

The Application of Folk Art Resources in College Art Design Education

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Abstract: Folk art resources have strong regional characteristics and rich cultural connotations, which can enable educators to generate emotional identity in their learning. Based on the current situation of folk art resources teaching in art design education in local colleges and universities, this paper explores the rational development of local resources of folk art in college art design education, and proposes effective ways and methods of development, setting up folk art courses and strengthening school-enterprise cooperation. Construct an integrated platform for production, study and research to provide possibilities for the innovation of art design education in colleges and universities.

1. At present, the problem of teaching art design education in colleges and universities

The lack of characteristics in the teaching of art design education in colleges and universities is the current status of art education in many colleges and universities[1]. The reasons for this pattern can be divided into the following aspects: First, the vision of art design education in colleges and universities is too narrow, and the educational concept does not recognize the status of folk culture, nor does it incorporate folk art resources into actual art design education; Second, the quality of college art design education in folk art teaching is not high. Whether it is folk culture teacher or folk culture teaching research, it is extremely lacking, so it is not dare to blindly follow the folk art education; third, college art The design of the curriculum model and the content of the lectures are influenced by the foreign art education and teaching system, and habitually carry out the contents and methods of the other's courses, resulting in "forgetting the book" in art teaching. All in all, the folk art resources can make up for the lack of characteristics of college art design education, and it is an important part of the adjustment of the art design education system in colleges and universities.

2. The necessity of using folk art resources in the development and utilization of art design in colleges and universities

2.1 Adding new spiritual motivation to art education in colleges and universities

The profound and intangible cultural heritage of the shoal of the shoal, after thousands of years of accumulation, continues to combine the essence of multiculturalism[2]. It is the survival wisdom of the ancestors of the ancestors who surpassed themselves and conquered nature, and contained the starting point and logic of the ancestors of the ancestors. The imprint of the mode of thinking reflects the grandeur and profoundness of the history and culture of the capital, and the long history of the beach is a life history of resistance, integration and transcendence of the ancestors and the objective world. All of them are infiltrated with a positive spiritual core of diligence, wisdom, enthusiasm, self-improvement, and courage. If you can abandon the feudal superstition of the beach, the culture of the beach is undoubtedly a concentrated expression of the national spirit of the Chinese nation.

The intangible cultural heritage contains a rich national spirit, and its fine traditions and spiritual portrayal beyond nature have strong social values[3]. Introduce the folk art resources of the beaches into the art education of colleges and universities, and effectively integrate the resources of the folk art of the beaches into academic research and classroom teaching. Students will be deeply and profoundly involved in the process of learning the relevant forms, schemas, connotations and characteristics of the art resources of the beach. The edification of the traditional culture of the beaches helps to cultivate students'

feelings about the national spirit and traditional art to stimulate their love and concern for folk art. In addition, students use the folk art resources of the beach to create artistic creations and re-create them. In a visual form, the visual and spiritual images of the folk art resources of the beaches are vividly and vividly displayed to the public. The unique artistic connotation of the shoal culture meets the diverse visual appeals of the audience, enriches and embodies the spiritual and cultural life of the audience, and evokes the audience's imagination of the spiritual core of diligence, courage and self-improvement in the ancient times to encourage and influence the audience[4]. The spiritual world, in order to improve the cultural quality and moral quality of the audience, achieves the purpose of carrying forward the national spirit.

2.2 Folk Art Resources as a valuable material for college art education

Take the folk art resources of the beach as an example. The form is primitive, simple and simple. After thousands of years of accumulation, it is unique and self-contained. It is well-known at home and abroad. Its art resources have a unique artistic temperament. The visual art form shows clear regionality. And the nationality reflects the unique aesthetic taste, artistic concept and thinking track of the ancestors of the ancestors. Its visual language can arouse the strong ancient meaning of the audience and trigger the wonderful visual fantasy with high artistic and aesthetic value. Such fascinating art resources are valuable materials for art education in colleges and universities. It has strong practical significance if it is used effectively[5]. Firstly, the introduction of the folk art resources of the beaches to the classrooms to broaden the students' artistic vision, improve the students' appreciation and judgment on the folk art of the capital, stimulate the creativity and imagination of the students, and stimulate students by contacting the folk art resources of the beaches. The interest of ethnic native culture increases students' love for national art and arouses strong national pride. Third, due to the profound changes in the local context in which the folk art resources of the beaches live, many of their artistic styles are in danger of being lost or disappeared. situation. Faced with such a situation, the introduction of the folk art resources of the beaches into the classroom will spread the seeds of the students to the students, and inject fresh blood into the local art resources to help save the folk art and make it effective. The author believes that the characteristics of nationality, artistry and uniqueness of oil in Yutan folk art resources are suitable for entering the classroom of art education, which is a rare art education material for colleges and universities.

2.3 Inheriting and Creating Folk Art Resources

Cultural inheritance focuses on education, and it is incumbent on the colleges and universities to inherit the heritage of the folk art resources in the beach[6]. The profound and profound folk art resources of the beach provide valuable and rich folk cultural resources and great inspiration and nourishment for art education. Part of the art education in colleges and universities. Putting the folk art resources of the beach into the teaching materials and introducing the classroom to the students to comprehensively and deeply understand the unique artistic charm of the folk art resources of the beach, and accept the edification of excellent traditional culture in an all-round way, which helps to cultivate students' resources for the folk art of the beach. Protecting consciousness and establishing correct cultural values help students inherit and carry forward the fine national spirit, stimulate students' deep feelings for local culture and enhance students' love for local culture and art, so as to promote the spread and inheritance of folk art resources in the beach. In addition, the school's "think tank" function is used to deeply understand the profound meaning of the folk art resources in the beach. Under the premise of satisfying the aesthetic trend and aesthetic appeal of modern people, it will be re-created and re-innovated. The appearance of the style, the "opening up" of the folk art resources of the beaches is possible[7].

2.4 Explore the characteristics of folk art resources and identify the advantages to create local characteristics of artistic works

Gerhard Matthias, a professor at the Kassel Art School in Germany and a famous art educator, once said that less real art should be derived from the characteristics and foundation of the national culture. This language clearly and concisely summarizes the national culture. The importance of artistic creation.

The unique artistic characteristics of the folk art resources of the beach can achieve extraordinary visual communication and communication, thus accurately indicating the cultural identity of the self-region[8]. The folk art resources of the beach are in the art education of colleges and universities. In the classroom, the students can effectively link the folk art resources of the beaches with the modern artistic expressions by deeply understanding the form intentions and spiritual images of the folk art resources in the beach. It has both “local characteristics” and “old sense”. The works of art give full play to the recognition advantages of the folk art resources of the beach, satisfy the unique aesthetic appeal of the audience, highlight the regional characteristics, highlight the charm of the capital, and increase the added value of the economy for the image of Jiangxi and Jiangxi enterprises to promote the development of the regional economy. Most of the students in colleges and universities come from Jiangxi. After graduation, most of them serve in Jiangxi. In view of this, students will have a sense of intimacy with the folk art of Batu, which enhances students' interest in learning and participation, and fully mobilizes students' subjective Motivation has a positive effect on the learning of folk art resources in the beach, ensuring the effectiveness of learning effects. After graduating, students accumulate certain human resources for the inheritance and industrial development of the shoal culture due to the edification and study of the shoal culture during the school, which contributes to the inheritance of the folk art resources and the development of the regional economy. .

3. The development and utilization of folk art resources in college art design

Under the influence of global economic integration, the local context in which the folk art resources of the beaches have survived has undergone profound changes, especially since the invasion of western aesthetic values since the reform and opening up has pushed the beach culture to the edge and its decline has continued. In the state of forgetting, some of the creative bodies of the beach culture are gradually marginalized[9], and their art is lost due to the old artists. As the economic structure and cultural structure change to face the realistic situation of the folk art resources in the beach, as an art educator, it is obliged to have the responsibility to carry out the search and debate on where the folk art resources of the beach will go. The modern art education in colleges and universities has an unshirkable responsibility for the inheritance of folk art resources in the beach. The colleges and universities that train talents should shoulder the important mission of inheriting the traditional culture of the people. As an important part of Jiangxi folk culture, the folk art resources of the beach are of great significance for its excavation, research and application in college art education. It is not only conducive to the inheritance and development of the folk art resources in the beach, but also a supplement to the art education resources. perfect. This article tries to give a brief account of the value of the folk art resources of the beach in the art education of the colleges and universities.

3.1 Design elements and spiritual connotation

The characteristics of folk art resources are characterized by rich aesthetic characteristics of folk culture, diversified expressions, simple design concepts, exaggerated modeling methods, obvious regional and national colors, more natural and simple visual aesthetics, and ever-changing design techniques. Therefore, there are many varieties of folk art, and the achievements in its styling concept and aesthetic intention are great[10]. This is the element that needs to be integrated in the content of college art design education. Take the folk art works in the Heilongjiang River Basin as an example, the form is simple and the style is exaggerated. What is expressed is the rough and simple feeling. The reason why the Oroqen birch bark mosaic can be included in the intangible cultural heritage list is because of its own influential folk art expression and folk taste. When carrying out art design education in colleges and universities, guiding students to analyze the artistic charm of art folklore works, exploring their artistic taste and spiritual connotation, can help students to achieve the continuous accumulation of design elements, which is an important means to expand students' design vision. To put it simply, teachers should find the entry point of folk art resources to integrate art design education in colleges and universities. It is best to explore from the perspective of design elements and spiritual connotations, so that the integration between the two can be achieved smoothly.

3.2 Characteristic Reform of Art Design Education Course

To realize the integration of folk art and art in college art design education, it is necessary to combine the goal of college art design education to realize the reshaping of folk art curriculum system. To this end, college art design educators can try to start from the following aspects: First, the establishment of the folk art research room, set up corresponding research project groups according to the types of different folk art, combined with regional folk art, collect And to organize the materials related to folk art, to lay the foundation for the special transformation of folk art courses, so that students of art design majors in colleges can deeply understand the regional folk art, and then find a trade-off between modern design ideas and folk art crafts. To achieve the constant innovation and development of folk art; secondly, based on the folk art resources, experts and scholars in folk art research are invited to research a set of perfect folk art education materials, from modeling system, color concept, folk art. Develop history and other perspectives to teach and help students understand folk art.

3.3 Art Design Folk Culture Education Quality Improvement

Current college art design education resources. The lack of teachers in folk culture education is also an important factor restricting the folklore transformation of art design education in colleges and universities. Therefore, promoting the improvement of the quality of folk culture education in art design is also an urgent problem to be solved[11]: in this regard, it can be manpower from the following aspects: On the one hand, the school invites relevant experts and scholars to carry out lectures on folk culture and art education to make the current incumbent College art design teachers can more contact with folk culture, thus correcting their attitude towards folk art and creating a good atmosphere for folk art teaching. On the other hand, schools should increase investment in folk art teaching and research to encourage art. Design teachers participate in the study of folk culture, constantly improve their own folk culture teaching quality, and ensure that constructive opinions and suggestions can be put forward in the folklore transformation of college art design education. This is also the responsibility of college art educators. .

3.4 Infiltrating the aesthetic intention of folk art

Taking Heilongjiang as an example, folk paper-cutting uses the method of “silhouette flowering” to cut out the image, and then smoked black with black smoke. The back of the paper-cut is lined with colored paper. The color of the hollow and the thick black lines of the paper-cut pattern are formed. Strong contrast. Another example is the peasant peasant painting, which combines the life experience with the formal language[12], the composition is full, does not pay attention to the perspective relationship, and emphasizes the structural level layout of the theme; the styling has a strong subjective consciousness, exaggeration, simplicity, bold and vivid; The color is subjectively bold, bright and bright, and has a strong decorative character. For example, the folk art and art categories such as birch art and fish skin cuts, which are listed in the intangible materialization list of China, are not only unique in material, but also have various forms and shapes, and are rich in regional ethnic style.

4. Conclusion

Folk art resources face a situation of decline and forgetting, and colleges and universities have an unshirkable responsibility. Folk art resources enter the classroom of art education in colleges and universities, allowing students to have access to folk art resources during colleges and universities, and arouse students' self-awareness of cultural attention and protection consciousness. Clarify the practical significance and necessity of the introduction of folk art resources into the art education of colleges and universities, and let the folk art resources be harmoniously incorporated into the art education system of colleges and universities to promote the inheritance of folk art resources.

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