

Ecological Analysis of Folk Arts and Crafts in Gansu Province

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Keywords: Gansu province; Folk arts and crafts

Abstract: The special geographical location of Gansu Province provides a unique geographical environment for the emergence and development of Gansu culture. Nomadic civilization and farming culture gave birth to beautiful multi-ethnic culture and excellent folk arts and crafts. Therefore, analyzing and studying the ecological distribution and current situation of Gansu folk arts and crafts from the perspective of nationality and geography is helpful to understand the glory of Gansu culture and provide new ideas for the protection of Gansu folk arts and crafts and culture.

1. Introduction

Gansu province, located in the upper reaches of the Yellow River in northwest China, is an important birthplace of Chinese civilization. The Qin'an site of the Neolithic age was earlier than the Banpo culture, and its special geographical location provided a stage for the emergence and development of Gansu culture. The Yellow River culture, which contains the plateau farming, animal husbandry and hunting culture, is an ancient nationality that migrates and breeds, which has given Gansu a rich and colorful national culture. Gansu is a prosperous passage of the ancient Silk Road. The East and West cultures have left many excellent cultural heritages here, forming a unique cultural form, and becoming a model of western culture with a profound cultural style.

The various ethnic groups in Linxia have merged and developed in the long history, forming a colorful folk arts and crafts. With the impact of economic globalization, Gansu folk arts and crafts lost their original innocence in the commodity society under the market economy. How to let more people understand Linxia folk arts and crafts is an important and urgent academic issue.

2. Summary of Gansu folk arts and crafts research

Gansu's unique cultural and geographical environment has nurtured unique folk art. With the historical development of Gansu, Gansu folk culture with unique regional characteristics has been formed. Gansu folk art is the essence of Gansu culture. Gansu folk art has a long history. The land painting of Qin'an Dadiwan in 7800 years ago is spread over the painted pottery culture of the Yellow River and Weihe Rivers. The head cover of colorful pottery found in Majiayao, Gansu province is the earliest sculpture in the world. Mogao grottoes, Nanbei grottoes as the representative of the grotto art distribute all over the province. One of the six monasteries of Tibetan Buddhism, the Puleng temple is a treasure house of Tibetan Buddhism. The profound historical and cultural heritage makes Gansu folk art show a colorful appearance.

Gansu has been inhabited by many ethnic groups since ancient times. From the Yangtze river basin in the south of Gansu province to the southwest Qinghai-tibet plateau, from the Tengger desert to the Hexi corridor, and the glacier and valley covered with snow and ice all year long, Gansu has a gorgeous Danxia landform. With the unique national culture, Gansu's multi-ethnic culture has bred a rich and colorful culture.

Linxia hui autonomous prefecture is located in the upper reaches of the Yellow River and enjoys the reputation of "China's Mecca". As early as the Neolithic age, human beings have been multiplying here. Two thousand years ago, the Qin and Han dynasties established prefectures and counties, which were the link between the central plains and the western regions in terms of politics, economy and culture.[1] The harmonious coexistence of all ethnic groups in Linxia has formed a unique customs and customs. The ancient cultures in the territory are rich, and the folk culture such as brick carving, embroidery, Nuo-opera and legends is rich and colorful. With the development of economy and society, traditional folk culture has been greatly impacted. Folk arts and crafts have

lost their essential innocence in the commercial society, and their original cultural and artistic value has been gradually lost. Therefore, it is very urgent to protect and inherit folk arts and crafts.

The research on the folk arts and crafts in Linxia began in the 1980s and mainly focused on the brick carving art. "Northwest folk silhouette" gave an earlier introduction to the brick carving art theme, production technology of the Linxia Dagongbei mosque. "Brief discussion on Hezhou brick carving art" makes a deep analysis of the Song Jin Brick Tomb unearthed in Linxia and the brick carving art in Gongbei gate in Linxia western suburbs. "A brief talk on Linxia brick carving" "Production technology of Linxia brick carving" etc. these papers discuss the production process, subject matter and regional characteristics of the brick carving process in Linxia.

"A preliminary study on the art of brick carving in Linxia" comprehensively expounds the artistic and cultural characteristics and craftsmanship of brick carving in Linxia. It is believed that the traditional folk art form of Linxia brick carving, which conveys the intersecting of various cultures, is the focus of attention. The language symbol system of the two cultures was clearly sorted out from the perspective of iconography, and Linxia brick carving production process was systematically sorted out from the perspective of inheritance and protection. "Gansu Linxia Brick Carving" makes a comprehensive and systematic exposition on the historical origin, style characteristics, genres and representative artists of Linxia brick carving art.

"Linxia folk art" gives a comprehensive introduction to the historical origin and representative works of Linxia gourd carving. "Gansu Folk Art" introduces some folk art in Linxia area. "Hezhou National Folk Embroidery Techniques Tutorial" combined with a large number of drawings, analyzed and introduced the needlework and application of Linxia embroidery art [2].

Generally speaking, Linxia folk art has gradually attracted extensive attention of scholars, but few studies have been conducted on other folk art forms. The inheritance and protection of Linxia folk art has attracted the attention of scholars, and the development status and countermeasures of Linxia folk art have been deeply considered.

3. Folk arts and crafts present situation

Linxia Folk Art Rich, has a strong rustic flavor, is the local national traditional culture, customs and other image reflection. Linxia embroidery is gorgeous and rough, and the brick carvings are elegant and elegant, which clearly expresses the beautiful soul and aesthetic characteristics of the people of all nationalities. The influence of national culture in the social and cultural communication is gradually weakened, and the influence of foreign culture is increasing. With the change of social and economic structure, the traditional handicraft industry has been greatly impacted, folk arts and crafts in the modern society gradually away from people's vision, folk art is facing a no one situation.

The reason is, first of all, the people's living needs are the root cause of the folk arts and crafts in Linxia. Handicrafts can't meet the needs of modern people's life, and gradually lose the interest of life. The cultural connotation value contained in folk craft art works with national characteristics has not been well inherited and developed. Such as Linxia brick carving art with the development of the Times, traditional architecture in the continuous development of the loss of its essential significance, brick carving has become a minority collection.

Secondly, mechanical electric equipment has obvious influence on traditional folk crafts. For example, the craftsmanship of the waist knife is ingenious, and there are many processes for making a superior waist knife. It is completely manual, and the grinding wheel of the traditional sharpening blade is in manual form. The sharpening process is fully grasped by the skill of the craftsman. Modern processes are often polished with electric grinding wheels, making it difficult to guarantee quality. Linxia calabash carving requires artists to pay attention to the fine carving of each knife, which has a high artistic aesthetic value. The traditional Linxia calabash carving cost is higher, the market appears to calabash carving special machine which coloring uses the ink, and these works are not as good as the traditional handicraft. There are dozens of brick carving factories around Linxia ShenYun Brick Carving Company. In the vicious market competition, some brick carving factories imitate the charm brick carving patterns into abrasive tools, the machine processing cost is

low, and the quality is far less than the handmade brick carving. And the vicious competition has caused the brain drain.

Thirdly, the production skills are the basis of folk arts and crafts protection. The traditional folk art craft inheritance lacks the widespread inheritance system, causes the handicraft talented person's shortage.[3] Linxia region calabash carving artisans who can make high-quality handicraftsmen is not more than 50 people, and professional calabash carving artisans are very few. Due to the influence of a variety of factors, arts and crafts masters did not recruit students. Some folk gourd carving workshops quickly emerged, and many artists began to sell their works only by self-taught skills, completely ignoring the artistic value of the works, resulting in a large number of inferior products. Brick carving is the traditional folk art in Linxia area, which was listed as the first batch of national intangible cultural heritage in 2006, and is facing the realistic dilemma of shortage of professional staff at present.

Finally, in recent years, local governments have gradually attached importance to the protection and inheritance of folk art, but most of them have stayed in the collection and collation of written materials such as interview records, and the preservation of information is independent and cannot form a systematic protection system.

4. Inheritance and protection of Linxia folk arts and crafts

Linxia has a variety of folk culture and art. The natural ecological diversity and the uniqueness of regional history is the resource advantage of Linxia economic and social development. With the development of society, the information exchange between Linxia and the outside world has been expanding, and the unique charm of folk arts and crafts has gradually attracted people's attention. At present, Gansu is in the process of promoting the innovation area of Chinese civilization inheritance, and the inheritance and protection of local folk arts and crafts is of great practical significance to further promote the national spirit and explore the road of industrial development with regional national characteristics.

First of all, propaganda is the first thing that needs to be done. The development of Linxia folk arts and crafts comes from the support of the relevant cultural protection departments of the Government of Linxia, and the relevant departments of the local government should play the role of cultural protection and increase the support for the policy of supporting folk arts and crafts. Such as relevant units and folk artists should be given corresponding subsidies, so that people can widely recognize the cultural connotation of arts and crafts.

The inheritance of craftsmanship is the soul of the sustainable development of folk arts and crafts. The inheritance of folk arts and crafts can not only stay in commercial value, more importantly, the study contains the connotation of cultural characteristics. Secondly, the relevant departments of local Government should strengthen the training of folk artists. For example, Yinji town folk embroidery artists contracted cultural station with the town government supports, and established Hezhou folk embroidery training center and an embroidery training base, to carry forward the folk handicraft embroidery culture.

The center employs all kinds of full-time and part-time teachers to carry out embroidery technology training for migrant workers in the state, and Linxia Folk Embroidery Culture Company actively promotes its products to the domestic and foreign markets. At present, there are nearly 2,000 people engaged in order-based operations in the town. There are 100 families in Yinji Town who have developed into hand-embroidered demonstration households. The center covers an area of two acres and is equipped with 40 sets of equipment. Four types of embroidery crafts have been developed. In 2011, Yinji Town won the title of the folk art of folk embroidery in Gansu Province, and the center produced and sold more than 30,000 pieces of embroidery crafts. [4] The center organized the students' works to participate in various exhibitions and evaluation activities inside and outside the province, and initially formed a comprehensive training institution which integrate sample renovation, embroidery training, embroidery processing and sales. But problems such as the shortage of training funds in the center restrict further development.

Furthermore, it is necessary to rely on the promotion of art design education activities in

provincial colleges and universities, encourage universities to establish folk art practice bases, and build local cultural brands. Folk crafts are related to people's lifestyle and social productivity development, and are closely linked to their own innovation and adaptability. The sustainable development of folk arts and crafts is bound to explore new technologies to avoid the impact of market economy, such as repeated styles and single varieties. The artists should keep improving, keep pace with The Times and constantly improve the artistic value of artworks. Integrating folk arts and crafts into the teaching of college design, relying on the teaching resources of colleges and universities, and fully exploit the diversified folk craft resources in Linxia through the planning of modern design concepts. This will help solve the problem of single talent of Linxia arts and crafts, and provide support for the cultivation of folk arts and crafts talents and market development.

Finally, in addition to actively excavating and collating the study of folk arts and crafts resources, it is necessary to pay attention to the theorization of the inheritance of craftsmanship. Shen Zhanwei, a famous brick carving artist, pointed out that there is no special teaching material for brick carving production in Linxia. It is necessary to make effective use of local educational resources, organize folk arts and crafts protection experts, and compile school-based teaching materials for local primary and secondary schools and workers. Let students learn to master the basic skills of folk arts and crafts to better inheritance of folk art talent training. By inheriting and promoting the development of cultural industry, the folk arts and crafts in Linxia can develop in a distinctive and sustainable way.

5. Conclusion

Folk arts and crafts are decorative arts that people use directly for production and life, and they embody the spiritual feelings of working people. From the architectural art using production techniques to the painting of religious sacrifice art, folk arts permeate all aspects of human life. The spread of folk art is closely related to the geographical environment, national changes, production and living habits and so on. Gansu folk arts and crafts reflect its unique national characteristics and have profound historical and cultural value. At present, Gansu folk arts and crafts face a severe situation under the impact of the development of commercialized society. It is necessary to deeply understand the importance and urgency of inheriting and protecting folk arts and crafts. The cultural department of government should play a leading role, and pay attention to strengthening the inheritance and protection of folk arts and crafts, establish a set of normative protection methods, do a good job in the protection of the inheritance of folk arts and crafts, and achieve the sustainable development of folk arts and crafts.

Acknowledgment

Youth fund project for humanities and social science research of the ministry of education “Ecological analysis of folk arts and crafts in gansu province and research on regional industrial model” (17YJC760030)

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