

Research on the artistic evolution and aesthetic value of intangible cultural heritage

--Take wood-block New Year paintings as an example

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Abstract

As a unique art form, woodblock prints have rich historical and cultural connotations, and in China's long history of art, woodblock prints have become an indispensable part of the art world with their unique art forms and profound ideological connotations, and occupy an important position in the field of art. It contains abundant aesthetic education resources and has a good aesthetic education function. Different from other art forms, printmaking art has the characteristics of multi-dimensional aesthetic education in terms of language beauty, subject matter beauty and connotation beauty due to its unique production process, picture texture and its own unique artistic value, historical and cultural value, which can play an irreplaceable role in cultivating people's aesthetic ability, patriotism, innovative thinking and humanistic quality. This study discusses the characteristics of the times, the artistic characteristics and the aesthetic education value behind woodblock prints in different periods, aiming to tap their educational potential and provide theoretical support for promoting art education.

Keywords

Pedagogy, woodblock prints, Rheological, Aesthetic education.

1. Introduction

Intangible cultural heritage-woodblock New Year paintings are an important part of China's excellent traditional culture, containing rich aesthetic education resources, and aesthetic education is an important part of colleges and universities. Exploring the aesthetic education function of woodblock prints is not only an important measure to practice the "five educations" education policy, but also an effective carrier for colleges and universities to practice education. In the aesthetic education of the new era, how to explore the aesthetic education value of intangible cultural heritage art, so that the aesthetic education attributes of intangible cultural heritage art can give full play to its own value. Value is an important part of aesthetic education in the new era. In the new era, China has deepened the reform of education and teaching, and put forward the education policy of "five educations" of morality, intelligence, physical fitness, aesthetics and labor. Colleges and universities should seize this opportunity to combine the rich aesthetic information and aesthetic connotation contained in woodblock New Year paintings to explore their aesthetic education value and educational function.

2. The changes and development value of woodblock New Year painting art in China

As the essence of Chinese folk art and a visual art form, the artistic flow of wood-block New Year paintings not only reflects the changes of social history, but also shows the vitality and

creativity of folk art. Moreover, the mission of the times and the characteristics of the times carried by printmaking art in each stage are distinctive and unique.

2.1. An overview of the artistic evolution of wood-panel New Year paintings

2.1.1. The origin and development of wood-block New Year paintings

The origin of wood-block New Year paintings can be traced back to ancient China, and their original form was a peach charm used by folks to ward off evil spirits. With the development of printing, peach charms gradually evolved into wood-printed New Year paintings. According to historical records, wood-block New Year paintings first appeared in the Tang Dynasty, when they were mainly used for festival celebrations and folk sacrifices. In the Song Dynasty, wood-block New Year paintings began to become popular, especially in traditional festivals such as the Spring Festival, where people used it to decorate their homes and express their yearning for a better life.

2.1.2. The stylistic evolution of wood-block New Year paintings in different historical periods

With the development of history, the style of wood-block New Year paintings has also undergone many evolutions, and each period has its own unique artistic characteristics. During the Ming and Qing dynasties, the wood-block New Year paintings were brightly colored, the lines were smooth, and the characters were vivid, reflecting the prosperity of social life and the maturity of folk art at that time. In modern times, with the introduction of Western culture, wood-block New Year paintings began to absorb foreign elements, and a combination of Chinese and Western styles appeared, such as the addition of perspective, light and shadow and other Western painting techniques.

2.1.3. The regional characteristics and genres of wood-block New Year paintings

There are different genres and characteristics in various parts of China, and these regional differences enrich the diversity of woodblock New Year paintings. Regional characteristics such as Yangjiabu in Shandong, Yangliuqing in Tianjin, Taohuawu in Suzhou, Jiangsu Province and other places have their own unique wood-block New Year painting styles, which are often closely related to local cultural traditions and aesthetic habits. There are many schools of wood-block New Year paintings, each of which has its own unique skills and expressions, such as the wood-block New Year paintings of Wuqiang in Hebei Province are known for their delicate knife skills, and the wood-block New Year paintings of Mianzhu in Sichuan are known for their bright colors and full compositions. Through an overview of the evolution of the art of wood-block New Year paintings, we can see how this folk art form has evolved and developed over the course of history. It is not only an important part of traditional Chinese culture, but also a witness to the innovation of folk art. The artistic evolution of wood-block New Year paintings provides us with valuable information for understanding the development of folk art, and also inspires us on how to carry out artistic innovation and inheritance on the basis of inheriting traditions.

2.2. The artistic value of wood-block New Year paintings

As a unique form of folk visual art, the artistic value of wood-block New Year paintings is reflected in many levels, including aesthetic value, cultural value and historical value.

2.2.1. The aesthetic value of wood-block New Year paintings

The aesthetic value of wood-block New Year paintings lies in their unique artistic style and expressive techniques, which make them unique among folk art. The beauty of form is reflected in the bright colors and strong contrasts of the wooden New Year paintings, the lines are simple and smooth, and the composition is full and balanced, giving people a strong visual impact and enjoyment of beauty. The meaning of beauty is reflected in the characters and patterns in the wood-block New Year paintings, which often have auspicious meanings, such as door gods,

Fuwa, carp jumping over the dragon gate, etc., these beautiful images convey people's yearning and blessings for a happy life. The beauty of craftsmanship is reflected in the complex production process of wood-panel New Year paintings, from material selection, carving, printing to dyeing, each step reflects the exquisite skills and aesthetic pursuit of craftsmen.

2.2.2. The cultural value of wood-block New Year paintings

Wood-block New Year paintings are not only an art form, but also an important carrier of traditional Chinese culture, with rich cultural value. Folklore is closely linked to traditional Chinese festivals and folk activities, such as the Spring Festival and Mid-Autumn Festival, which reflect the customs and national feelings of the Chinese people. Wood-block New Year paintings integrate folk wisdom and contain a large number of folk tales, myths and legends and moral teachings, which are an important way to inherit folk culture. Wood-block New Year paintings often carry the function of education, and convey traditional virtues such as loyalty, filial piety, integrity, and diligence through auspicious patterns and allegorical stories.

2.2.3. The historical value of wood-block New Year paintings

As a folk art with a long history, the historical value of wood-block New Year paintings cannot be ignored. The wood-block New Year paintings record the historical changes of Chinese society, reflecting the social outlook, economic conditions and cultural characteristics of different periods. The circulation and development of wood-block New Year paintings have witnessed the inheritance of folk art and provided valuable material for the study of Chinese art history. Historically, wood-block New Year paintings have been an important medium for cultural exchanges between China and foreign countries, and have been disseminated overseas through the Silk Road and other channels, promoting mutual understanding and exchange of cultures. To sum up, the artistic value of wood-block New Year paintings is not only reflected in their unique aesthetic characteristics, but also in their profound cultural connotation and historical significance. It is a treasure of Chinese folk art and an important part of the Chinese national culture. Through in-depth excavation and research on the artistic value of wood-block New Year paintings, we can better understand and appreciate this traditional art form, and at the same time, we can also draw inspiration for cultural confidence and artistic innovation.

2.3. The role of wood-block New Year paintings in promoting the flow of art

As a representative of Chinese folk art, wood-block New Year paintings have not only played an important role in the long history, but also played a positive role in promoting the flow of art.

2.3.1. The inheritance and innovation of wood-block New Year paintings on folk art

Woodblock New Year paintings are an important carrier of folk art inheritance and innovation, which maintains traditional characteristics while constantly absorbing new elements to promote the development of folk art. Through the inheritance of master and apprentice and family inheritance, the traditional skills and aesthetic concepts are passed on from generation to generation, and the vitality of folk art is maintained. In the modern society, on the basis of inheriting the tradition, the artists of the wood-block New Year pictures continue to explore and innovate, such as introducing modern design concepts, new materials and new technologies, so that the wood-block New Year pictures present a new artistic style.

2.3.2. The influence of wood-block New Year paintings on modern art

Woodblock New Year paintings not only influenced the development of folk art, but also had a profound impact on modern art. Modern artists draw inspiration from wood-block New Year paintings, and integrate their unique artistic styles and expressions into modern art creations, such as graphic design, illustration, installation art, etc. The rich cultural connotation contained in the wood-block New Year paintings provides rich materials and thinking dimensions for modern art, and promotes the integration of cultural connotation and modern art.

2.3.3. The status of wood-block New Year paintings in the art market

In the art market, woodblock New Year paintings occupy a position that cannot be ignored with their unique artistic charm and cultural value. With people's attention to traditional culture, as a kind of artwork with historical and cultural value, the collection value of woodblock New Year pictures has gradually been recognized by the market, and the demand in the art market at home and abroad has gradually increased, especially the woodblock New Year pictures with unique regional characteristics and artistic styles, which are favored by collectors and art lovers. As a representative of traditional Chinese culture, the market circulation of wood-block New Year pictures has also promoted the international promotion and exchange of Chinese culture. To sum up, wood-block New Year paintings have played an important role in promoting the flow of art. It not only promotes the inheritance and innovation of folk art, but also has a profound impact on modern art and occupies a unique position in the art market. The continuous development and innovation of wood-block New Year paintings not only inject new vitality into the flow of art, but also provide a new path for the inheritance and development of traditional culture.

3. The value of wood-block New Year painting art in aesthetic education

As the carrier of traditional Chinese culture, the application of woodblock New Year paintings in aesthetic education not only enriches the teaching content, but also improves students' aesthetic ability and cultural literacy.

3.1. The application of woodblock prints in aesthetic education

3.1.1. The integration of wood-block New Year paintings in basic education

In the basic education stage, wood-panel New Year paintings, as an intuitive art form, are integrated into the curriculum of fine arts, history, and culture. In the art course, teachers can show the original or reproduction of wood-block New Year paintings, so that students can intuitively feel their artistic charm and learn the production techniques of wood-block New Year paintings, such as carving and printing. Wood-block New Year paintings can be used as teaching aids in history courses to help students understand the social and cultural background and folk customs of different historical periods. The cultural connotation and symbolism of the wood-panel New Year paintings in the cultural curriculum can be used to explain the characteristics of traditional Chinese culture and enhance students' sense of cultural identity.

3.1.2. The practice of wood-block New Year paintings in higher education

In higher education, woodblock New Year paintings are not only the object of research, but also the material for artistic creation and practice, and majors such as art history, folklore, and design will deeply study the history, artistic characteristics and cultural value of woodblock New Year paintings, and cultivate students' academic research ability. Art students can borrow elements and styles from woodblock New Year paintings to create works of art with a modern and traditional charm. Through practical courses, students can personally participate in the production of wood-block New Year paintings, experience the charm of traditional crafts, and improve their hands-on ability and innovation ability.

3.1.3. The promotion of wood-block New Year paintings in community aesthetic education

The promotion of wood-block New Year paintings in community aesthetic education is helpful to improve the aesthetic level and cultural literacy of community residents. The community can organize exhibitions, lectures and workshops to allow residents to get up close and personal with the wood-block New Year paintings. Community aesthetic education activities can attract residents of different ages to participate and promote the inheritance and development of traditional arts such as wood-block New Year paintings. Community aesthetic education can

also be used as a platform for cultural exchanges, showing the cultural characteristics of the community through wood-block New Year paintings, and enhancing mutual understanding between communities. Through the application of basic education, higher education and community aesthetic education, wood-block New Year paintings not only provide students and community residents with rich aesthetic education resources, but also promote the inheritance and innovation of traditional culture. The practice of aesthetic education in wood-panel New Year paintings is of great significance for cultivating all-round talents, promoting national culture and building a harmonious society.

3.2. The influence of wood-block New Year paintings on aesthetic concepts

As a treasure of Chinese folk art, wood-block New Year paintings not only carry rich cultural connotations, but also have a profound impact on traditional and modern aesthetic concepts.

3.2.1. The inheritance of traditional aesthetic concepts in wood-block New Year paintings

As a representative of traditional Chinese folk art, wood-block New Year paintings have played a key role in the inheritance of traditional aesthetic concepts with their unique aesthetic style and expression techniques. The transmission of cultural symbols carries the characters, patterns and colors in the wood-block New Year paintings, which often contain profound cultural meanings and national spirits, such as auspicious elements such as blessing, luck, longevity, and happiness, and the transmission of these symbols enables the continuation of traditional aesthetic concepts. The techniques of making wood-block New Year paintings, such as carving, printing, and dyeing, are all important parts of traditional handicrafts. The inheritance of these skills not only maintains the original style of wood-block New Year paintings, but also preserves the traditional aesthetic concepts in the inheritance of skills.

3.2.2. The shaping of modern aesthetic concepts by wood-block New Year paintings

With the development of the times, wood-block New Year paintings are constantly adapting to the needs of modern aesthetics, which has had a positive impact on modern aesthetic concepts. On the basis of maintaining traditional elements, modern wood-block New Year pictures incorporate modern design concepts, such as simplicity and abstraction, which makes wood-block New Year pictures more modern and meets the aesthetic needs of modern people. The expansion of aesthetic value has made wood-panel New Year paintings no longer limited to holiday decoration, but has become an important element in the fields of modern home, clothing, advertising, etc., and its aesthetic value has been expanded and improved.

3.2.3. The enlightenment of wood-block New Year paintings to aesthetic education

As a unique art form, wood-block New Year paintings have an important enlightening effect on aesthetic education. Through the appreciation and learning of wood-panel New Year paintings, people's perception of beauty and aesthetic taste can be cultivated, and aesthetic literacy can be improved. The teaching and practice of wood-block New Year paintings help students understand and inherit traditional culture and enhance cultural self-confidence. The creative process of wood-block New Year paintings encourages students to use their imagination and creativity and cultivate the spirit of innovation. In short, the wood-block New Year paintings have built a bridge between tradition and modernity, not only inheriting traditional aesthetic concepts, but also shaping modern aesthetic concepts, and providing rich resources and inspiration for aesthetic education. Through the in-depth study and promotion of wood-panel New Year paintings, we can better understand and grasp the development trend of aesthetic concepts, and lay a solid foundation for future aesthetic education and cultural inheritance.

3.3. The function of wood-block New Year pictures in aesthetic education

As a folk art form with profound cultural heritage, wood-block New Year paintings play multiple roles in aesthetic education and have irreplaceable functions.

3.3.1. The role of wood-block New Year paintings in cultivating students' aesthetic ability

With its unique artistic charm, wood-block New Year paintings have played an important role in the cultivation of students' aesthetic ability.

Cultivation of aesthetic perception: The color, composition, line and meaning of wood-block New Year paintings can stimulate students' aesthetic perception and help them learn how to appreciate and evaluate works of art. Through the production and appreciation of wood-block New Year paintings, students can experience the emotional expression in artistic creation, so as to cultivate emotional resonance and aesthetic feelings for beauty, and the traditional culture and aesthetic concepts contained in them will help students form healthy aesthetic standards and values.

3.3.2. The contribution of wood-block New Year paintings to improving students' creativity

The study and practice of wood-block New Year paintings has a positive contribution to the improvement of students' creativity. The process of making wood-block New Year pictures requires hands-on practice, which stimulates students' innovative thinking and encourages them to try new creative methods and forms of expression. It provides a platform for students to explore artistic expression, and they can recreate on the basis of wood-block New Year paintings, and use their imagination and creativity. During the creation of the wood-block New Year paintings, students encounter a variety of technical and creative challenges that help them develop their problem-solving skills.

3.3.3. The significance of wood-block New Year paintings to the inheritance of folk culture

The promotion of wood-block New Year paintings in aesthetic education is of great significance for the inheritance of folk culture. The teaching of wood-block New Year paintings can allow students to understand the origin, development, production process and cultural stories behind folk art, so as to pass on the knowledge of folk culture. Through the in-depth study of wood-block New Year paintings, students can recognize the uniqueness and value of traditional Chinese culture, and enhance cultural self-confidence and national pride. The production and dissemination of wood-block New Year pictures is a practical action for the inheritance of folk culture, which helps to bring these traditional cultural elements into modern life and make them glow with new vitality in the new era. To sum up, the function of wood-panel New Year pictures in aesthetic education is multifaceted, which can not only cultivate students' aesthetic ability and creativity, but also promote the inheritance and development of folk culture. Through the practice of aesthetic education of wood-block New Year paintings, we can better protect and promote traditional culture, and at the same time provide rich educational resources for the all-round development of students.

4. The value and inspiration of wood-block New Year painting art in aesthetic education

As a kind of folk art with rich cultural connotation and artistic value, the practice cases of wood-block New Year paintings in aesthetic education are rich and colorful, and the following are some specific practice methods.

4.1. The application of woodblock New Year painting art in education

4.1.1. Practical application of wood-block New Year pictures in classroom teaching

In classroom teaching, wood-block New Year paintings are used as an effective teaching resource and integrated into the teaching practice of different disciplines. In the art class,

teachers will guide students to learn the historical background, artistic characteristics and production techniques of wood-block New Year paintings, and students can experience the charm of traditional art by making wood-block New Year pictures by themselves. In culture or history lessons, wood-block New Year paintings are used as teaching cases to help students understand traditional Chinese festival customs, folk beliefs, and cultural symbols. In interdisciplinary projects, wood-block New Year paintings can also be used as the theme of interdisciplinary projects, such as writing in Chinese classes and folklore research in social studies classes.

4.1.2. The role of wood-block New Year paintings in the construction of campus culture

Wood-block New Year paintings play an important role in the construction of campus culture, adding a cultural atmosphere to campus life. The school can hold an exhibition of wood-block New Year paintings, so that students can get in touch with this traditional art on campus and enhance the cultural atmosphere of the campus. Schools can carry out themed cultural activities around wood-block New Year paintings, such as wood-block New Year painting making competitions during the Spring Festival, and knowledge lectures on wood-block New Year paintings. It can also be used for the layout of the campus environment, such as classrooms, corridors, libraries, etc., to create a strong artistic and cultural atmosphere.

4.1.3. The application of wood-block New Year pictures in students' social practice

Woodblock New Year pictures are also an important carrier of students' social practice, through practical activities, students can have a deeper understanding and experience of woodblock New Year paintings. Students can participate in the production and display of community wood-board New Year pictures to contribute to the construction of community culture. Students can organize fieldwork, go to the birthplace or production center of woodblock New Year paintings, learn about their history and current situation, and collect first-hand information. Students can engage in cultural exchanges with other schools or regions through wood-panel New Year paintings, promoting understanding and respect between different cultures. Through these practical cases, wood-block New Year paintings have played an important role in aesthetic education, which not only enriches the teaching content, but also improves students' aesthetic literacy and cultural self-confidence. These hands-on activities not only allow students to learn and experience in practice, but also allow them to become active participants in the inheritance and development of traditional arts such as woodblock New Year paintings.

4.2. The influence of wood-block New Year pictures on aesthetic education strategies

As a unique art form, wood-block New Year painting has had a positive impact on the strategy of aesthetic education, which is mainly reflected in enriching educational content, innovating educational methods and improving the evaluation system.

4.2.1. The enrichment of the content of aesthetic education in wood-block New Year paintings

Woodblock New Year paintings provide rich teaching content for aesthetic education and broaden students' artistic horizons. The teaching content of wood-panel New Year paintings not only includes artistic skills, but also covers rich cultural knowledge, such as history, folklore, philosophy, etc., making the content of aesthetic education more diversified. Woodblock New Year paintings from different regions have unique styles and characteristics, and by learning the woodblock New Year pictures from different regions, students are able to understand and respect regional cultural differences.

4.2.2. The innovation of wood-block New Year paintings on aesthetic education methods

The application of wood-block New Year paintings has promoted the innovation of aesthetic education methods, making teaching more vivid and effective.

Practical teaching: The production process of wood-block New Year pictures emphasizes practical operation, which can stimulate students' interest in learning and improve their hands-on ability and creativity. Woodblock New Year paintings can be combined with other disciplines, such as history, geography, Chinese, etc., to achieve an interdisciplinary teaching mode and cultivate students' comprehensive literacy.

4.2.3. The improvement of the evaluation system of aesthetic education in wood-block New Year paintings

The application of wood-block New Year paintings has also had a positive impact on the evaluation system of aesthetic education and promoted the improvement of the evaluation system. In the diversified evaluation, the teaching evaluation of wood-panel New Year paintings is no longer limited to traditional artistic skills, but pays more attention to students' innovative thinking, cultural understanding and personal expression, which realizes the diversification of evaluation. In the process evaluation, the production of wood-panel New Year paintings is a continuous process, and the evaluation system also emphasizes the evaluation of students' efforts and progress in the creative process, rather than just focusing on the final work. Through the application of wood-block New Year paintings, the aesthetic education strategy has been effectively optimized, which not only improves the artistic literacy of students, but also promotes the all-round development of aesthetic education. As a living educational resource, wood-block New Year paintings provide new perspectives and ideas for aesthetic education, and help cultivate a new generation with aesthetic ability, cultural literacy and innovative spirit.

4.3. Challenges and opportunities of wood-block New Year paintings in aesthetic education

As a traditional art form, wood-panel New Year painting is facing the dilemma of inheritance in modern society, and at the same time, it has also ushered in the development opportunities and innovative paths in aesthetic education.

4.3.1. The Inheritance Dilemma of Woodblock New Year Pictures in Modern Society

The inheritance of wood-block New Year paintings in modern society faces many challenges. Loss of traditional skills: With the development of modern printing technology, the traditional techniques of making wood-panel New Year pictures have gradually been marginalized, and many traditional skills are at risk of being lost. In the context of globalization, the younger generation's sense of identity with traditional culture has weakened, and their interest in and understanding of traditional art forms such as wood-block New Year paintings is insufficient. With the change of lifestyle, the market demand for wood-block New Year paintings has declined, which poses a challenge to its inheritance and development.

4.3.2. The development opportunities of wood-block New Year paintings in aesthetic education

Despite the challenges, wood-block New Year paintings still have broad development opportunities in aesthetic education. With the country's emphasis on traditional culture, traditional art forms such as wood-panel New Year paintings have been incorporated into the aesthetic education system and have received policy support. With the improvement of cultural self-confidence, people's interest and sense of identity in traditional culture have gradually increased, which provides a good social environment for the inheritance and development of wood-block New Year paintings. On the basis of maintaining traditional characteristics, wood-

block New Year pictures can be combined with modern design and new media to achieve innovative development.

4.3.3. The innovative path of wood-block New Year paintings in aesthetic education

In order to cope with the challenges and seize the opportunities, it is necessary to explore innovative paths in aesthetic education.

Integration of educational resources: Combine wood-block New Year paintings with other educational resources, such as museums and art galleries, to provide students with a richer learning experience. Adopt more interactive and experiential teaching methods, such as workshops, practical sessions, etc., to increase students' interest and engagement in learning. Cross-border cooperation with designers, artists, etc., combining wood-block New Year paintings with modern design, fashion and other fields, and expanding the application scope of wood-block New Year paintings. By coping with challenges, seizing opportunities and exploring innovative paths, wood-block New Year paintings can radiate new vitality in aesthetic education and contribute to the inheritance and development of traditional culture. At the same time, the aesthetic education practice of wood-panel New Year paintings also provides valuable experience and inspiration for cultivating students' aesthetic ability, cultural literacy and innovative spirit.

4.4. The enlightenment of wood-block New Year paintings to the future development of aesthetic education

As a folk art form with profound cultural heritage and unique artistic value, wood-block New Year paintings provide valuable inspiration for the future development of aesthetic education.

4.4.1. Sustainable development of wood-block New Year pictures in aesthetic education

In order to ensure the sustainable development of wood-block New Year pictures in aesthetic education, a series of measures need to be taken.

Talent training: Strengthen the inheritance of woodblock New Year painting production skills, and cultivate a new generation of woodblock New Year painting artists and inheritors. In terms of resource protection, the tools and raw materials for the production of wood-paneled New Year pictures are protected to ensure the continuation of traditional skills. In terms of education popularization, wood-block New Year paintings are included in the school's aesthetic education curriculum to improve students' awareness and interest in wood-block New Year paintings.

4.4.2. The internationalization trend of wood-block New Year paintings in aesthetic education

With the development of globalization, the internationalization trend of wood-block New Year pictures in aesthetic education is becoming more and more obvious. Through international art exhibitions and cultural exchange activities, we will promote wood-block New Year paintings to the world stage, enhance international cultural exchanges and understanding, and cooperate with art education institutions in other countries to jointly develop aesthetic education courses and projects related to wood-block New Year paintings.

4.4.3. The innovative direction of wood-block New Year paintings in aesthetic education

In order to adapt to the development of the times, woodblock New Year paintings need to be constantly innovated in aesthetic education. Using modern scientific and technological means, such as digital printing, virtual reality, etc., to innovate the production and display of wood-block New Year paintings. Combine wood-paneled New Year's pictures with other art forms, such as modern design, fashion, film and television, etc., to expand the application field of wood-panel New Year's pictures. Encourage community residents to participate in the production and

promotion of woodblock New Year paintings, and enhance the cultural cohesion and sense of identity of the community. Through the in-depth discussion of the sustainable development, internationalization trend and innovation direction of wood-block New Year pictures in aesthetic education, we can better grasp the future development direction of wood-block New Year pictures in aesthetic education. The aesthetic education practice of wood-block New Year paintings not only helps to inherit and promote traditional culture, but also provides valuable experience and inspiration for cultivating students' aesthetic ability, cultural literacy and innovative spirit.

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