

A Study on the Cultural Heritage Dilemma of Intangible Cultural Heritage Folk Art in the Context of Globalization

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Abstract: the Development of Society and Urbanization Have Brought Abundant Material Wealth, But the Development and Inheritance of Village Culture Have Encountered Unprecedented Difficulties. the Original Essence, Spirit and Spirit of Village Are Dying out. in Order to Build a Conscious and Natural Strategy of Village Culture Inheritance, It is Proposed to Study the Current Situation of Village Culture Ecology with the Revival of Traditional Folk Art as the Starting Point, and Look for Ways and Methods to Inherit Village Culture. Finally, the Paper Puts Forward the Value of Folk Art Inheritance in Art Design Teaching, Including Promoting Modern Art Design, Improving Students' Aesthetic Level, and Improving Students' Modeling Ability.

1. Introduction

Folk Art is Created and Accumulated by the People in the Long History, Which Condenses the Simple Understanding of Beauty by the Working People, and Has a Strong Regional and National Flavor of Artistic Expression. However, the Development of Modern Social Economy and Industrial Production Has a Great Impact on Folk Crafts. At the Same Time, in the Current Art Design Education in Our Country, More and More Attention Has Been Paid to Explore the Value of Traditional Folk Art and Learn from the Expression Elements. How to Better Inherit and Develop the Folk Art in Our Country Has Become an Urgent Problem to Be Solved.

2. The Way of Folk Art Inheritance

2.1 Inheritance of Apprenticeship System

The inheritance of apprenticeship mainly comes from life, which is closely related to people's daily life. It is an artistic form of combination of human manual work and perception of beauty. In the history of the development of folk art in China, the most common way of inheritance is the oral and personal education based on the apprenticeship system, among which the most common way is to pass on from generation to generation within the family. Because of the productivity development stage and education level at that time, it was difficult for ordinary folk artists to pass on the experience accumulated in the process of art creation in written form. Therefore, most of them adopted the way of oral transmission[1]. In the whole process, the instructors operated in person and demonstrated each link repeatedly. The learners observed and experienced the imitation carefully until they could complete it independently.



Fig.1 2017 International Spring and Summer Men's Wear and Women's Wear Show

2.2 School System Inheritance

On the one hand, it is difficult for the traditional apprentice system to adapt to the modern life style; on the other hand, the introduction of folk art into the modern art design education system to integrate it with school education is a reform of the traditional cultural heritage. This way can not only enhance the protection consciousness of folk art, but also provide a good environment for the inheritance and development of traditional culture[2]. With the promotion of integrating excellent traditional culture in the field of education in China, in addition to the basic courses of Western fine arts, the teaching process of art design specialty should also strengthen the students' understanding and recognition of the country and the national culture, and integrate excellent folk art into the current art design education system, which is undoubtedly necessary for the inheritance of folk art in China.

2.3 Heritage of Folk Activities

Folk art often comes from the folk activities in people's social life, reflecting the cultural characteristics of different regions and nationalities. Folk activities include primitive belief, life etiquette and customs, festivals at the age of, etc[3]. they have a wide range of contents and various forms, and are the important soil for the formation and development of folk art. For example, the main contents of primitive human life are gathering, hunting and war, etc. the main rituals include praying for harvest, peace, victory and so on[4]. Traces of these activities can be found in Chinese folk art. Folk activities can reflect the core of folk culture, while folk art is the presentation form of folk culture. They interact, influence and develop together. It can be said that if there is no rich folk activities, there will be no splendid folk art, so it can be seen that folk activities are of great significance to folk art.



Fig.2 Book Binding Design of Little Red Man's Story

2.4 Commercialization Inheritance

With the vigorous development of tourism in China, some folk art works reappear in front of the public in the form of tourist souvenirs, which provides an important way for the development of folk art. In recent years, some achievements have been made in the exploration of commercialization of folk arts and crafts in China. For example, the well-known traditional kites in Weifang City, Shandong Province, and the paper-cut works in Weixian County, Hebei Province, not only rejuvenated their vitality, but also welcomed the high-quality products in the overseas market. Folk arts and crafts have developed with the aid of tourism economy[5]. As a local characteristic commodity, it is purchased and spread by tourists in the scenic spots and scenic spots of the region, which not only enriches the form of tourist souvenirs, but also promotes the development of local tourism industry, and at the same time, improves the economic income of traditional folk artists, so that folk arts and crafts can be transformed into commodities to promote the market Folk art inherits its art skills and develops continuously to meet the aesthetic needs of the new era, forming a virtuous circle.



Fig.3 Five Poison Shoes and Paper Cutting of “Everything Goes Well”

3. The Causes of the Dilemma of Folk Art Inheritance

3.1 Lack of Attention to Folk Art in Art Design Education System

Art design education has always emphasized the authenticity of works, because only real works can reach people's heart, and folk art works precisely have this feature, which is the most real emotional mapping of creators, with a strong flavor of life. This kind of characteristic has the important reference significance for the current art design education in China, let the students draw nutrition from the folk art creation process and the expression form, look for the creation inspiration, learn how to embody the national culture characteristic in their works. Folk art and modern art design are closely related. Folk art is the material and spiritual wealth of modern art design. To integrate it into art design teaching is to emphasize the refining of design language and expression elements of folk art and the reorganization of teaching related courses of folk art as a means of art design teaching, not only the training of skills and techniques Practice is the inheritance and development of national excellent traditional culture. Therefore, on the basis of grasping the modern art wave, we should pay more attention to the local culture and the rationality of the curriculum in the art design education system.

The setting of folk art related courses in the art design education system is often ignored, often only as a public elective course, has been a weak link in the art design teaching. Due to the low degree of attention to the relevant courses, the development and compilation of teaching materials are relatively lagging behind. In addition, the lack of class hours, it is difficult to highlight the practical teaching characteristics, which makes students only superficial contact, difficult to mobilize the enthusiasm of learning, far from the degree of mastery and application. In the current art design education in China, most of the folk art resources are lack of effective exploration and display, the reason is that the value of folk art is not fully understood. The reason why excellent folk art works can be loved and recognized by the people is that they have both aesthetic value and special cultural significance. In the training of art design talents in China, we should pay more attention to the in-depth study and research of folk art. The main functions of education include the inheritance of national culture. As one of the expression forms of traditional culture, folk art plays an important role in the practice of art design education. The goal of talent training is to achieve through the curriculum[6]. Optimizing the curriculum system is an important means to improve the quality of teaching. It is one of the important tasks of the current art design education curriculum reform to stimulate students' thinking mode through the setting of folk art related courses.

3.2 Teachers Lack of Attention to Folk Art Related Courses

At present, due to the lack of folk art related courses in art design education in Colleges and universities, students lack the most fundamental understanding of folk art and its related technologies and crafts. In addition, teachers generally lack sufficient understanding of folk art, and think that folk art is lack of modernity and internationality, and it is difficult to combine with modern art. In fact, in contemporary international art, the more retro the more popular, the more

fashionable the nation. For example, tie dyeing in clothing design[7]. This kind of technology originated in our country, and has experienced a long time of change since it was spread abroad, and has evolved a variety of techniques. In the 2017 international spring and summer men's and women's wear show, the tie dye effect printing pattern full of national characteristics and artistry is unique and popular [8].

Through the ingenious design and color matching, the clothing designed by tie dyeing technology has a high artistic charm and practical value. It can be seen that folk art is not only not out of date, but also enables students to understand traditional design concepts and national crafts, which can play a good complementary role in modern art design education and expand the spiritual connotation of modern art design. But from the current situation of art design education, students generally lack the ability to appreciate and create folk art works[9]. Moreover, teachers lack reasonable guidance in the classroom teaching process, often theorize folk art, ignore the practice of folk art and the cultivation of artistic sentiment, resulting in the effect of national art education is not obvious.

3.3 Students Lack Correct Understanding of Folk Art Related Courses

With the development of science and technology, computer has become the main tool of art design. Although the use of software can design complex patterns, it is difficult to give its aesthetic value and cultural charm. If we want to design excellent works of art, the designer must love the culture and art of our nation and have a deep understanding of it. However, at present, students lack a correct understanding of folk art, and there are many foreigners who love Chinese traditional art to study in China, which is worth pondering and analyzing. For example, the paper-cut art in Chinese national art is ignored because it does not conform to the basic Western art theory, but in the sixth national book binding competition, LV Shengzhong's story of the little red man won the Gold Award for book binding (as shown in Figure 2). The story of the little red man is mainly paper-cut in book binding. From the letter cover to the book core, it shows the artistic flavor of folk art. The binding style with national characteristics improves the artistry of the book and the understanding of traditional art innovation.

3.4 Limitations of Folk Art Inheritance

In the traditional folk art of our country, the main way of inheritance and development is “inheriting father's work from son” or “passing on teachers and apprentices”, and the main form is manual workshop. With the development of the times and the progress of the society, the development form of folk traditional art has not changed, and there is a lack of communication and exchange between industries, which leads to a huge inheritance crisis of folk art. In addition, there is no written record of the relevant techniques and experience of folk art, and there is no relevant historical data to investigate, which can not be spread and promoted through words, which is also not conducive to the inheritance of folk art.

4. The Value of Folk Art Inheritance in Art Design Teaching

4.1 Mutual Promotion with Modern Art Design

Modern art design pays attention to practicality and commercialization. In order to obtain market recognition and economic benefits, it is necessary to enhance the aesthetic value and cultural connotation of works of art, so that works of art have a higher visual communication effect. Folk art works and modern art design have the same demands, and also pursue the practicality and aesthetic value of works. Therefore, folk art and modern art design do not conflict, but can get good application effect in modern art. It is not only the inheritance of folk art, but also the innovation of modern art design. Folk art has rich types, diverse styles and profound cultural connotations, which can provide materials and design inspiration for modern art design. Under the influence of modern art design, folk art draws lessons from the ways of expression and modern elements to design folk art works that not only conform to the contemporary aesthetic concept but also retain the traditional

artistic style.

4.2. To Improve Students' Aesthetic Level, Folk Art not Only has a High Artistic Quality, but also has a Strong Life, Contains Auspicious Implication, and can Imperceptibly Improve Students' Aesthetic Level

The aesthetic value of folk art works mainly displays in the following three aspects.

First, image beauty. The reason why folk art can be loved by the public lies in the auspiciousness and beauty implied in the works. It includes exorcism, luck and good wishes. For example, the five poison shoes worn by children on the Dragon Boat Festival contain the moral of exorcism and blessing, and the persimmon and Ruyi in the paper-cut of “everything goes well” contain the moral of good luck.

Second, the beauty of deformation. Folk art designers can break the shackles of real life, give full play to their imagination, use the exaggerated techniques of deformation to express the spiritual connotation of objective things, and enhance the artistic charm of works between similarity and dissimilarity. For example, a horse spoon designed by transforming the elements of a face. However, the deformation elements in modern art design are separated from life, which can't shorten the psychological distance with viewers. Folk art can effectively supplement the defect of modern art design. Third, the combination of beauty. Through the subjective processing of folk artists, they can present a composition that does not conform to the objective laws, so as to convey the beauty of the combination of artistic elements. For example, the four seasons represented by spring ploughing, summer cultivation, autumn harvest and winter storage appear in the same picture. Although they do not conform to the objective laws, they show the good wishes of the working people.

5. Conclusion

Folk art comes from daily life and is the creation and memory of the beauty of the workers. In essence, folk art is the image of village civilization in people's mind. Reviving folk art can let people know village culture from “root”, guide people to know traditional village culture, establish cultural self-confidence and form cultural consciousness.

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