Study on the Generation of Regional Cultural Symbols and Visual Narrative Logic in Ice Prints Creation

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ABSTRACT

Ice engraving is a unique art form in cold regions. Its media characteristics and cultural connotation have natural isomorphism. In view of the current situation that academic circles mostly focus on technological techniques and lack theoretical depth, the purpose of this article is to build a theoretical analysis model of ice print creation and explain the generation path of regional cultural symbols and the inherent logic of visual narrative. The research adopts the multi-dimensional perspectives of art ontology, semiotics and narratology, and is devoted to the logical construction at the abstract level. Ice prints realize the universal aesthetic transformation of regional symbols through the dialectical relationship between media perishable and cultural memory. Ice engraving is not only a display of skills, but also a carrier of cultural philosophy. Its theoretical construction helps to maintain cultural diversity, provides a new value paradigm for contemporary printmaking art, and highlights the unique cultural identity and aesthetic value of cold regional art in the context of globalization.

Keywords: *Ice prints, Regional culture, Symbol generation, Visual narration, Media ontology*

1. INTRODUCTION

The evolution of contemporary printmaking art is essentially a history of continuous expansion of media language and deepening of cultural semantics [1]. In this macro context, ice engraving, as an art form relying on the climate and material properties of a specific cold region, provides new possibilities for the visual expression of regional culture with its unique media language [2]. Ice is a physical material and a carrier of cultural memory in cold regions. There is a natural isomorphism between its material characteristics and cultural connotation [3]. The existing research results in academic circles mostly focus on the practical aspects such as the production technology, technical improvement and exhibition planning of ice prints, and lack the theoretical explanation of the symbol generation mechanism and visual narrative logic behind them [4]. The absence of this theory leads to the creation of ice prints often staying on the surface of material experiments, and it is difficult to form an aesthetic paradigm and cultural depth with universal significance [5].

The purpose of this study is to jump out of the simple technical analysis framework and explore the generation path of regional cultural symbols and the internal logic of visual narration in ice print creation from the multi-dimensional perspectives of artistic ontology, semiotics and narratology. Visual narrative logic is related to the arrangement of images, as well as the psychological experience of time lapse and spatial perception. This article attempts to build a theoretical analysis model about ice print creation. This is helpful to enrich the theoretical system of contemporary printmaking art and reveal the deep connection between material media and cultural connotation. Under the background of globalization, the uniqueness of regional culture faces the risk of homogenization. As an art form with a strong regional logo, the theoretical construction of ice prints is helpful to maintain cultural diversity. The research does not rely on the empirical analysis of specific cases, but is devoted to the logical construction at the abstract level, in order to provide a solid theoretical cornerstone for the practical innovation and value

evaluation of ice print creation and realize the value unity of technical rationality and humanistic spirit.

2. THE MATERIALITY OF ICE LANGUAGE

The materiality of ice language is the ontological basis of ice print creation, which determines the fundamental attribute of its artistic expression. Different from the stability of traditional plates such as wood, stone and metal, ice media has unique physical characteristics such as transparency, perishability and temperature sensitivity [6]. These characteristics determine the texture form of imprint, and more profoundly affect the time dimension and spatial perception of creation. Random cracks in the crystal structure of ice under pressure and morphological changes during melting constitute unrepeatable visual traces and accidental aesthetics [7]. This materiality makes ice prints go beyond the category of static images and become an artistic record about the passage of time and the state of existence. The physical limitation of media is not only the boundary of creation, but also the source of language generation. It forces the creator to find the possibility of expression in the dialectical relationship between solidification and disappearance.

3. TRANSLATION MECHANISM OF REGIONAL CULTURE

The generation of regional cultural symbols is not a mechanical copy of objective images, but a semantic translation process carried out by the creative subject under the restriction of icy media [8]. This mechanism involves the extraction of cultural source language, the intervention of media characteristics and the reconstruction of visual signifier, which together constitute a dynamic system of symbol generation. Cultural elements of different dimensions present different translation paths in ice prints. See Figure 1 for the hierarchical relationship and corresponding form.

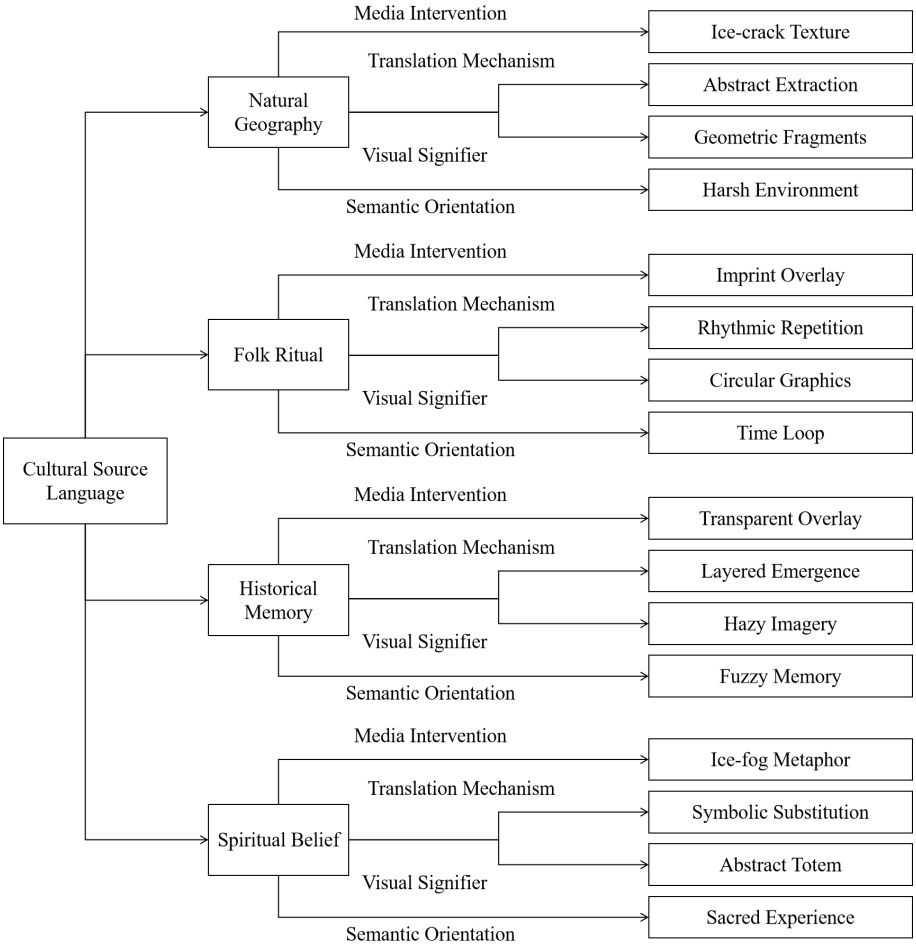


Figure 1 Translation Levels of Regional Cultural Symbols in Ice Prints

Natural landscape is abstracted into geometric schema through the crystal texture of ice, and folk activities are transformed into the visual rhythm of ritual sense through the multiplicity of impressions. The creative subject must deal with the tension between cultural semantics and material physicality, and the transparency and perishable nature of ice endows symbols with new ontological significance. The process of symbol generation is essentially the recoding of cultural memory on a specific material carrier, which ensures the internal consistency of visual narrative logic [9]. The effectiveness of translation mechanism depends on the depth of the creator's understanding of the nature of media. In this process, the media is no longer a passive carrier, but actively participates in the construction of symbolic meaning, which makes the regional culture get a new interpretation based on material characteristics in the ice language. This logical self-consistency ensures that the works can still convey universal cultural feelings through visual language after being divorced from the specific regional context.

4. SPACE-TIME CONSTRUCTION OF VISUAL ORDER

The core of visual narrative logic of ice prints lies in the dynamic construction of space-time order, which goes beyond the plane arrangement of static images and turns to pay attention to the psychological perception process caused by media characteristics. By controlling the thickness and transparency of the ice layer and the overlapping order of impressions, the creative subject establishes a unique visual grammar, which makes the temporality and spatiality vividly presented in the picture. In order to clarify the internal structure of this construction process, this study puts forward the visual narrative dimension, and the corresponding relationship of specific elements is shown in Figure 2. This framework reveals how the physical properties of media are transformed into narrative language, and provides a theoretical framework for understanding the visual order of ice prints.

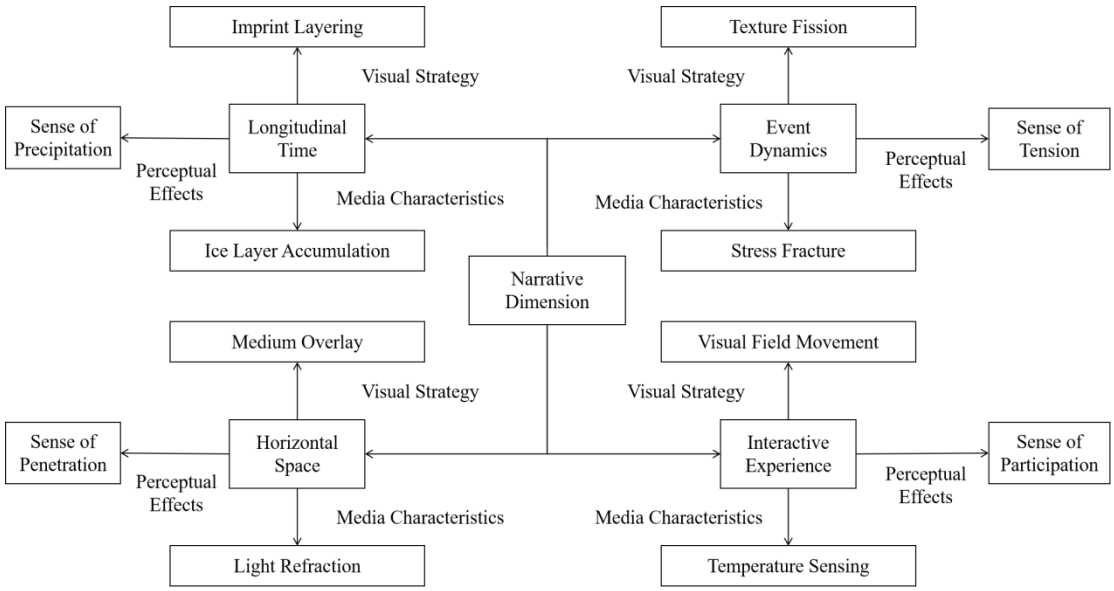


Figure 2 The Visual Narrative Dimensions of Ice Prints and the Corresponding Strategies

The vertical dimension of time is realized by the overlapping coverage of impressions, and the accumulation and melting process of ice directly maps the generation mechanism of historical precipitation. Creators use this feature to transform linear time into visible space thickness, making the past creative traces a part of the current visual experience. The horizontal dimension of space depends on the transparent effect of transparent media. The refraction and penetration of light between the ice layers creates a sense of spatial depth beyond the physical plane, which makes the interior of the picture produce multi-dimensional visual depth of field. The viewer’s line of sight can freely shuttle in fiction and fact, which breaks the plane limitation of traditional printmaking. The dynamic dimension of events relies on the random fission of texture, and the fracture caused by physical stress records the instantaneous contingency in the creative process. This uncontrollable factor becomes a part of narrative tension, which breaks the monotony of mechanical

reproduction and gives the work a life-like sense of breathing.

The creative subject must seek a balance between the preset composition and the randomness of the media to ensure that the visual order is neither chaotic nor flexible, thus maintaining the coherence and integrity of narrative logic. When the viewer reads a work, the process of penetrating the transparent ice layer is the reverse reconstruction of the time series. This interactive experience completes the final closed loop of narrative logic, making the watching behavior a necessary part of narrative generation rather than passive acceptance. Through this space-time construction, ice prints transform the static symbols of regional culture into dynamic life experiences, and endow the works with narrative depth on the ontological level.

5. ACCEPTANCE DIMENSION: THE COMPLETION OF THE MEANING OF THE VIEWER'S PARTICIPATION

The completion of the meaning of ice print works does not stop at the end of creation, but depends on the secondary creation process in which the viewer participates. From the perspective of reception aesthetics, the viewer is no longer a passive receiver, but the subject who actively constructs the meaning of the work through visual perception and psychological projection. The perishability and transparency of ice media stimulate the viewer's unique aesthetic experience, which makes the meaning generation show dynamic hierarchical characteristics. The semantic decoding stage in which the viewer participates in the meaning generation is shown in Figure 3.

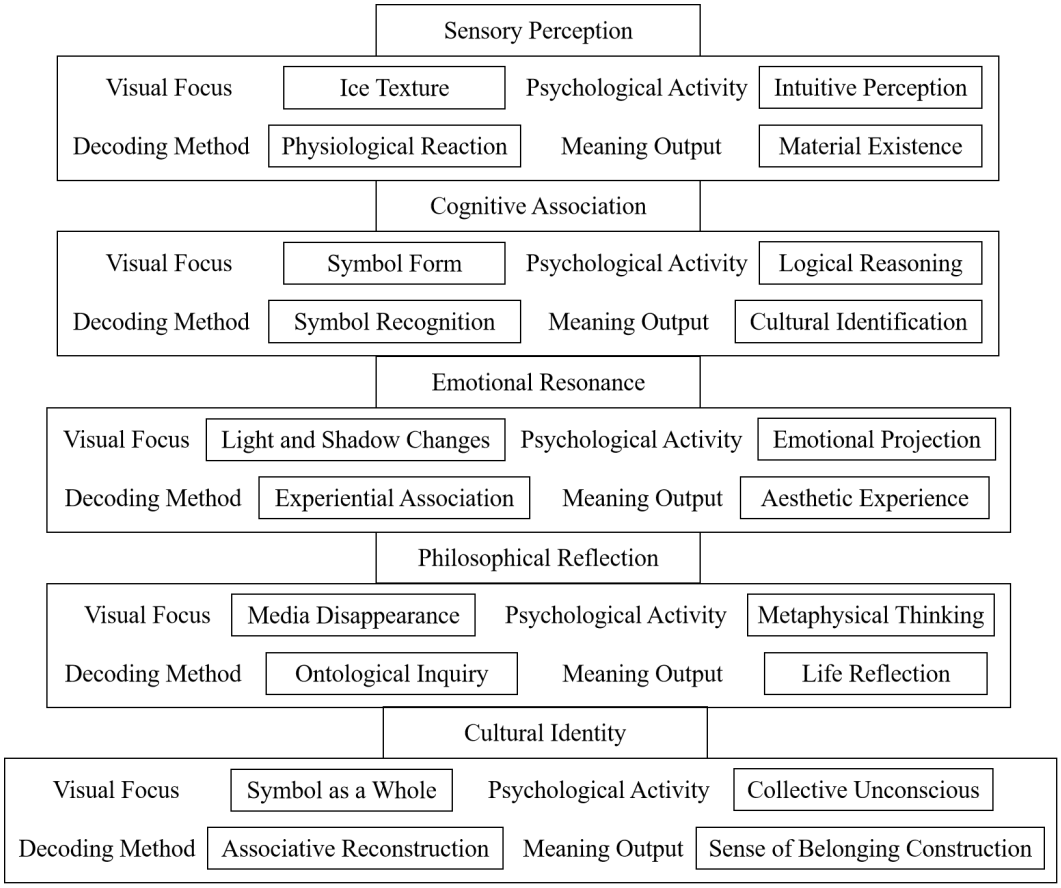


Figure 3 The Viewer Participates in the Semantic Decoding Stage of Meaning Generation

The viewer first captures the ice texture through sensory perception, establishes the material existence of the work, and then enters the stage of cognitive relevance, and recognizes regional cultural symbols through logical reasoning. The emotional resonance stage requires the viewer to project his personal experience into the changes of light and shadow, so as to obtain a unique aesthetic experience. In the final stage of philosophical reflection, the viewer is guided to think about the

relationship between media disappearance and eternity, and the meaning output at the level of life ontology is achieved. The narrative logic presupposed by the creative subject is reinterpreted by the viewer in this process. The physical characteristics of ice prints force the viewer to pay attention to the passage of time, and this sense of urgency strengthens the depth of meaning generation. The audience participated in completing the closed loop of visual narrative, and endowed the work with spiritual value beyond material form, which made the regional cultural symbols gain new vitality at the receiving end. This dynamic meaning generation mechanism ensures the effectiveness of art communication and the universality of cultural identity, and realizes the value transformation from individual creation to social sharing.

6. AESTHETIC TRANSCENDENCE OF CULTURAL MEMORY

The purpose of the value return of ice prints is to realize the aesthetic transcendence of cultural memory. This study advocates that this art form will transform regionality into universal aesthetic value through media characteristics. Regional identity is transformed into a sense of cultural belonging through visual symbols; Time perception is transformed into existential thinking through perishable; Material ethics is transformed into the concept of sustainability through ecological attributes. In this process, the creative subject records and reshapes the memory, making ice prints a medium connecting the past and the future. This mechanism proves that ice engraving is not only a display of skills, but also a carrier of cultural philosophy, and the final work has achieved a leap from material to spiritual. Through this value, ice prints have preserved and sublimated the cultural memory of cold regions, making local experiences resonate globally. This study holds that this aesthetic transcendence is the ultimate reason for the existence of ice prints. It dispels the closeness of regional culture and constructs an open meaning space. Art critics should attach importance to this theoretical model in order to evaluate the academic status of ice prints more accurately. Therefore, the works have gained eternal cultural weight in the passage of time, realizing the ultimate unity of technical rationality and humanistic spirit. This paradigm emphasizes the dialectical unity of media materiality and cultural spirituality, and ensures the independent position and unique contribution of ice prints in the contemporary art system.

7. CONCLUSION

Based on the systematic theoretical deduction of the generation of regional cultural symbols and visual narrative logic in ice print creation, this study establishes an analytical framework of media ontology, symbol translation, narrative construction, acceptance dimension and value attribution. The physical attribute of icy media is not the passive limitation of creation, but the ontological basis of active participation in meaning construction. The transparency and perishability of ice endow regional cultural symbols with unique narrative ability in time and space, which makes cultural memory get aesthetic transcendence in the dialectical relationship between instant and eternity.

The structure of symbol translation hierarchy and visual narrative dimension constructed in this article provides an operable theoretical tool for understanding the artistic language of ice prints. The participation of the audience is a necessary link to complete the meaning of the work, and the disappearance of the media strengthens the preciousness of cultural memory. In the context of globalization, the theoretical construction of ice prints is helpful to maintain cultural diversity and avoid the homogenization of regional art. Although this study does not involve the analysis of specific case data, the proposed logical model has universal explanatory power and can provide theoretical support for creative practice. Future research can further explore the influence of digital technology on the narrative logic of ice prints. The value of ice prints lies in the unity of technical rationality and humanistic spirit. The perfection of its theoretical system will promote the transition of this art form from regional skill to cultural philosophy. This enriches the theoretical system of contemporary printmaking art and establishes its irreplaceable academic position in the discourse system of contemporary art. By revealing the deep relationship between material media and cultural connotation, the double sublimation of artistic noumenon and cultural spirit is realized, which lays a solid theoretical foundation for the spread and recognition of regional culture in the contemporary artistic context.

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