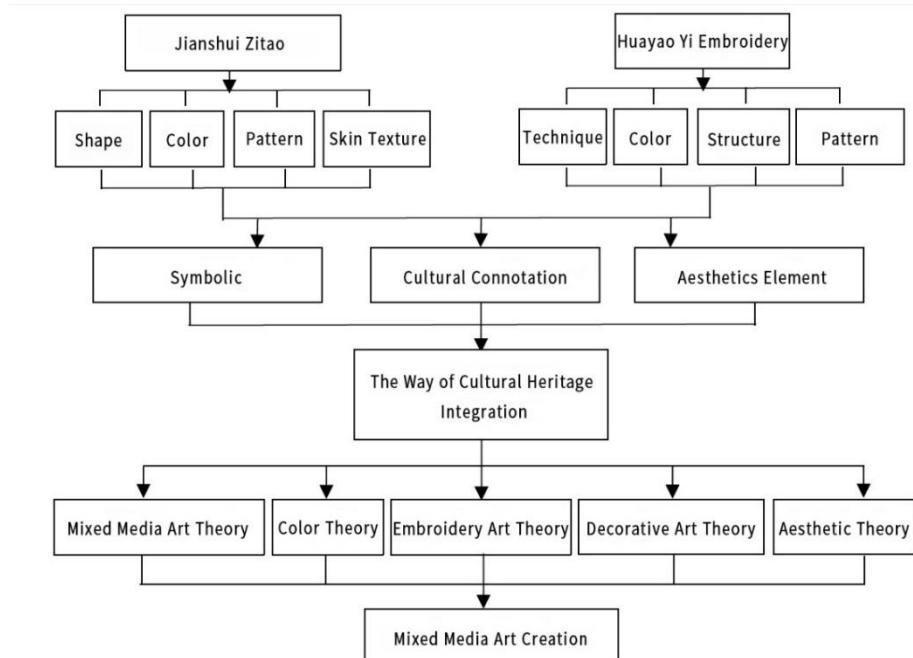


Figure 3 Research Conceptual Framework

Source: From the author

1. Literature Review, was obtained by www. Cnki.net, local libraries, local chronicles, relevant articles, journals and books, and collected by Mixed Media Art, decorative art, color theories, aesthetics, Huayao Yi Embroidery, Jianshui Zitao, and so on.

2. Field research, the author investigated in Jianshui Zitao and Shiping Haoyao Yi Embroidery, observed and collected images, local text, material objects, local traditional crafts, manufacturing materials, and visited the local museum to study the historical development and the preservation status of the two aforementioned art-crafts. Later, the author visited one industrial art expert, two Jianshui Zitao experts, and two Shiping Huayao Yi Embroidery artists. All of the experts have the qualifications of industrial art in Yunnan, China.

3. Creative studies include the concept of the fusion of intangible cultural heritage, creative design, the mixed media art crafts in the creation of aesthetics and cultural connotations of Jianshui Zitao and Huayao Yi Embroidery.

The research processes are divided into five stages, as follows:

The first stage: To investigate the geographical location and the basic information about Jianshui county and Shiping county in Honghe Prefecture, Yunnan, China. To study the Mixed Media Art, the decorative arts, the color theories, the aesthetics, Huayao Yi Embroidery, Jianshui Zitao by relevant books, articles, journals, and internet sources.

The second stage: To study the manufacturing techniques, forms of expression, shapes, patterns, colors, and cultural connotations of Jianshui Zitao and Huayao Yi Embroidery. The author interviewed the five experts, they are:

Juan, Pan: The artist of Jianshui Zitao and the successor of the intangible cultural heritage.

Jun, Li: The industrial artist in Yunnan, the vice president of Jianshui Zitao Association, and the collector of Jianshui Zitao.

Hua, Zhang: The artist of Shiping Huayao Yi Embroidery, and the successor of the intangible cultural heritage.

Li, Bai: The collector of Shiping Huayao Yi Embroidery.

Rongli, Li: The expert of industrial art in Yunnan, and the expert in Chinese national arts and crafts.

According to the investigation and interview, the author obtained the manufacturing techniques and processes, and understood the creative thinking, the forms of expressions, and the embodiment of the inspiration from these artists.

The third stage: To conclude the aesthetic elements and cultural connotations of Jianshui Zitao and Huayao Yi Embroidery. To analyze the value, composition and character of the shapes, textures, patterns of Jianshui Zitao. In addition, the author studied the types of the patterns, techniques, colors, concluded the meaning of the two intangible cultural heritage, analyzed the data to get the symbolism of the aesthetic elements and cultural connotations which can be the inspiration and belief in the creation of Mixed Media Art.

The fourth stage: To design and create the Mixed Media Art crafts according to the collected aesthetic elements and the cultural connotations.

The fifth stage: The author wrote the dissertation, published the journal, and took part in the exhibition and the design competition.

Research Scope

Content:

1. Research on Jianshui Zitao, including the research of the geographical, historical development of Jianshui County, and the research of the raw materials and production technology of Zijianshui Zitao.

2. Research on the artistic research of Huayao Yi Embroidery, Shiping County, including Shiping County's geographical location, Shiping County Huayao Yi nationality, Huayao Yi Embroidery Arts, Huayao Yi embroidery needle and patterns.

3. Theoretical research: decorative art theory, mixed media art theory, aesthetic art and related research.

Location:

1. Jianshui Zitao, Jianshui County, Honghe Prefecture, Yunnan Province, China.

2. Huayao Yi embroidery art of Shiping County, Shiping County, Yunnan Province, China.

Scope:

Combined with the aesthetic elements and cultural connotation of Jianshui Zitao and Huayao Yi embroidery, design and create mixed media art.

Research Results

1. Jianshui Zitao represents type -Jianshui Zitao pot

The content of silicon oxide and iron oxide in Jianshui clay is particularly high, and the mud is delicate and does not contain granular sand. It has strong plasticity and has good support. Therefore, it has a variety of products and rich in shape (Wu, 2019: 27).

Tea set is an important part of Chinese tea culture. Modern people call tea set more refers to tea pots, tea cups, tea spoons. The cultural significance of tea sets is to operate when it is affected. Tea sets are necessary products on the tea tray of Chinese people and are also popular gifts. Jianshui Zitao tea set is elegant, simple in color, simple and generous, and integrates painting and sculpture art. It has both practical value and appreciation value. It is a treasure in tea sets.

There are three main categories for Jianshui Zitao tea sets. The first category is a teapot, the second category is a tea cup, and the third category is tea tank. Tea has the significance of giving blessing, health, and culture. The "pot" in the tea set is "blessing", the meaning of the pot delivery is blessing, the pot is blessing, and a good teapot will give you blessing. So the author mainly studies the teapot in the Jianshui Zitao tea set.

The shape of the Jianshui Zitao pot has a variety, and very rich in shape. The author collects the common represents types of the Jianshui Zitao pot, as shown in Table 1.

Table 1 Represents Types of The Jianshui Zitao Pot

Types	Image	Characteristic
Long pot		The pot shape is long, showing tall.
Square pot		The appearance of the pot shape is square or square circle.
Round pot		The pot shape is round or elliptical shape.
Flat pot		The pot shape is short and flat.
Half - moon pot		The pot shape is semi -circular.

Source: From the author

2. The color of Jianshui Zitao

The different method to make clay and shape the piece at a high heat, Jianshui Zitao can come in many colors. If the proportion of clay preparation is different, the final color of the pottery will also change accordingly. The different firing methods also result in different colors. Oxidation fever can make red and white basic mud obtain dark red and ivory white after firing. Restore burning will make red and white basic mud obtaining pure black, bronze and cyan gray after being fired. As shown in Figure 4.



Figure 4 The Color of Jianshui Zitao

Source: From the author

3. The meaning of the Huayao Yi embroidery pattern

The style of the Huayao Yi clothing embroidery pattern is relatively uniform, and the themes are mostly flowers, such as rhododendron delavayi, Camellia, lotus, etc. Secondly, the theme of animals and natural things, the Huayao Yi people integrate them with their lives, which is a kind of worship of nature (Xu, Li & Ye, 2016:46). As shown in Table 2.

Table 2 The theme and meaning of the pattern of the Huayao Yi embroidery pattern

Pattern & Image	Implication	Use
Rhododendron delavayi 	Rhododendron delavayi is the most common pattern in the embroidery of Huayao Yi. It symbolizes the unity of the nation and is the most national representative flowers.	In the Shiping Huayao Yi embroidery pattern, the flower type of rhododendron delavayi is the largest and most full one. It is mostly suitable for the pattern structure. It is used on women's large belt or men's top pockets. Some are used at the cuffs with independent patterns. The flower shape is triangular. The center of the pattern is composed of three horses. The periphery is like a flame pattern. Some flower groups are connected into a combination pattern, which are mostly used for children's backs (Li & Du, 2020:59).
Camellia 	The camellia is rich, dignified and elegant, and the flowers are mostly red, which symbolizes romantic love. The use of the pattern expresses the pursuit and longing of the Hui waist Yi people for happy love (He, 2019:265).	There are two forms of camellia patterns, which are divided into vertical continuous patterns and horizontal continuous patterns. The vertical continuous patterns are mostly used on the women's collar gown. There is a large and unique rectangular embroidery tablet on the back of the Huayao Yi clothing, which is composed of the continuous pattern of three groups of mountain camellia. Camellia is often used in vertical continuous patterns at the placket of men's clothes, and the horizontal continuous pattern is mostly used in the back of women's clothes.
Horizontal Camellia pattern 		
Lotus 	The lotus is a holy thing, and the sludge is not dyed. The lotus pattern in the Huayao Yi clothing represents pure friendship and is a symbol of friendly.	The lotus pattern is a two -party continuous pattern. It is often used as a sleeve fertilizer in women's clothes. Its pattern can be divided into two forms: open and unpopular type. Unobstructed lotus pattern, petals are closed peach hearts. They are single -layer embroidery. Green or blue
Unobstructed lotus pattern 		
Open lotus pattern 		



The small sunflower

The small sunflower pattern is just opened sunflower in the Huayao Yi ethnic pattern. The smaller flower type is not result. The small sunflower represents the innocence and beauty of young children. Little Kwai's pattern has given parents the best expectations for their children, and hopes that they can thrive happily (He, 2019:265).

The pomegranate patterns in the Huayao Yi embroidery are simplified and deformed by the pomegranate. The pomegranate flowers are red and beautiful. The seeds are many and crystal clear, symbolizing red and red fire, multi -blessing, and golden jade. Pomegranate also represents the beautiful wishes of the Huayao Yi people for the prosperity of the family, and hope that the culture and spirit of its nation will be inherited.

Fire is a symbol of light. In their hearts, fire can drive away demons and bless the people's peace and



Pomegranate

base cloth represents lake water. The open -type lotus pattern is rich in color. The petals are stretched and the colorful double -layer embroidery method. The flower center is also embroidered with a lotus pattern. There is also a red and white flower handle between the flowers connected. The green base cloth represents lotus leaves.

The flower shape of the small sunflower is relatively simple. Most of them are used in two -way continuous pattern. Each has four or six round -edge petals, which are connected.

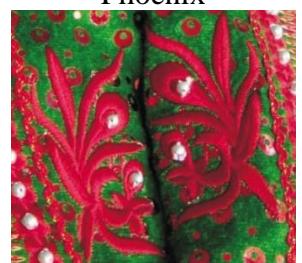
The fruits and flowers of the pomegranate are red, so the petals are embroidered with red embroidery threads, the base is green, and the three -facing petals look like the flower mouth of the pomegranate flower. Huayao Yi pomegranate patterns are composed of two -way continuous type. Due to smaller flower types, single -layer embroidery is used.

The basic form of fire pattern is expressed in the shape of vortex or hook patterns. There are many combinations of the flame patterns

Fire



happiness. The Yi people have awe of fire.



Phoenix

Phoenix is the king of birds. It symbolizes peace, represents strength and hope. The Yi people's worship of Phoenix shows their love for nature. They thank nature for everything. One grass and wood in the mountains, and all kinds of birds or small animals cannot hurt.



Sun

The Yi people believe that the sun is a symbol of the gods. They believe that the stars in the sky can master the fate of people, and the worship of the sun, moon and stars is also manifested on clothing.

of the Huayao Yi nationality, with a variety of forms, flexible and freedom. The independent flame pattern is mostly used in the collar of the child's top with the embroidery technique. It is the most unique form of expression in the flame pattern. Its pattern is relatively large, and the patterns are symmetrical. The continuous flame patterns are mostly used in the feet of the trousers. The flames are embroidered by double -layer embroidery, red and blue embroidery lines, and the outer layer of red inner blue.

The Phoenix patterns are mostly used on the hats in the Huayao Yi costumes, embroidered with red thread, and pairs of pairs. The Phoenix's feathers are also added with a few silver beads (Li & Du, 2020:59).

Women's shoulders are decorated with a sun pattern at the collar. They are sequyed continuous patterns cut out of red and blue cotton cloth. The process is mostly used to embroidery. The red and blue color is strong and the effect is obvious. The neckline is decorated as many as three layers, and there are two layers of grid composition. The solar pattern is the outermost layer of decoration, like the aperture of the sun. The sun pattern is mostly used on the collar gown, and it is rarely used in other places (Li & Du, 2020:60).

4. The color of the Huayao Yi embroidery

The five-way color composed of red, yellow, blue primary colors plus black and white pole color laid the foundation of the Huayao Yi embroidery color. The embroidery color brewed in the distinct Huayao Yi culture shows its unique characteristics. Huayao Yi clothing usually uses dark tones such as black and dark blue as the tone of red, blue, yellow, white, and green as decorative colors. The purity of these decorative colors is generally high. In contrast, a decorative effect of rich and changing decoration has been formed. Therefore, the color feeling of Huayao Yi clothing is "bright and lively" in terms of the whole color feeling. There is no loss of solemn and elegant. As shown in Figure 5.

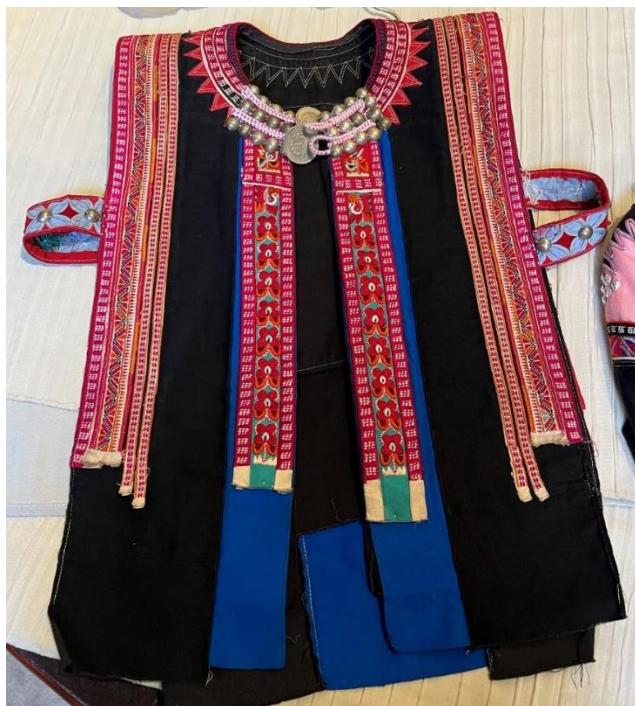


Figure 5 Huayao Yi Women's Shoulders

Source: From the author

The Yi people focuses on the "Five Color Concept" records. The east is blue, the south is red, the west is white, the north is black, and the center is yellow. The Yi people spend their worship of red, and their worship of red is closely related to fire. Fire can bring people's warmth and strength. They think that fire is a god, which can dispel all the ghosts in the darkness and bring peace to people. Their worship of the fire transformed into a love of red, so they embellished red on the clothing. Therefore, red has also become one of the color tone of Huayao Yi clothing. The Huayao Yi people believe red as the color of life, and it has a strong emotion. The red symbolizes the disaster to destroy evil, bringing people happiness, and also symbolizing the enthusiastic and brave national character of the Yi. The Yi people represented the color of the sky with "green". The natural worship of heaven is particularly appropriate in clothing. The Huayao Yi embroidery also follows this principle. It mainly focuses on red, yellow, black, white, blue, and then supplemented by green, purple and other colors.

5. Design and creative ideas

Through the research of the shape and color of Jianshui Zitao, the connotation and color of the Huayao Yi embroidery pattern are studied. As shown in Figure 6, first make a Jianshui Zitao pot shaped pottery plate, carve out a circular groove in the middle, burn it, and insert embroidered fabric. Embroidered fabric production involves using acrylic paint to add a base color, embroidering patterns, and finally pasting patterns made of soft clay on the embroidered fabric. Then it makes a crescent white pot shaped ceramic plate bottom, drill holes on it, and embroider the pattern directly with embroidery thread.



Figure 6 Pottery-Embroidery Series 1

Source: From the author

As shown in Figure 7, it makes a bead pot of different colors, carve out the shape of the pattern, burn it, and inlay it with Huayao Yi embroidery. Making tea cups in the form of fabric art, and the patterns on the cups are combined and pasted in the form of embroidery and soft pottery. By summarizing relevant theories, including artistic and technological features, as well as ways of integrating intangible cultural heritage, this study displayed many issues and proposed solutions.



Figure 7 Pottery-Embroidery Series 2

Source: From the author

Discussion

1. The use of mixed media is a common feature in many modern art fields. The use and exploration of mixed media play a role in changing visual art forms and concepts in modern art creation, and are also widely used methods by artists. Nowadays, the use of integrated materials in art is constantly increasing, as materials can create all new artistic styles and styles. This method essentially breaks free from the constraints of traditional art forms, where materials are subject to subordinate concepts, which promotes artists' deep understanding of traditional art concepts and forms, injecting new vitality into traditional art. All these symbols are considered as the artistic language of modern art, the exploration of creativity, and the experimentation of free modernity. Modern art ideas, through coordination and integration, emphasize the diversity and dimensions of art forms, covering the diversity of materials.

2. The decorative patterns on Jianshui Zitao are a symbolic system of surface structure with symbolism. The hidden meaning behind this pattern is the profound content and structure of the symbol system. On the other hand, Huayao Yi embroidery doesn't have symbolic actions, but rather conveys interpersonal relationships and reflects specific symbols of the life culture and customs of the Huayao Yi ethnic group. This study can bring aesthetic elements and cultural significance to Jianshui Zitao and Huayao Yi embroidery. Well used it can help many people better understand the meaning and symbolic forms of art and handicrafts. By combining the aesthetic elements and cultural significance of Jianshui Zitao and Shiping Huayao Yi embroidery, the creative works reflect unique aesthetic values, focusing public attention on Jianshui Zitao and Huayao Yi embroidery, and developing them into artistic heritage cultural products, promoting local people's income. In modern life, the importance of Jianshui Zitao and Huayao Yi embroidery lies not only in pursuing commercial interests, but also in combining precious traditional elements with modern life, improving social and cultural heritage, and inheriting intangible cultural heritage.

3. This research investigated two sets of works which integrated the intangible cultural heritage of Jianshui Zitao and Huayao Yi Embroidery through mixed media art. Series 1 consists of 9 works, while Series 2 consists of 2 sets of works. The two seemingly incompatible forms of pottery and embroidery were fused together through mixed media art. Flat works emphasized the decorative elements of Jianshui Zitao and Huayao Yi embroidery, while Jianshui Zitao pots emphasized the combination of the two and their functionality. Terracotta shaped the form, and imagination was embroidered with needle and thread so that ultimately achieved revival in traditional cultures by continuous accumulation and creation. Series 1 showcased the combination of the two in a flat form which emphasized the decorative nature of the elements. Series 2 was presented in the form of a three-dimensional tea set which emphasized the functionality of the Jianshui Zitao pot and the integration of pottery, cloth, and embroidery.

Recommendations

Through this study, the author deeply investigated and understood the aesthetic elements and the cultural connotations of the two Intangible Cultural Heritage -- Jianshui Zitao and Shiping Huayao in Yi Embroidery Art. The results revealed that Mixed Media Art can be the way of the fusion of Intangible Cultural Heritage that means the craftsmen can perform the systematic division of the aesthetic elements and cultural connotations of Jianshui Zitao and Shiping Huayao in Yi Embroidery Art so that they will get the relevant information and

techniques. In addition, people can get the prototypes of Mixed Media Art by aforementioned traditional rural crafts which can demonstrate the imagination and the material combination; hence, the craftsmen can find out the favorites with modern consumers, and develop the inherited art-crafts to increase the incomes of local people.

This study let more people know about the traditional rural crafts, acquire the design modes by different inherited art-crafts. However, on the process of investigation and production, the author thinks that there are some limitations in the research methods and the results which could be the references for future researchers.

1. In the study of Jianshui Zitao and Huayao Yi embroidery, it is important to examine them truthfully and learn the correct aesthetic elements.

2. Combining Jianshui Zitao with Huayao Yi embroidery can be made in various ways, such as embroidering pottery patterns on fabrics, decorating embroidery with pottery waste, or making teapot embroidery.

3. In inheriting intangible cultural heritage such as Jianshui Zitao and Huayao Yi embroidery, government departments should be encouraged to carry out activities to attract villagers. Provide training for interested individuals and expand the distribution channels of these products to make them more interested and easier to obtain. In addition, educational institutions should provide specialized areas of learning.

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