

Current Situation, Problems and Optimization Ideas of Protection and Inheritance of Traditional Folk Art of China

Zhengyu Chen

Arts and Sports College, Jiujiang Vocational University, Jiujiang, 332000, China

email: czy2wb@163.com

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Abstract: Traditional folk art is an important part of socialist culture with Chinese characteristics. After a long period of development and experience accumulation, the inheritance and protection measures of our national folk traditional art have gradually become mature, but there are still various difficulties on this road. This paper analyzes the current situation of inheritance and protection of traditional art based on collection model, exhibition model and production model, points out the main problems, and puts forward suggestions on innovating traditional technology, supporting cooperative education and strengthening cultural publicity to provide some references for relevant researchers.

1. Introduction

Traditional folk art is very similar to the art of primitive society in the characteristics of their formation and development. Many traditional folk art works still retain traces of primitive art. Traditional folk art is based on the working life of the ancients and meets the needs of the working people's material life and aesthetic spirit. With the development of the times, the classification of traditional folk art is more and more, and the workmanship is more and more meticulous. From ancient times to the present, traditional folk art has gradually penetrated into people's daily life with its wide range of characteristics, such as bodiless lacquerware, bamboo weaving products, paper-cut window patterns, batik weaving, door god New Year pictures, lantern and so on. Traditional folk art, with its rich works and high achievements, reflects the life of the ancient working people for thousands of years and shows its own artistic charm. Chinese folk art is a culture with distinctive national characteristics, long history, profound connotation and fine tradition. We summed up in the process of development: art comes from life, is the reflection of the whole picture of life. To some extent, traditional folk culture represents a kind of warmth of life, or the suffering of the people, or the yearning of the people for a better life in the suffering. Therefore, we can feel the deep folk culture behind the folk art works. It comprehensively reflects the culture and living conditions of the folk society, so that we can skillfully draw artistic materials from the folk culture [1].

2. Current Situations of Protection and Inheritance of Traditional Folk Art

2.1 Protection and Inheritance Based on Collection Model

Collection contains rich traditional culture. A collection contains the artistic characteristics of different regional cultures and different historical periods. Therefore, to retain the exquisite and skillful objects in folk art is to retain the essence of Chinese traditional art and the imprint of folk life that our ancestors rely on for survival [2]. Collection is the basis of the work of the museum. Through the way of physical collection, it is undoubtedly the most important means for the museum to protect the folk art and cultural heritage. A large number of material carriers of folk art may become museum collections because of their own artistry. The range of intangible cultural heritage material carriers collected by museums is diverse. In addition to collecting some props and products as collections, we can also collect audio-visual recording carriers for intangible cultural heritage as data collections. With the close cooperation of museums and inheritors, materialized protection and intangible protection are carried out together, and folk art is bound to get the best protection effect. Nanjing

Museum, Nanjing folk custom museum, Nanjing Yunjin Museum, Jiangning zhizaofu, etc. collect and display the treasures of folk art in Jiangnan and even the whole country. Paper cutting plays an important role in the folk art collection of Art Museum. The museum not only inherits the auspicious and auspicious contents of Xihua paper-cut in Jiangnan and works with exquisite and beautiful style, but also innovates paper-cut art works on the basis of traditional paper-cut techniques. Folk art is not only permeated with the specific regional culture, but also a popular art form, which is an extremely precious intangible cultural heritage. The protection, inheritance and development of folk art is not only the inheritance and development of national folk art, but also an important measure of social, political, economic and cultural development.

2.2 Protection and Inheritance Based on Exhibition Model

As a treasure in the historical development of our country, folk traditional art needs people to take certain measures to protect and inherit it. People's protection measures for this kind of traditional folk art are generally divided into static protection and dynamic protection. The former is to protect folk art through written records, photography and video recording, while the latter mainly protects and inherits folk traditional art through various exhibitions, tourism and performances. In these two ways, the dynamic protection of traditional folk art is an extremely effective protection measure, and in the dynamic protection, the exhibition mode plays an important role in the protection and inheritance of traditional folk art. Exhibition mode can make people have a deeper understanding of the traditional folk art, so as to protect and inherit the traditional folk art. At present, in the spread of folk art, the main lack of communication channels or platforms, and folk art exhibition can provide such channels and platforms for the spread of traditional folk art. Through folk art exhibition, we can introduce all kinds of traditional folk art, or carry out the corresponding folk art performance, so that people can get cultural support in the fast-paced life. We can effectively inherit the folk art. Through the corresponding folk art exhibition, the supply and demand of folk art can be clearly shown. Through the specific investigation and analysis, people's consumption demand can be reflected in the production of folk art products, and the development of folk art can be promoted. In this way, the utility of folk traditional art can be improved, which promotes the development and dissemination of folk traditional art to a certain extent [3].

2.3 Protection and Inheritance Based on Production Model

Most of China's traditional folk arts include painted sculptures, wood carvings, clay sculptures, etc., but in the changes of the times, there have been divisions and faults in the continuity of the main body. Compared with China's traditional folk arts, the new generation of inheritors in the new era tend to choose more popular handicrafts in modern society, such as cartoon characters, electronic equipment technology, etc. Generally speaking, there are many experts and amateurs who have widely collected the traditional folk art works in our country, and the information technology based on the Internet has been spread in a large range. For example, there are some art works such as paintings, books made of folk sheepskin preserved in the history of our country, which have a certain folk cultural background and folk crafts. It is also an effective measure to realize the productive protection mode of Chinese traditional folk art. In general, most of the consumer groups of traditional folk art are based on beliefs and folk customs. In the context of scientific development of modern society, many folk customs or folk beliefs are not reasonable forms of existence. Such as more expensive silk, brocade, etc., most of them are no longer suitable for the practical value of clothing, but mainly used in embroidery and other aspects, through mounting in the form of a work of art for sale. We can realize that the productive protection mode of folk art is mostly in the form of art appreciation works, and the practical existence of daily life is almost gradually hidden. Through the large-scale exhibition of clay sculpture, oil paper painting and other works of art, combined with the tourism industry as one of the productive protection mode of folk art, it can be said that the productive protection of China's traditional folk art has been fully realized.

3. Problems of Protection and Inheritance of Traditional Folk Art

The main problem faced by the protection and inheritance of traditional folk art is its own limitations due to its own uniqueness [4]. Most of the traditional folk culture is rooted in the folk, and distributed throughout the country, which will be the biggest problem faced by the protection and inheritance of traditional folk art. Due to the wide range of traditional folk art and the shortage of folk art practitioners, the current protection of folk art only stays in the traditional collection of photos, articles and visit records. It is not combined with modern information technology in the era of big data, so the protection of traditional folk art only stays on the surface, and cannot really inherit folk art. The degree of industrialization and commercialization is excessive. Once the traditional folk art in China is not based on industry and commercialization, it is difficult to achieve dynamic inheritance, and the ultimate goal of industry and commercialization is to improve economic efficiency, which makes a large part of the traditional folk art in China run counter to the actual role. Even if the later period has been extended. After a large number of reforms, we have distorted its practical significance to a certain extent and gradually lost the authenticity of traditional folk art, which is an important and difficult problem. The main body of productive protection of traditional folk art has not been clear. The productive protection of traditional folk art is to fully implement to specific people or things, and the key is that the main body of productive protection can have a broad sense of cultural consciousness. Compared with the intangible cultural heritage, the productive protection of traditional folk art is tangible. In the process of production and commercialization, the tangible folk art has been greatly changed, which has seriously deviated from the authenticity. Therefore, it cannot be used as an effective way to protect the productive and continuity of folk art.

4. Optimization Ideas of Protection and Inheritance of Traditional Folk Art

4.1 Innovate Traditional Crafts

From the perspective of culture and cultural heritage, the design based on traditional folk crafts needs to serve the regional culture in a broader cultural field. The inheritance of culture is not only based on craft products, but also depends on the inheritance of craftsmen and craftsmen from generation to generation. These talents are the main body of cultural inheritance. Local design should be based on the regional culture, closely combined with the existing local resources, and give play to the local characteristics. As a local art, traditional folk craft is the wisdom crystallization of the vast number of workers in this region. Its cultural atmosphere, local conditions and customs and other local resources as the core value and difference can not only meet the cultural needs of local design, but also the key to stand out in the national and global market. Now the ecological environment of traditional folk arts and crafts has been severely impacted. In order to obtain more lasting vitality, local design is needed. Local design is an innovation based on the intangible culture of traditional folk arts and crafts. It is the inheritance and development of national culture and traditional culture, and the transformation of traditional folk arts and crafts through modern design means, so that it fits the life of modern consumers and transforms from the inherent impression of falling behind. This is the continuation and rebirth of traditional folk culture and an important guarantee for the sustainable development of traditional folk crafts. The design of traditional folk arts and crafts points to the two routes of popular products and fine arts, to meet the needs of different levels of consumers, to become the support for the inheritance of inheritors, and to realize the inheritance and dissemination of traditional folk arts and crafts. Both popular products and fine arts should meet the aesthetic needs of contemporary people, keep pace with the times, and need technological innovation.

4.2 Support Cooperative Education

It is an effective way to inherit and innovate our traditional folk skills and cooperate with local universities. In order to promote the continuation and growth of the traditional folk art inheritors, it is necessary to obtain the intellectual support of local universities. Local colleges and universities can introduce master studios into their campuses and jointly run schools. In order to break the shackles

of the inheritance, protection and development of traditional art, we should introduce some new ideas, practice and innovate. In particular, the inheritors of folk arts, who benefit from and suffer from their ancestral skills, have a strong desire to go out. However, the foundation of cultural courses is weak and it is difficult to enter other types of colleges and universities, which just becomes the enrollment object of higher vocational colleges. It not only solves the education experts' worry about the lack of folk art background, but also meets the needs of aspiring young people to promote and carry forward the ancestral folk art. At the same time, if those urban young students who have no rural life experience are determined to have interest and artistic potential after investigation, they can also accept it. They only need to arrange sufficient social practice opportunities for them during their study period, so as to make up for the blank of folk art cultural background. Teachers and students are encouraged to interact in the classroom, and the spirit of innovation and breakthrough is advocated outside the classroom. Under the framework of modern education system, vocational education, drawing on advanced education methods and using modern means of running schools, has expanded the training scale of folk art talents. At the same time, it has also broken through the original narrow peasant consciousness in folk culture, inheriting folk art with a broad mind and injecting fresh vitality into it.

4.3 Strengthen Cultural Publicity

In order to effectively realize the benign protection mechanism of folk art, we should appropriately strengthen the publicity and education of traditional folk art, so as to effectively stimulate the consciousness of cultural subjects. The reason why the inheritance of folk art and culture can coexist with industrialization and commercialization is that the main body of folk art inheritance has sufficient cultural consciousness. Compared with innovation, they pay more attention to traditional forms. In the process of the continuous development of social modernization, there are few representative forms of traditional folk art in the city, generally concentrated in some remote, rural tribes and so on. Some cultural subjects in cities pay more attention to advanced technology, science, culture and other aspects of education, rather than inheriting traditional folk culture and art. It can be seen that the importance of traditional folk art culture education and publicity. Therefore, by strengthening the education of traditional folk culture, effectively stimulating the consciousness of cultural subjects, it has an important positive role in the productive protection of traditional folk art, so as to continuously cultivate the approval of cultural subjects in the current society for traditional art and culture, so as to stimulate the sense of pride, and urge them to continue to inherit and carry forward China's traditional folk art. With the help of media such as radio, television, newspapers, books, magazines and so on to promote Yangzhou traditional folk art, so as to enhance its popularity, social recognition and market demand. It can also improve the social recognition of folk art inheritors and enhance the social status of inheritors.

5. Conclusion

Under the background of the new period, in order to ensure the continuous inheritance and development of Chinese folk art, it is necessary to proceed from reality, from the clear and effective implementation of the main body of the productive protection of traditional folk art. The publicity and education of intangible cultural heritage protection should be strengthened to arouse the consciousness of cultural subject. Pay attention to the relationship between the productive protection and the development and utilization of historical and cultural resources, so as to ensure the effective implementation and development of the productive protection mode of traditional folk art, and realize the inheritance of traditional folk art and culture.

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