

Research on the Protection and Inheritance of Zhong Kui Paintings in Lingbi under the Background of Chinese Modernization

Zhiyu Wang

School of Art, Anhui University of Finance and Economics, Bengbu, Anhui 233030, China

Abstract: Lingbi Zhong Kui painting is a kind of local folk painting unique to Lingbi County. It originates from the ancient Nuo dance. It symbolizes the struggle between justice and evil and contains rich historical and cultural deposits. It is a traditional art form and still has important value in today's society. In the new perspective of Chinese modernization, it is the key and fundamental proposition of The Times to realize the inheritance and innovation of China's multi-ethnic cultural traditions and to help realize the second centennial goal. This paper will discuss how to make Lingbi Zhong Kui, which has a long history and embodies national wisdom and spirit, break through the existing limitations of inheritance in its own innovation in the current era, contribute to the process of Chinese modernization, and enhance the cultural consciousness and self-confidence of the Chinese nation. The fundamental problem of its endangerment is the decline of traditional social functions, which is manifested in the difficulties of inheritance and development. To solve the above problems, this paper puts forward three countermeasures based on the background of Chinese-style modernization, among which the construction of inheritance team is the key, the rational utilization of tourism resources is the focus, and cultural and creative design and media communication are important auxiliary and channels.

Keywords: Lingbi Zhong Kui's Paintings; Value; Chinese Modernization; Inheritance; Rational Utilization.

1. Introduction

The successful convening of the 20th CPC National Congress has pointed out the way forward for the Chinese people to work together in building Chinese-style modernization. To achieve Chinese-style modernization, we must base ourselves on China's actual conditions and combine the essence of Marxist thought with the best of China's fine traditional culture. Lingbi County has a long history and rich and splendid national culture. In order to combine the essence of Marxist thought with excellent traditional culture in Anhui, promote the implementation of Chinese-style modernization, and contribute to the overall rejuvenation of the Chinese nation, it is necessary to base on the existing cultural resources, activate the local context, and promote the combination of the essence of local excellent cultural traditions and modernization. The author takes Zhong Kui's painting of Lingbi as an example to explore the feasible logic and practical ways of protecting and inheriting the excellent traditional culture of the Chinese nation.

On August 12, 2021, the General Office of the CPC Central Committee and The General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, to promote the integrated development and high-quality development of intangible cultural heritage and tourism under the premise of effective protection. China will tap the consumption potential of rural tourism, support the use of intangible cultural heritage resources to develop rural tourism and other forms of business, and launch a number of themed tourism routes, research tourism products and performing arts with distinctive intangible cultural heritage features. [1]Therefore, the research and excavation of Zhong Kui paintings in Lingbi will not only help promote the development of local cultural tourism industry, but also promote the inheritance and

development of traditional culture. In 2003, the Ministry of Culture officially named Lingbi County as the hometown of Chinese folk art (Zhong Kui painting). In 2005, Zhong Kui's paintings of Lingbi were rated as provincial intangible cultural heritage. In order to promote its cultural value, the local cultural department has established academic groups such as "Lingbi Zhong Kui Painting Research Association", and more than 20 franchising painting shops have been opened, which has strongly promoted the development of Lingbi Zhong Kui paintings. However, in the past ten years, due to the reduction of full-time practitioners, the market downturn and other reasons, Anhui Lingbi County Zhong Kui paintings show a shrinking, declining trend, excellent works are decreasing, and related skills are almost extinct, which are not conducive to the protection and inheritance of Lingbi County Zhong Kui paintings.

2. The Historical and Cultural Connotation of Lingbi Zhong Kui Paintings

2.1. Religious Legends and Cultural Symbols of Lingbi Zhong Kui's Paintings

2.1.1. Religious Legends

Zhong Kui, a deity in Chinese folklore, is regarded as the god of protecting the country and exorcizing ghosts. In the feudal society, due to the underdeveloped knowledge of science and technology, people lacked a scientific understanding of some disasters in nature and society, so they worshipped some deities, which was a special phenomenon in the feudal society. Due to the limitation of science and technology and medical level at that time, diseases such as some mental and psychological disorders are likely to be incurable, and it is easy for people to think that these diseases are caused by ghosts. Therefore, Zhong Kui, a god of

masculinity and justice, came into being. Under this influence, some people hang a picture of Zhong Kui at home every relevant festival to ward off evil spirits. Folk Zhong Kui has a huge psychological and spiritual needs, and Zhong Kui's painting has been invited into thousands of households instead of Zhong Kui. In Taoism culture, to meet the needs of this folk, Zhong Kui was named the door god, and the folk began to gradually transform Zhong Kui into the spirit of blessing the town house, exorcising evil and curing diseases.

Lingbi County has a long history of religious belief. [4]As far as the role of religion in art is concerned, Lingbi Zhong Kui's paintings have distinct traces of religion. Tang and Song dynasties were the periods of relatively prosperous religious development in China. Song Huizong regarded himself as "the Emperor of Daojun" and advocated Taoism from top to bottom. In Ming Dynasty, Lingbi was under the jurisdiction of Fengyang Prefecture. With the support of the Ming and Qing governments,[1] Lingbi County developed very rapidly in terms of culture, economy and religion.

2.1.2. Cultural Symbol

First of all, Zhong Kui is one of the important representatives of ancient Chinese folk beliefs, representing the Chinese people's strong desire to protect the family and drive away evil spirits. Secondly, Zhong Kui is the embodiment of loyalty and justice. He selflessly solves people's problems and is the representative of noble qualities in traditional Chinese culture. In addition, Zhong Kui is a symbol of the ancient Chinese legal system, as he protects the safety and rights of the common people by enforcing the law fairly. Zhong Kui also symbolizes people's firm opposition and struggle against evil forces and behaviors, and is the pursuit of justice and harmony in Chinese culture.

Zhong Kui's paintings of Lingbi are rich in social value. Zhong Kui in folklore is the embodiment of being upright, upholding justice, and being jealous of evil. With a sword in his hand, he kills evil. He is a worthy and admirable hero of the Chinese nation and a symbol of optimism and unyielding spirit of Chinese culture. This is the artistic charm of Zhong Kui's paintings in Lingbi. With painting as the medium, it embodies sentient beings' longing and demands for the truth, the good and the beautiful. It is optimistic, impassioned, healthy and striving, revealing the simple emotion that justice will overcome evil. This has a positive co-direction effect on the ideological guidance of The Times, the formation of good customs and customs, and the construction of a harmonious society.

2.2. The Relationship between Lingbi Zhong Kui's Paintings and Chinese Traditional Culture

Lingbi Zhong Kui is a folk art work of pure hand drawing with auspicious meaning used in Chinese folk activities to drive away evil spirits and blessings. Folk regard it as a symbol of exorcism to eliminate disasters and a god of blessing and auspiciousness, and it is respected as "Ling judgment". It is an artistic treasure in the palace of Chinese folk art.

In the folk customs in May the fifth Dragon Boat Festival, also known as the summer Festival, Duanyang Festival, May Festival, is the beginning of Yin and Yang changes, so far Yin began to produce, Yang reached the peak of strength. Dragon Boat Festival customs and exorcism, avoid poison, in addition to plague, seeking peace and good luck, people also regard

Zhong Kui as the five poison, drive evil heavenly master, then the Dragon Boat Festival offering Zhong Kui, jumping Zhong Kui, painting Zhong Kui, hanging Zhong Kui and other customs. With the passage of time, many areas, especially Lingbi County, still spread and preserve the custom of painting Zhong Kui on the Dragon Boat Festival. In Lingbi, the Dragon Boat Festival on this day people hang the image of Zhong Kui in the town house to drive away evil, to recruit auspicious, and Zhong Kui painters gather together to paint Zhong Kui. The legend of the Dragon Boat Festival this day focus on the portrait of Zhong Kui is the most spiritual, can drive away evil blessings to protect peace, the portrait of Zhong Kui hanging in the middle of the hall or posted on the door above, also can all evil back, exorcise the ghost auspicious. On this day of the Dragon Boat Festival, the painter painted Zhong Kui is mostly a picture of cutting ghosts, and some pictures of cutting five poisons. Because entering May, centipedes, toads, scorpions, snakes, spiders and other poisonous insects begin to appear, plague is popular, people hope Zhong Kui can use a sword to eradicate them one by one, bless people's health and peace. However, with the development of society, people no longer rely on Zhong Kui to kill ghosts and bless them, but regard it as a cultural symbol to convey people's good wishes, so the subject matter of Zhong Kui's paintings is constantly changing and becoming more and more rich.

2.3. The Artistic Characteristics of Zhong Kui's Paintings in Lingbi

Zhong Kui's image originates from the mask of "Nuo Dance" in ancient witchcraft activities. Since ancient times, Chu people have a fierce witchwind. Zhong Kui is the great god of catching ghosts and exorcising demons in folklore. Later, although it gradually personified, it still retained traces of the original totem, with a ferocious face, strong body, mysterious and unpredictable, absurd and bizarre. The image of Lingbi Zhong Kui painting is derived from Wu Daozi's "Zhong Kui Xiang", and through the rich subject matter of Lingbi Zhong Kui painters, it can continue to maintain the characteristics of Wu Daozi, and create the unique local characteristics and artistic characteristics of Lingbi Zhong Kui painting. Wu Daozi "Zhong Kui sample" in Lingbi folk Zhong Kui painting art has formed a "formula", and passed down from generation to generation. For example, the facial makeup of Lingbi Zhong Kui painting is such a formula: "Head such as a fight, the country word face; Broomstick eyebrow, duck egg eye; Weight nose, lower end wide; Blood mouth, fangs; Beards, ears turned; Yang Zhengqi, brow ". Another example of clothing tips: "Wearing a black gauze hat, with round and pointed wings, and wearing official robes, with short skirts and broad shoulders, embroidered and patched back and forth, and a jade belt tied around the waist, they were dressed in red and blue robes, and had black boots with white edges on the soles, and stood on a zigzagging step, with a single leg bent, with their hands in the position of grasping ghosts, or with their hands in the position of holding a shadow and a fan, pressing the sword with their chest and head out, drawing the sword with angry eyes, jabbing the sword with their fingers up, And thrusting their swords into the hearts of ghosts." [3][3]Zhong Kui's traditional painting formula records the basic image characteristics of Lingbi Zhong Kui. The chuaners of Lingbi Zhong Kui's painting in the past dynasties have been familiar with the formula in their heart, and based on this to recreate.

The traditional Lingbi Zhong Kui painting is mainly drawn by the technique of meticulous brushwork and heavy color. In addition, in order to reflect the traditional mythological colors of Zhong Kui's theme paintings, purple and red are used as the theme colors in the selection of clothing colors. The main reasons for choosing these two colors are closely related to the cognition of color meanings in Chinese traditional culture. [4][4]In particular, red, in the traditional cognition of our people, can mainly play the role of exorcizing evil spirits, and the modulation of red this color itself, also uses cinnabar as a raw material, which is also in order to pursue the effect of exorcism and moral. From the point of view of specific painting methods, Lingbi Zhong Kui's painting techniques mainly use three techniques: meticulous painting, folk painting and freehand painting.

The composition of traditional Lingbi Zhong Kui is that it makes full use of the expressive force of the blank background. In addition to Zhong Kui, there is no other background in the painting, which ensures the prominence of the main figure of Zhong Kui in the position of the painting. Folk artists call this composition "Jinshan rising from the ground", meaning that the individual figure of Zhong Kui stands in the painting as a mountain, such as Jin Feng shining eyes. Lingbi Zhong Kui painting also has other special composition forms, vertical axis, strip screen, fan, square and so on different forms, printed above the three "Lingbi County seal" word, very Lingbi characteristics.

Meaning of affection, is a major feature of Lingbi Zhong Kui paintings. The entrance of Lingbi Zhong Kui into people's lives is mostly related to folk psychology. People worship Zhong Kui one is to exorcise evil and eliminate evil. The other is to pray for good wishes. In the traditional Chinese folk culture, it is a very common way of expression to express certain aesthetic needs and interests by means of Chinese homophonic characters. Bat is the essential part of Lingbi Zhong Kui's painting, and it is also the essential content of Lingbi Zhong Kui's subject matter. Precisely "bat" word and "fu" word homonym, therefore, after the painters also gradually convention the meaning of bat as "fu" word, and give Zhong Kui both exorcise evil and recruit "fu" ability, so in Zhong Kui side often paint a bat (called "day bat") or two bats (meaning "double fu come"), also according to the needs of composition, Draw five bats (meaning "five blessings in front of the door") to express the theme of Zhong Kui's paintings. In addition, persimmon and other objects occasionally appear in Zhong Kui's paintings in Lingbi, meaning everything is safe.

3. Lingbi Zhong Kui's Heritage Status and Predicament

3.1. Protection and Inheritance Status

The current protection and inheritance of Lingbi Zhong Kui's paintings are mainly reflected in the following two aspects.

3.1.1. Determination of Legal Status

The establishment of legal status is mainly reflected in the inclusion of Lingbi Zhong Kui's paintings in the list of Anhui Province intangible cultural heritage projects, and the identification of representative inheritors. In December 2006, the People's Government of Anhui Province announced the Notice of the People's Government of Anhui Province on the Announcement of the first batch of Provincial intangible Cultural Heritage in Anhui Province, and the paintings of

Lingbi Zhong Kui were included in the first batch of provincial intangible cultural heritage projects. In 2006, Mr. Sun Huaibin, a famous painter, was awarded the title of representative inheritor of Anhui Province's intangible Cultural heritage project (Zhong Kui's painting). In addition, on February 25, 2011, the 19th meeting of the Standing Committee of the 11th National People's Congress gave strong support to the protection and inheritance of intangible cultural heritage from the legal level. The establishment of legal status has enhanced the positive role of the protection and inheritance of Lingbi Zhong Kui.

3.1.2. Practice of Protection and Inheritance

In 2003, the Ministry of Culture officially named Lingbi County as the hometown of Chinese folk art (Zhong Kui Painting). In order to carry forward the traditional culture, the local cultural department established academic groups such as "Lingbi Zhong Kui Painting Research Association", and more than 20 exclusive painting shops have been opened to effectively promote the development of Lingbi Zhong Kui paintings.

Lingbi Zhong Kui cultural Park, located in the northwest corner of Lingbi County, based on the Huashan mountain in the north of Fenghuang Mountain, built around the mountain, the completion of Lingbi Zhong Kui cultural Park, completely ended the wandering situation of Zhong Kui's residence in Lingbi, Zhong Kui has its own proprietary Daoshi in Lingbi, ushering in the golden peak of the great promotion and development of Zhong Kui culture. Both sacred majesty and full of mysterious atmosphere of Zhong Kui cultural attractions, to attract Zhong Kui believers flocked to worship, Lingbi Zhong Kui cultural park to promote the development of Lingbi tourism, Zhong Kui as an ancient legend image, is also an important cultural IP tourist attractions, while the development of Lingbi tourism will promote the popularization of Zhong Kui culture.

3.2. Problems Faced by Protection and Inheritance

After being identified as an intangible cultural heritage project in Anhui Province, Zhong Kui's paintings have achieved certain effects in the protection and inheritance of intangible cultural heritage under the strong support of local government departments, but they still face many problems in the actual protection and inheritance work. The following is mainly from the root of the problem analysis and discussion.

3.2.1. The Degradation of Traditional Social Functions

The basic problem of Zhong Kui's endangered paintings lies in the limited role they play in today's social life. "The inheritance of folk culture is determined by its function." In the traditional society based on agricultural production, the lunar month of May is the "evil month", on the morning of the Duanyang Festival on May 5, every household door hangs mugwort to drive away evil and eliminate disaster. On this day, the children also with mugwort leaf sachet, "five poisons" can not not come. Legend May 5th for the birthday of Zhong Kui, with that day at noon, Zhongkui more "spirit should", so May 5th to Lingbi auspicious paintings of people in an endless line. Lingbi Zhong Kui painting often painting Zhong Kui hand with Puye moxa. Pu leaf shape such as sword, also known as "Pujian", send the wind to remove evil ghosts. In recent years, with the rapid development of modernization, people's production and life style have changed a lot, and some traditional festivals are no longer concerned by the traditional

society. The traditional rural social structure gradually disintegrated, so that Lingbi Zhong Kui's position in people's minds is bound to decline.

3.2.2. Difficulties in Inheritance and Development

As a traditional folk painting with deep historical and cultural heritage and strong local flavor, Zhong Kui's painting of Lingbi is revered by the world because it inherits Wu Daozi's "Zhong Kui's sample" as a powder. Qi Zhouhua, a scholar in the Qing Dynasty, highly respected his book Famous Mountain Collection, which had a wide influence. But after 1949, Zhong Kui's paintings of Lingbi had quietly died out. Lingbi Zhong Kui's paintings have both traditional folk value and spiritual culture, and contain a certain cultural spirit and aesthetic consciousness. It is a totem culture "living fossil" left over from ancient times of the Chinese nation. At present, the creation of Lingbi Zhong Kui is lacking in successors. Although there are an endless stream of inheritors, the creative quality of a large number of practitioners is still worrying. There is a great distance between the next generation of inheritors and the older generation of artists in terms of their painting skills and aesthetic creation.

4. Under the Background of Chinese Modernization, the Protection and Inheritance of Lingbi Zhong Kui's Painting Development Path

4.1. The Relationship between Chinese Modernization and Traditional Culture

Chinese-style modernization is a modernization in which material and spiritual civilization are highly coordinated and unified. It is a modernization that develops in an orderly and sustained manner on the basis of the cultural traditions of the Chinese nation. The unique strength of the Chinese nation is our traditional culture, which embodies thousands of years of national wisdom. It enables us to find our own position in the fast-changing world culture, not blindly follow the stream or lose ourselves, but stand firm in confidence and develop steadily. The Report to the 20th National Congress of the Communist Party of China originally proposed that the combination of Marxism and the fine traditional culture of the Chinese nation will fundamentally stimulate the creative transformation and innovative development of the fine traditional culture of the Chinese nation, adhere to integrity and innovation, and achieve Chinese-style modernization. Most of the cosmology, world outlook and moral values accumulated by the Chinese nation for generations still provide a strong spiritual guarantee for China's social development.

Chinese-style modernization should promote "Chinese style" and highlight the cultural label and personality of the Chinese nation. At present, enhancing cultural soft power, innovating from the traditional excellent culture of the Chinese nation, drawing inspiration, keeping to the integrity and innovation, highlighting the Chinese style in new products, and consolidating China's brand culture will be an important way to promote the leap of scientific and technological power from quantitative change to qualitative change, so as to comprehensively improve the system ability from the breakthrough of the point. Only by absorbing innovative factors from traditional Chinese culture can we drive the deepening of reform, achieve strong talent, strong science and technology, and strong economy, and finally

realize the second centennial plan and the great rejuvenation of the Chinese nation. In the face of the problems arising in the protection and inheritance of Lingbi Zhong Kui's paintings, this paper puts forward five specific strategies based on the national strategy of the development of the Yangtze River Delta economic circle and the integration of culture and tourism.

4.2. Inheritance Team Construction

The construction of inheritance team is the key to enhance the vitality of Lingbi Zhong Kui paintings, and is also the core of promoting the development and utilization of intangible cultural resources. In the identification of representative inheritors, combined with the essential characteristics of inheritance, the actual protection of inheritance as the center to carry out the recommendation of Lingbi Zhong Kui's iconic inheritors, highlight the original high skills and high aesthetics of the painter team, appropriately increase the number of provincial and municipal representative inheritors of intangible cultural heritage, and enhance the sense of participation, sense of acquisition and sense of identity. Strengthen the construction of inheritance echelons. In combination with the cultural characteristics of Lingbi Zhong Kui's paintings, the team of painters can absorb young people from 20 to 40 years old to participate in the organization and management of folk culture activities, train them to learn and master the core skills in painting through the traditional way of learning art, enhance the vitality and vitality of inheritance, and constantly expand the heritage team. Improve the relevant literacy of the inheritors. In addition to traditional inheritance methods, the contemporary education system can also be used to implement non-genetic inheritance training and cultural exchange activities to learn advanced concepts of intangible cultural heritage protection, improve the ability of inheritors to protect and inherit intangible cultural heritage, maintain integrity and innovation, and further play their role in serving the contemporary era and benefiting the people.

4.3. Rational Utilization of Tourism Resources

With the rise of cultural tourism, Zhong Kui paintings of Lingbi, as one of the representatives of traditional Chinese culture, have been widely recognized for their cultural connotation and artistic value. In fact, the original intention of developing Zhong Kui cultural industry is to promote Zhong Kui culture better. As a part of Zhong Kui culture, its cultural value, artistic value and commercial value should be promoted simultaneously, only in this way can Zhong Kui cultural industry develop sustainably. [6]In this context, the cultural and travel fusion value of Lingbi Zhong Kui's paintings has gradually become prominent.

Zhong Kui paintings of Lingbi can become an important cultural resource in tourist attractions, providing tourists with rich cultural experience. In tourist attractions, the cultural connotation and artistic characteristics of Lingbi Zhong Kui paintings can be displayed through exhibitions, explanations, performances and other forms, so that tourists can better understand the traditional Chinese culture, and obtain cultural enlightenment and spiritual satisfaction in the process of travel. Zhong Kui paintings of Lingbi can also become an important part of cultural tourism products, providing strong support for the integrated development of culture and tourism. In the development of cultural tourism products, Zhong Kui paintings of Lingbi can be used as the theme or element to design various forms of cultural tourism products. Internet,

mobile payment and other technologies can also be used to improve the convenience and intelligence of tourism services. Such as cultural experience tour, cultural exchange tour, cultural adventure tour, etc., to meet the needs of tourists for cultural tourism. The value of Lingbi Zhong Kui's cultural and tourism integration lies not only in the spread and development of its cultural connotation and artistic value, but also in the economic benefits it brings to the tourism industry and the supporting role it provides for the integrated development of cultural and tourism. Therefore, it is of great significance to promote the development of the local cultural tourism industry to strengthen the exploration and development of the cultural and tourism integration value of Lingbi Zhong Kui's paintings.

4.4. Cultural and Creative Product Development

Art to marketization, commercialization is the inevitable trend of art development, Lingbi Zhong Kui painting has rich cultural connotation and historical value, can be used as an important part of cultural tourism products. The attitude towards national culture should be innovated on the basis of inheritance, and the essence part must be inherited. [5]By deeply excavating the cultural connotation of Lingbi Zhong Kui's paintings, we can create fine cultural tourism products and improve the quality and attractiveness of tourism products. Lingbi Zhong Kui paintings can also become local economic benefits. In 2017, the total annual revenue of cultural and creative products of the Palace Museum reached more than 1.5 billion yuan, and the total sales of the National Museum market reached more than 792 million yuan in 2018. The design elements of Lingbi Zhong Kui paintings can be applied to various souvenirs, handicrafts, cultural derivatives and other products. Increase its cultural connotation and artistic value, improve the added value of products and market competitiveness.

4.5. Media Communication and Foreign Exchanges

In the current era, publicity and promotion is an important part of non-genetic inheritance and protection. Through various channels, publicity and promotion are carried out to improve its influence in terms of visibility and reputation, such as relevant exhibitions, promotional videos, official wechat public accounts, etc. At the same time, new channels such as social media are also used to expand the coverage of publicity. Through effective publicity and promotion, the popularity and influence of Lingbi Zhong Kui paintings can be improved to attract more tourists to visit. We should strengthen the communication of Lingbi Zhong Kui paintings by holding more exchange meetings and touring exhibitions around the country.

5. Conclusion

To sum up, in the new era of socialism with Chinese characteristics, Lingbi Zhong Kui still has a broad space for its inheritance and development. The value connotation of Lingbi Zhong Kui still has the content and spirit in line with the development of The Times, which can be deeply interpreted and explained, and can be applied to understand the spirit of The Times, the Party and the national policy in all aspects, and still belongs to the excellent cultural tradition of the Chinese nation. Their rich content is still in line with the

characteristics of Chinese modernization, which can deepen the understanding of people of all ethnic groups to Chinese modernization and stimulate their determination and motivation for construction. As an important part of traditional Chinese culture, Zhong Kui's paintings are of high cultural and artistic value, containing rich elements such as religious beliefs, myths and legends, and cultural symbols. With a long history, Zhong Kui plays a spiritual and aesthetic role in the social function, and plays a positive role in the traditional agricultural society. However, with the development of modernization, the traditional agricultural social life and spiritual world are gradually changing, and Lingbi Zhongkui paintings can not meet the needs of current social life and gradually decline, which leads to some difficulties in preservation and dissemination. Starting from a new perspective, further sorting out the historical memory of the Chinese nation's exchanges and exchanges, and looking forward to the future of common prosperity of the Chinese nation will help to cast a strong sense of community of the Chinese nation and inject strong spiritual impetus into the great rejuvenation of the Chinese nation. According to the artistic and cultural significance of Zhong Kui's paintings and the preservation and communication problems, we give four measures, among which the construction of cultural team is the key, the rational use of tourism capital is the key, and cultural and creative design and network publicity are the most critical means for the development of cultural tourism. Chinese-style modernization points out the direction for the preservation and dissemination of Lingbi Zhong Kui's paintings.

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- [7] About the author: Wang Zhiyu (1995-), male, born in Bengbu, Anhui Province. He is a postgraduate candidate in Anhui

University of Finance and Economics. His research direction:
Oil painting.