

Study on the teaching of integrating southern Hunan Folk art into artistic design

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Abstract

At present, folk art is confronted with insuring predicament of no inheritance. The inheritance and innovation of folk art heritage requires the Government's attention and the attention of all sectors of society, as well as the initiative of universities. Under the realistic background of the transformation and education reform of colleges and universities, from the point of view of teaching and talent training, this paper focuses on the theoretical and practical problems of integrating Hunan folk art into the teaching of art design in colleges and universities to promote the reform of education and teaching of art design major in colleges and universities, take the initiative to bear the responsibility of folk art inheritance and innovation, so as to cultivate high-quality talents to find a realistic and feasible path.

Keywords: Southern Hunan Folk art, artistic design, Study on the teaching

Culture is the foundation of a country and the source of national cohesion and creativity. President Xi Jinping has stressed many times that inheriting the excellent traditional Chinese culture is an important content and basic path for building cultural confidence since the 18th National Congress of the Communist Party of China. General Office of the Central Committee of the Communist Party of China and the State Council General Office has published a report named 《Guidance about the inheritance and development on the implementation of Chinese excellent traditional culture》 on January 25, 2017. The main goal of this report is that systems for Chinese excellent traditional culture inheritance and development will be generally established in 2025. Meanwhile, the research, development, education, protection, innovation and propagating of the Chinese traditional culture will be developed and reach to a satisfactory result. "Excellent traditional Chinese culture" was mentioned five times in the report of the 19th National Congress of the Communist Party of China. The report points out that it is necessary to "promote the creative transformation and innovative development of the excellent traditional Chinese culture" and it is essential to "deeply explore the ideology, humanistic spirit and moral standards contained in the excellent traditional Chinese culture." "The inheritance and innovation should be based on a specific period", then "the Chinese culture can show eternal charm and the charm of The Times"[1].

The southern Hunan folk art refers to the folk

art in Chenzhou, two cities of Yongzhou, counties of southern Hunan province and southern parts of Hengyang. The southern Hunan folk art is a branch of Chinese excellent traditional culture with rich cultural meaning, unique characteristics and distinct aesthetic characteristics. How to explore southern Hunan folk art, how to do researches on aesthetic characteristics of southern Hunan folk art and how to establish education mode to combine southern Hunan folk art with general art design have important meaning and positive effects to the problem of how to effectively solve the inheritance and innovation application in southern Hunan folk art.

I. Literature review

In the situation of global culture, more and more countries pay more attention to the protection, inheritance, propagation, characteristics design of national folk nature. In Norway, it is compulsory that each student at least learns one kind of national non-material national culture before 15 years old. In Thailand, collage poh-chang establish traditional lacquer courses where students can learn to product craft lacquer boxes, lacquer plates and lacquer screens. Many universities around the world provide students with various national traditional art courses to help them appreciate traditional art in domestic or overseas. Professor Somporn in the college Poh-chang said: "open Thailand is being more severely affected by globalization. Education itself is a part of culture and has an inescapable responsibility for the inheritance of national traditional culture. Thai art design education and nationalization of the interaction and integration is increasingly close". Meanwhile, professor Banlu believes: "design should have a soul. This soul is the heart of our Thai nation." [2] Two professors from poh-chang college in Thailand emphasized the nationality of modern art education.

In the era of education internationalization and diversification, China has similar artistic education background with other countries, who has rich cultural resources and is affected by western design culture. At present, the education reform of Chinese art design has aroused wide attention on how to get out of the single teaching mode to explore the education of art design with nationality, openness, diversity and individualism. In the 《art education development plan for national school (2001-2010)》, the ministry of education also made clear that all levels of schools and school art teachers should make full use of and explore local cultural resources, pay attention to

innovative applications in modern education techniques, gradually achieve modernization and diversification of teaching forms, expand the space of art education and improve the teaching quality of art. On 26 March 2005, the state council general office issued the [2005] No.18 document named 《guidance about how to strengthen the protection of national non-material cultural heritage》. This document explicitly pointed out: “excellent intangible cultural heritage content and protection of knowledge should be introduced by education department to teaching system so as to stimulate young people’s enthusiasm to national traditional culture”. How to protect folk art and how to shape Chinese style are the two big tasks with lots of pressure. It is urgent and realistic to integrate folk art into local college art design education. “Folk art library”, “promoting scientific researches and attracting artistic teachers”, “project of open teaching” are three measures to explore southern Hunan folk art, expand teaching teams and optimize teaching organization. All the measures mentioned above are feasible and realistic for combining folk art with collage art design education[3].

II. The survival dilemmas and strategies of southern Hunan folk art at present.

A. Survival dilemmas of southern Hunan folk art

Firstly, the ecological space of folk art in southern Hunan is shrinking. For one thing, as the scientific technology develops, big changes happen in people’s entertainment life. The pace of life quickens with time. Under this situation, the original ecological space of southern Hunan folk art is shrinking. This art faces difficulties in heritage. For example, some traditional opera is losing audience and have survival difficulties. The actors of the traditional opera are losing as well because of the lost achievement sense. For another thing, as the increasing pace of urbanization, the original villages are either vanished or reconstructed. The original ecological space destroyed, so as the traditional folk art. In addition, some businessmen destroy the value of folk art for making money.

Secondly, Folk art in southern Hunan is on the verge of extinction. For one thing, most area in southern Hunan are either basin or hilly terrain. This geographic characteristic hinders the communication across counties. However, this geographic characteristic is beneficial for forming unique folk art. With convenient traffic and frequent communication, some folk arts combined to a new kind of art while most folk arts are dying because they cannot adapt to modern lifestyle. For another thing, the youth are born with modern technology and urban life, they enjoy the convenience coming from scientific technology and urban life. These two reasons can explain the human culture gap between two generations. As a result, the value identity of folk art has been reduced. The enthusiasm for trading, communication and inheritance has disappeared, a large number of folk arts in southern Hunan are on the verge of being lost.

Thirdly, Lack of protection and management of folk art in southern Hunan. On the one hand, because of its topography and environmental characteristics, the folk art in southern Hunan has limited influence on its dissemination. In addition, because of objective factors such as lack of protection and management, such as funds, the relevant administrative departments are powerless to eliminate folk art[4]. On the other hand, there are subjective and objective reasons for the inheritance and development of folk art in southern Hunan. As a result, it is difficult to spread and popularize folk art even though there has related policies to protect municipal, provincial and national intangible cultural heritage.

B. Strategies for development of southern Hunan folk art.

Firstly, digital resources system for southern folk art should be established. With the gradual development of digital technology, digital protection of cultural heritage is superior to traditional art preservation in both time and space. It has become a new method and effective way of cultural heritage protection in the new era. It has been widely applied to the protection of material and intangible cultural heritage at home and abroad. The establishment of high precision and high fidelity digital library of southern Hunan folk art provides convenient service for the future researches and innovative application.

Secondly, southern Hunan folk art should be introduced to general education system to be inherited and propagate. On the one hand, education workers need to take the initiative to introduce southern Hunan folk art into teaching. Teachers or inheritors can guide students to learn folk art and make handicrafts to achieve the purpose of inheritance and communication. On the other hand, education industrial parks of folk art and culture in southern Hunan need to be established to provide visitors with an experience including visiting, learning, making and playing. It can also cooperate with schools, education institutions and cultural travel agencies to allow students to experience the charm of folk art in southern Hunan during their travels and cultivate younger generation for the protection and inheritance of folk art in southern Hunan.

Thirdly, southern Hunan folk art should be combined with art design to create new development method. Art design is the combination of art and modern technology. The combination of the endowment and characteristics of folk art in southern Hunan into art design is not only a way of inheritance and innovation of folk art in southern Hunan, but also an innovation in content and form. Protection can exist in inheritance and innovation can exist in appreciation. For one thing, the design for brands and products can be based on the essence of southern Hunan folk art. For example, product researches and development can be based on the color and modeling characteristics of southern Hunan folk art. Designers can apply folk art’s artistic

endowment to products to design cultural and creative products with unique characteristics of southern Hunan and drive the innovation of cultural and creative industry of southern Hunan. For another thing, colleges and universities are the beginning stages for future excellent designers. Having applied southern Hunan folk art to general art courses in colleges and universities, design works can have a certain artistic design horizontally and vertically. Southern Hunan folk art can make exploratory design innovation. The design work in our university has won 25 awards. Among all the awards, Xiangkun Opera won the second prize in the national contest.

III. The meanings and values of combining southern Hunan folk art with art design teaching

A. The meanings of combining southern Hunan folk art with art design teaching.

It is beneficial for inheriting southern Hunan folk art. The traditional folk art in southern Hunan is rich in content, flexible and diverse, which contains the extensive and profound Chinese excellent traditional art and highlights the unique charm of traditional folk art. Teachers are responsible for inheriting traditional folk art by teaching, carrying forward the excellent traditional culture of southern Hunan folk art in art design teaching and educating students actively study southern Hunan folk art.

It is beneficial for innovation in southern Hunan folk art. College or university students usually have strong innovation consciousness and innovation ability. They are both the successor of folk art and innovators. Having investigated and studied in southern Hunan, students can better understand the essence of art. They can refine and redesign the art to apply it in modern design with innovation. Students can also help southern Hunan folk art find a new path based on the new demand in modern society.

It is beneficial for teaching in art design. With the background of globalization, art design teaching should actively integrate with traditional folk art and take excellent traditional folk art as the design direction to effectively integrate traditional folk art and art design through continuous exploration and innovation. In this way, it not only highlights the connotation of folk art in southern Hunan, but also enriches the artistic design works, making them with historical, cultural and aesthetic national characteristics[5].

B. Values of combining southern Hunan folk art with art design teaching

It is beneficial for enriching and complementing the practical theories of combining folk art with art design teaching. The folk art of southern Hunan is a branch of the excellent traditional Chinese culture. It is an art that created with aesthetics by laborers in southern Hunan to meet their needs. The introduction of southern Hunan folk art to art design teaching can not only add new elements

to art design but also make artistic works have more cultural and national characteristics. Local colleges and universities can make full use of local folk art to establish unique teaching framework. This characteristic can be summarized by a combination of high-quality cultural resources with art design education in local colleges and universities. It is an important measure of art design education reform, so as the complement of theories in art design courses. It is helpful to enrich and improve the basic theory of art and design talent training and do research on the practical methods and means of integrating folk art into art design teaching in southern Hunan. It can provide references for education teaching reform in other majors of art design. It is also helpful to promote the construction and improvement of education practice mode of integrating excellent folk art into art design.

It is conducive to the inheritance and innovation of folk art. Folk art is a precious intangible cultural heritage with distinct national characteristics and artistic appeal in China. The protection of intangible cultural heritage is an international trend. Some countries, governments, folk artists, experts and scholars have joined the team of inheritance and protection. However, economic globalization and urbanization have made more and more folk arts lose their "living" soil and gradually fade away. One of the methods to make folk art survive is to introduce excellent folk art into art design education. People can make use of digital design means to allow the folk to survive in the new situation and show in front of the public in the form of art works. Art designers can make use of their powers to inherit and disseminate folk art to effectively solve the problem of inheritance and communication in folk art.

IV. Practical content of how to combine southern Hunan folk art with art design teaching

The practical teaching of combining southern Hunan folk art with art design teaching means that teachers can help students explore ways to integrate folk art with art design visual language effectively based on the study of typical southern Hunan folk art.

A. People can make use of modern digital techniques to explore and sort out southern Hunan folk art resources. Furthermore, systems for art digital resources can be established. Scanners, cameras, video cameras and other digital equipment can be used for digital recording and resource exploring. Having collected the resources, people can do researches based on categories.

Firstly, people can search essential information from related books and inheritors of folk art in southern Hunan. This can help researchers have a better understanding of history in folk art. The recommended books contain 《collection of folk art in Hunan》 which is written by Hanzhong Zuo, 《woodcarving in southern Hunan》 which is

written by Zongxiao Li and 《researches on daily life in southern Hunan》 which is edited by Fengming Tang and Chengcheng Zhang. These books can provide a basic knowledge of folk art in southern Hunan. We can take advantage of scanners to keep the original content in document. Through interviews of folk art in southern Hunan, researchers can know the historical culture, producing technologies and producing process. All the collected interview records can be kept in the electronic documents.

Secondly, the existing folk art of southern Hunan can be photographed by digital cameras like canon SLR camera. All the pictures about decoration characteristics, producing technologies and artistic charm can be divided into several categories and analyzed. Word can be used to present a summary with both pictures and comments. All the related documents can be kept as a record of southern Hunan folk art.

Thirdly, video cameras can also be used to make a video to record the producing process of southern Hunan folk art. Nikon video camera can take high-quality videos. We can take the history part as a beginning, then local operas, human architectures and unique artistic work can be record separately.

B. Modern artistic application can be introduced to refine the colors, styles and aesthetic characteristics of southern Hunan folk art. All the cultural meaning and artistic characteristics can be applied into the art design to strengthen the aesthetics. Strategy named “researches promote teaching” can be applied into practice.

Firstly, southern Hunan folk art needs to decompose from color, style, and aesthetic characteristics. All the decomposition is to highlight the art essence. For example, in the development of cartoon characters in Xiangkun Opera, the characters' makeup is the first thing to be decided. Then the costumes should be simplified. The designer should pay attention to characters' body languages. Finally, exaggerated expressions, such as enlarged eyes and narrowed nose, are drawn into lovely cartoon characters in Xiangkun Opera.

Secondly, people should focus on the key and difficulties of cultural meaning and artistic characteristics in southern Hunan folk art. The process is a research process that explore ways to apply art design to practical teaching. As a result, this is a way that can be called “scientific research promote teaching”.

C. The southern Hunan folk art should be introduced into art design teaching to establish a mode with integration of southern Hunan folk art and art design teaching. In other words, strategies named “scientific research promotes teaching” and “teaching based on projects” can be used to organize an effective teaching experience.

Firstly, the introduction of southern Hunan folk art should be based on a selection standard. All the teaching frameworks need to guide students to explore practical artistic design and

contests can be used to check the teaching performance. With continuously correction based on feedbacks, southern Hunan folk art can be introduced in art design teaching mode.

Secondly, teaching strategy named “open teaching framework” is based on various projects. This strategy aims to introduce folk art knowledge in projects to the design process and self-learning situation. Meanwhile, this strategy allows students to make full use of imagination and explore themselves. In the active learning situation, the art design ability can be improved. Students can be the heart of teaching process and get comprehensive development in art design.

Conclusion

The development of southern Hunan art needs the supports from governments, education institution and inheritors. All the related parties should play a role in the platform of inheritance and development. The combination between southern Hunan folk art and art design courses in local universities can promote teaching reform in art design courses in universities and establish unique teaching framework. Finally, majors with local characteristics can be created and perfect designers can help southern Hunan folk art inherit and develop. At the same time, the artistic works can be visual symbols to propagate southern Hunan folk art and cultivate professional disseminator and audience.

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