

The Inheritance Path of Folk Art in Art Design Education

Jun Liu^{1,a,*}, Xiaoli Wu^{2,b}, Yi Zhang^{2,c}, Huizhong Lv^{1,d}, Manting Yuan^{1,e}

¹School of Fine Arts and Design, Hainan University, Hainan 570228, China

²School of Design, Hainan Vocational University of Science and Technology, Hainan 571126, China

^aliujun@hainanu.edu.cn,

^b373723083@qq.com, ^c249947249@qq.com, ^d120967056@qq.com, ^e1437011159@qq.com

*corresponding author

Keywords: Folk art, Art design, Education, Inheritance path

Abstract: As an art form created by the working people in production and labor, folk art not only has rich cultural elements and a long history, but also has local characteristics and national colors. It is a cultural crystallization that highlights the simple beauty of the working people. However, due to the influence of various factors, the education system of our country lacks the use of local folk art resources, resulting in the role and value of folk art can't be fully played in the work of modern art education in China. Therefore, this paper analyzes in detail the effective inheritance ways of folk art in art design education, and lays a solid foundation for further improving the level of art design education and inheriting folk art culture.

1. Introduction

Under the background of the continuous improvement of China's social modernization development level and the comprehensive deepening of international development, the impact of foreign culture has led to the mixing of a large number of foreign bad elements in China's art and design concepts, which makes it impossible to form an art and design education system that is highly consistent with China's national conditions. There are a lot of problems in the inheritance of contemporary folk art in China. Therefore, we should strengthen the active research on the inheritance of folk art in art design education, start from different angles, take folk art inheritance as the goal orientation, clearly grasp the importance and necessity of inheriting folk art in art design education. Thus, the lag and closeness of the traditional inheritance mode can be comprehensively changed.

2. Continuously Strengthen the Aesthetic Ability of Students Majoring in Art Design

2.1 Beauty of Mind

Chinese folk art pays more attention to whether the works have good omen, which is the production law and principle generally observed by folk artists. These art works are not only pleasing, but also from the people. In the process of creation, the method of allegory and symbolism is widely adopted, so that each folk art work contains different ideas and can combine people's good wishes and different ideas. In general, folk art works can be divided into three types. First, exorcise evil and receive good luck. For example, during the Dragon Boat Festival, children wear five-poison flower shoes, implying to seek benefits and avoid harm. Second, symbolize good luck. For example, the combination of two persimmons and Ruyi implies that everything is going well. Third, use objects to convey feelings and express aspirations. For example, the Chinese bulbul and the peony represent the love of husband and wife, wealth and auspiciousness respectively. In the process of carrying out art design teaching, teachers should not only enable students to master modern design concepts, but also enable them to understand how to flexibly use the expression methods of the above various meanings, so as to ensure that the art works designed by students can be combined with Chinese traditional culture, and highlight Chinese characteristics while inheriting

folk art ^[1].

2.2 Beauty of Combination

As far as folk art is concerned, it is a kind of artistic expression that the folk artists use subjective ideas to transform, reassemble and process the objective things. It can harmoniously integrate two unrelated things and make the created art works not only novel in form but also unique in content. For example, a tree full of apricots, persimmons, peaches and plums represents the prosperity of the population. In the same sky, the sun and the moon rise at the same time, or the representative scenes of spring, summer, autumn and winter appear in the same picture, which symbolizes perfect harmony and yin-yang coordination. Integrating these phenomena that can't appear simultaneously in real life fully represents people's good wishes for life, and combining the superb art processing techniques and unrestrained thinking makes the folk art works created become a new form that can reflect people's wishes. Although such a combination means far fetched, it can still provide valuable reference and experience for art design teaching with the help of bold and novel combination methods ^[2].

2.3 Beauty of Form

In the process of dealing with the pattern changes, folk art has extremely ingenious expression techniques and exaggerated imagination, which can get rid of the constraints of real life. Through arbitrary selection, deformation and exaggeration, and with the help of simple modeling and concise generalization, it can accurately grasp the main objective characteristics and important spiritual connotation of things, both from life and higher than life, so as to achieve similarity but difference. It pays more attention to the plane composition of the object image ^[3].

Through the detailed analysis of the modeling characteristics of folk art, it can be found that the modeling characteristics of folk art are not only the objective presentation of people's spiritual world and aesthetic feelings, but also the complete removal of non-essential content in the works. It uses exaggeration to emphasize the characteristic content, so that the sharp characteristics of the modeling are highlighted. With the help of simple techniques, it interprets complex art forms ^[4].

For most students majoring in art design, they do not have deep contact with folk art and do not understand the color language and modeling language characteristics of folk art. When the design elements used by students show academic characteristics too much, they can't be close to the real life of the working people, and it is not only difficult to enter the hearts of the audience, but also difficult to achieve the actual communication goals. Therefore, in the process of carrying out art design education, strengthening the reasonable penetration of folk art courses has irreplaceable practical significance for inheriting folk art, which can effectively improve students' thinking flexibility, ensure that students' understanding of traditional national cultural knowledge is further deepened, strengthen students' aesthetic ability, and help students establish an ideological awareness of actively inheriting and innovating national culture ^[5].

3. Strengthen the Continuous Improvement of the Modeling Ability of Art Design Students

3.1 Structural Characteristics of Homologous Structure

The structural characteristics of homologous structure are mainly to fully integrate two or more elements that are not related to each other by means of mutual penetration and grafting, create a new image that is completely inconsistent with the natural law, give full play to the new visual effect, and realize the innovation and inheritance of the folk art creation form.

3.2 Planar Modeling Features

Folk art modeling has diversified characteristics, and these characteristics are usually presented with the help of plane modeling method and do not block each other, which can not only weaken or eliminate the spatial level, but also completely break the natural law of proportion and change the fixed concepts and inherent concepts of related things in reality. Folk art modeling is characterized by the outline of two-dimensional space, and attaches great importance to planarization. It is a

unique modeling mode of Chinese folk art. Folk art, with its natural and simple beauty in form, deformation and exaggeration expression methods and highly generalized creation style, can point out the direction for the modeling of art works in the process of modern art design education reform, help students fully grasp the modeling laws of art design, improve students' art design ability, and play a positive role in the inheritance and development of folk art.

4. Strengthen the Continuous Improvement of the Color Expression Ability of Art Design Students

Color is one of the indispensable elements of folk art. It is usually presented in a bright, full, gorgeous, simple, fresh and concise manner. The color purity is high and the decorative effect is strong. In modern art design, through the rational application of color, the attention of the viewer can be attracted by the works. This feature is highly consistent with traditional folk art. As the source of Chinese traditional art, folk art can provide a continuous stream of colors for modern design. It is an important means to deepen the language of art design and highlight the national cultural spirit. The application of colors in art design works is basically consistent with the highly generalized characteristics of colors in folk art works. Folk art can effectively improve the color expression ability of students and play an important role in promoting the nationalization of modern art design ^[6].

5. Strengthen the Continuous Sublimation of Patriotism of Art and Design Students

In the field of Chinese folk art, it not only contains profound national traditional cultural concepts and philosophical concepts, but also collects the life experience and wisdom of a large number of working people, with strong historical and cultural implications. A real designer should have the consciousness and ability to flexibly use the folk art elements of his own nation, and be able to extract materials from the folk traditional culture and provide services for art works. In order to realize the positive inheritance of the essence of the national culture, we should actively explore and constantly create the essence of the national culture in the process of protection and development. Therefore, in the process of art design teaching, teachers should actively guide students to integrate the contents containing Chinese elements into art design, fully present the importance of folk art to students, change students' wrong ideas about folk art, actively instill the advantages of folk art into students and help students understand the use of folk art elements in contemporary art design. Only when students fully understand the advantages of folk art and national culture can they give high recognition to the excellent traditional culture of China and thus improve their national pride ^[7].

6. Conclusion

In the process of education and teaching, reasonably infiltrating the relevant contents of folk art and timely adjusting and reforming the inheritance mode of folk art can not only provide positive help for the dissemination and promotion of Chinese excellent traditional culture, but also lay a solid foundation for the inheritance and development of folk art. Therefore, it is necessary to strengthen the active establishment of the normative conditions and standards of folk art courses, strengthen the awareness and ability of teachers to inherit folk art, and ensure that students can feel the charm of folk art while receiving art design education, so as to create excellent works that meet the international aesthetic requirements and highlight the characteristics of Chinese modern design art.

Acknowledgement

Project supported by the Education Department of Hainan Province (NO:Hnky2020-9).

References

- [1] Hou Yuhao. Exploration of introducing folk art into the teaching of art design course in colleges and universities -- Taking the inheritance of Jinshan peasant painting art by Shanghai Zhongqiao Vocational and Technical College as an example [J]. *Art Education*, no.9, pp.49-51, 2021.
- [2] Guo Lixin. Inheritance and innovation of traditional folk art resources in modern art design education -- Taking Miao batik as an example [J]. *Art Education Research*, no.5, pp.37-39, 2019.
- [3] Chen Yifang, Wang Jing. Research on the integration of Shanghai folk art resources into art design education -- A discussion from five aspects of fit, function, concept, measures and path [J]. *China National Art*, no.1, pp.66-68, 2018.
- [4] Han Wei, Yang Fan. On the application of folk art in Art teaching -- Taking art design as an example [J]. *Beauty and Times: Journal of Fine Arts (middle)*, no.2, pp.22-24, 2019.
- [5] Lu Xiaoyan. Innovative application of Rizhao folk art in art design major of higher vocational colleges -- Taking Shandong Foreign Language Vocational and Technical College as an example [J]. *Good Day*, no.29, pp.72-74, 2020.
- [6] Xiao Yuqiang, Dai Duan. Discussion on the path of integrating traditional folk handicraft culture into college design art teaching -- Taking Huxiang traditional folk handicraft as an example [J]. *Heilongjiang Textile*, no.4, pp.44-46, 2019.
- [7] Peng Jing, Hong Jingyao. Innovation and inheritance path of traditional handicrafts in higher vocational art education -- Taking Tujia brocade as an example [J]. *Art Education Research*, no.12, pp.102-104, 2022.