

Exploration and Development Analysis of Folk Art-- Take the Chinese Museum as an Example

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Abstract: With the rapid development of The times, maintaining the national and cultural characteristics becomes a deep problem. Museums have become an important force to protect folk art, but there are certain difficulties in the protection work, and the survival status of folk art is still dangerous. It is an urgent problem to solve in today's society to give full play to the social role of folk art, strengthening the protective role of museums in folk art, and inheriting and carry forward the education of excellent traditional Chinese culture.

1. Introduction

Today, the trend of global economic integration is spreading. In the face of how to protect the local culture of developing countries, UNESCO has established the "Representative Convention on Human Oral Communication and Intangible Heritage". The aim is to encourage national governments, educational institutions and their respective regions to play a leading role in the process of exploration, discussion, protection and inheritance. In the face of the complex situation of social changes, it has become a responsibility for the museum to grasp the purpose and tasks of the museum seriously, deeply and comprehensively in the collection, research, display and publicity of folk art.

2. Development Trend of Folk Art

2.1 Diversified Development

Chinese folk art has distinct regional characteristics and multi-ethnic characteristics. In the process of diverse natural environment, social material production conditions, and historical and cultural development, folk art gives birth to its own unique cultural connotation and becomes the carrier of the nation, folk customs and folk culture. Folk art contains a large number of national cultural genes, and its profound cultural strength comes from the philosophy contained in the modeling. Therefore, the understanding of the value of folk art should not only stay on the surface, but also must enter the research of intangible cultural connotation and transform it into aesthetic symbols for evaluation.

With the mining protection of folk art, the support and protection of the government, a group of innovative folk artists, they use traditional techniques, traditional folk aesthetic symbols of modern

life, express personal feelings, the author's art works has gradually separated from the group, folk, practical folk art. The work gradually develops to the trend of diversified and artistic, giving the work new cultural connotation. For example, the large paper-cut work "Loess Style" created by Gao Fenglian in Yanchuan, northern Shaanxi, reflects the life of the new era and the new countryside in the traditional paper-cut language, while expressing her personal feelings, but also keeps pace with The Times.

2.2 The Development of Commercialization

The development of market economy is bound to change people's cognition of traditional concepts, and folk art gradually enters the public vision, which plays a role in protection and inheritance to a certain extent. For example, a Miao woman in Guizhou City made use of her local culture and regional characteristics to promote Miao folk embroidery products such as Miao clothing to various museums and art colleges, and formed a certain scale and set up a team specializing in the production of Miao embroidery products. Not only successfully launched the country, but also produced the economic benefits to protect the existence and development of the Miao folk art products. The paper-cut in Yuxian County, Hebei Province has a history of 200 years. Today, 96 administrative villages have been engaged in the paper-cutting industry and 28 paper-cut professional villages. In terms of scale, a huge protection community of intangible cultural heritage has been formed. Products are sold to around the country and the world. Good economic benefits make the region and category of folk art preserved for a long time.

3. The Museum Protects the Complexity of the Folk Fine Arts

3.1 Protection of the Tangible Culture

China has begun to protect the tangible form of folk art, among which the Art Museum of China has established the Ministry of Folk Art. Since its establishment, the staff of folk art have actively and tried to pay the excellent Chinese traditional culture and folk art for in-depth excavation, rescue, sorting, research and display of publicity work. Successful collection of hundreds of thousands of pieces, so that many excellent folk art materials can be preserved, leaving precious historical materials.

The emergence and development of folk art is in the vast countryside, only where the roots of folk art can be found. Among them, there are many works in the Yellow River Basin, which contain profound cultural connotation and prominent representativeness. Experience the beauty of the art source of China's original ecological folk art.

3.2 The Protection of the Intangible Culture

As the carrier of traditional folk culture, folk art has been changing continuously with the social development and life. Then the museum's protection of folk art became the top priority. In the protection, we need to pay attention to two problems: one is to make a detailed investigation of the folk art that cannot be passed down to form a database. Mainly records the geographical environment, historical changes, character characteristics and folk affairs images. With photography and other scientific and technological means, recording the actual geographical environment and so on, to ensure that the intangible cultural heritage is effectively preserved. Intangible cultural heritage is the mark of national identification and the root of the nation. In terms of protection, Japan has done a better job, first of all is the establishment of museums large and small across the country to protect the traditional and ethnic customs as far as possible. Our country also has a

profound cultural tradition. Jin Zhilin, a professor at the Intangible Cultural Research Center of the Central Academy of Fine Arts, established a rural museum in northern Shaanxi, using old caves, gathered villagers to gather oil lamps, farm tools, and other folk art such as paper-cut, and jointly established a rural art museum. The main purpose is to make the villagers realize the value of their own culture by running a museum, consciously protect and publicize their own culture, awaken the villagers' sense of identity for the cultural value of the local region, and improve their pride in the local culture.

The inheritance and protection of folk art is not only the responsibility of experts, but also the owners of folk culture gradually also focus on the development of their own culture and began to explore research, protection and inheritance, including the genes of their own survival and the sustainable development of living culture.

3.3 The Function of the Museum in the Protection of Folk Art

In “The Origin of Art”, Grosser mentioned that “the mode of production is the most basic cultural phenomenon”, so the mode of production has changed and the culture has changed. Therefore, the creation of museums is a historical inevitable. The museum has the collection, storage, research and other artistic creative talents of the people, and display, which is public welfare and public, and is a place to retain history and culture in an all-round way. So the museum has an irreplaceable role in protecting the project of the folk art.

Since the founding of the People's Republic of China, China has carried out the collection of folk art works, but the work progress is inconsistent. The most basic collection protection work will be lacking. So we need to face a grim situation such as protection and promotion. The protection of folk art needs to be inherited from generation to generation, which is affected by the market economy. Due to the public welfare of museums, many people are not willing to engage in the work that can not see “benefits”.

3.4 The Inheritance Role of Education on Folk Art

Museums play the role of educating the people, and inheriting excellent culture depends on education. Excellent traditional culture is not only the crystallization of national wisdom, but also a mirror that history reflects the future. For example, the Edo Tokyo Museum in Japan, the Japanese Museum records the history and development of the nation in detail, has detailed and complete folk materials, cooperate with the careful display design, strongly feel the spirit of the Japanese nation, and let the viewer have a strong sense of national identity and pride.

In the development process of economic globalization, whether the young generation can correctly treat the excellent traditional culture is not only the needs of respecting the national history, but also the need of developing modernization. Correct treatment of traditional culture and inheriting and carry forward the essence of traditional culture marks the maturity and rationality of a nation.

4. The Inspiration of the Folk Art

Professor Su Zhenming, a Taiwan scholar, pointed out: “From the perspective of cultural anthropology, art should be the cultural representation presented by land and people in a specific background of time and space. The painting as a visual image symbol is the province of environment and life experience, and the painter's spiritual exploration of sincere self.” It not only demonstrates the status and significance of the Chinese mainland for modern folk painting. Modern museums not only popularize fine art and activate the cultural life of the masses, but also play an

important work to improve the cultural quality of the whole people. It also inspires artists to reflect the life of The Times and create new national art forms.

The handmade workshops set up in China have a very good protection effect. In the city with good business opportunities or good atmosphere, set up workshops to inherit handicrafts, and ask famous craftsmen to perform. While choosing the traditional technology, the audience can experience the processing process and pull the embryo to make ceramics by hand. Visit the craft site or personally participate in the process, to further develop the charm of folk crafts. From the commercial point of view, to attract consumers, to open up an effective sales path for the handicraft.

5. Conclusion

The protection and inheritance of folk cultural heritage is a major event related to the rescue of the Chinese culture, and is of special significance for today's China. So in the process of realizing modernization, we should regard the traditional national culture and art as an indispensable part of modernization, inclusive national cultural connotation, with national spirit and personality modernization, needs the attention of the whole society, common care for their culture, strengthen the protection of folk cultural heritage, the Chinese nation can blossom in the world and independent of the forest of the world.

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