

Research on the Form of Rural Aesthetic Education in Artistic Rural Construction

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Abstract: Under the background of socialism with Chinese characteristics entering a new era, the implementation of the rural revitalization strategy is in full swing. As its soul-building project, rural cultural construction is the spiritual foundation and soul support of the rural revitalization strategy, and provides an important driving force for rural revitalization. Rural aesthetic education is an important means of rural cultural construction in China. It can not only stimulate the vitality of rural culture, but also inherit the excellent traditional culture of the Chinese nation, and is of great significance to the realization of rural cultural revitalization. When art intervenes in the countryside, due to the structural differences between the artist's aesthetic and many other aspects and the real life needs of the villagers, there is a fierce collision in the process of practice. While challenging the traditional concept of the villagers and highlighting the contemporary value, it also brings about the thinking of how rural aesthetic education can develop sustainably in the art intervention in rural construction.

Keywords: Rural aesthetic education, Artistic rural construction, Locality, Aesthetic education

1. Introduction

The countryside is the birthplace of Chinese traditional culture, which contains a very rich local culture and folk art. Under the policy of vigorously developing and implementing the rural revitalization strategy in the country, the rich connotation and existence value of rural culture have been paid more and more attention, and the significance and methods of rural aesthetic education have also been continuously concerned and studied. Therefore, which form of artistic methods and aesthetics can ensure that rural aesthetic education can form an interactive promotion relationship with rural development needs further discussion.

2. The Value and Current Situation of Rural Aesthetic Education

2.1. The Connotation of Rural Aesthetic Education

Aesthetic education is generally considered to be an aesthetic education. It is an important focus of comprehensive quality development in the new era to understand, appreciate, and create beauty through aesthetic education, and to internalize morality and coordinate sensibility and rationality [1]. The perfect aesthetic education evaluation system is jointly constructed by the three pillars of family aesthetic education, school aesthetic education and social aesthetic education [2]. The function of social aesthetic education is mainly to meet the needs of the times of the masses. It points not to the elite intellectual class, but to the general public throughout the development and construction of social activities in all corners. Rural aesthetic education is a concept belonging to social aesthetic education, which refers to the role of aesthetic education in inheriting culture and arousing villagers' spiritual resonance through social practice activities in the rural field.

2.2. The Value of Rural Aesthetic Education

Today, with the accelerating development of urbanization, rural aesthetic education is an important means to alleviate the contradiction between rural cultural development and urban cultural development [3]. It can not only connect the development of modern civilization, but also inherit rural traditional culture, which has a positive effect and significance on the promotion of rural revitalization.

2.2.1. Help to Stimulate the Endogenous Motivation of Rural Revitalization and Enhance the Sense of Rural Cultural Identity

For the endogenous development of rural culture, we must emphasize the dominant position of villagers in the endogenous culture [4]. Only when villagers form a cultural consciousness of their own local culture, have a sense of local cultural identity, understand the importance of local culture, and consciously respect and continue, can rural culture produce sustainable internal vitality. At the same time, the combination of rural culture and aesthetic education penetrates into the daily activities of rural society, subtly enhances the aesthetic consciousness and spiritual outlook of villagers, and forms a rural cultural scene with Chinese characteristics in the new era [5].

2.2.2. Help to pass on the fine traditional Chinese culture

In February 2022, the No.1 Central Document issued "Rural Revitalization, Culture First," pointing out that culture is of great significance to the construction of rural revitalization, and the completion of the cultural mission of the new era needs to carry forward the spirit of Chinese aesthetic education [6]. Aesthetic education has two meanings in the construction of rural culture. The construction of explicit intuitive material culture and the construction of implicit spiritual culture start from several dimensions such as rural customs, cultural heritage, rural features, and folk art. It has a good influence on the formation of villagers' aesthetics, behavior development, values, and infiltration of artistic and cultural knowledge, and further excavates and inherits the excellent traditional Chinese culture and enriches the connotation of rural culture [7].

2.2.3. Help to Realize the Revitalization of Rural Culture, the Construction of Sound Development of Ecological Village

The essence of rural aesthetic education is the same as that of aesthetic education [8]. It is a kind of moral, ethical, perceptual and aesthetic education, which improves the overall quality development level of rural villagers. The goal of rural aesthetic education is consistent with the goal of rural revitalization, which is to strengthen the ideological and moral construction of rural villagers, inherit the traditional excellent culture, and create a civilized rural folk custom. The practical path of rural aesthetic education is consistent with the practical path of rural social production and life. Both of them help villagers to view nature, society and themselves from an aesthetic perspective in daily life, so as to improve their life happiness.

2.3. The Development Status of Rural Aesthetic Education

Since the strategy of rural revitalization has been put forward, art creators and workers in the new era have actively engaged in rural construction, and participated in the construction of rural social production practice with diversified artistic forms. However, in the development of urban and rural areas separated by modernity, their development mode and aesthetic consciousness are largely opposite, which requires rural aesthetic education to enter the countryside from shallow to deep, reconcile urban and rural aesthetics, and stand on the rural land to think about rural cultural construction.

2.3.1. The Lack of Subjective Consciousness of Rural Aesthetic Education

The subjectivity of rural aesthetic education has been widely concerned by rural revitalization researchers. Its subjectivity is reflected in the transformation and self-adaptation of existing rural construction and cultural elements, taking the essence and discarding the dross, so as to further innovate, which is subordinate to the concept of social aesthetic education. The biggest difference between social aesthetic education and school aesthetic education and family aesthetic education is that social aesthetic education has endogeneity and spontaneity. However, the endogeneity and spontaneity of rural aesthetic education have not been properly stimulated, which leads to the confusion of the subjectivity of rural aesthetic education and fails to achieve the ideal effect of promoting rural revitalization and development.

2.3.2. The Practice of Rural Aesthetic Education Has Been Impacted by Modernization

In the process of aesthetic education intervening in the countryside, art workers have fully combined the current rural life practice and carried out a number of public cultural service projects, especially the construction of cultural space fields, such as the transformation of old houses in the new countryside, the painting academy base, and the cultural auditorium. The original intention of these constructions is to rely on the concept of aesthetic education to enhance the sense of cultural acquisition of the majority of villagers and enrich the rural cultural landscape. However, the actual situation is very different from the original intention. The impact of modernization is too strong. The style decoration of the old house

transformation does not conform to the living habits of rural homeowners. The painting academy base and the cultural auditorium become chess rooms and rest places. This kind of rural construction impacted by modernization does not fit the practice of rural daily life, and will face the crisis of failing to form a complete ecological chain of rural aesthetic education.

3. Exploring the Path of Art Rural Construction

Artistic rural reconstruction is an activity in which artists and rural society interact with art to intervene in rural construction. They enter the community by entering the countryside, trying to use the aesthetic of art to carry out new creative design and other artistic practices on the existing customs, culture and architecture in the countryside, and to repair and reconstruct the new rural aesthetic landscape. However, due to the differences between artists and rural villagers in terms of ideology, aesthetics and habits, some collisions often occur in the process of artistic practice. Therefore, how to reconcile the process of interaction between subjects in the construction of art villages and jointly develop the correct path to promote rural revitalization on this basis deserves further analysis and exploration. There are three main paths of art rural construction: violence intervention, local conditions, and interactive integration. The paths of art rural construction are different, and the results are also different.

3.1. Violence Intervention

In recent years, most of the art village construction is based on the artist's personal artistic creation as the motive, to meet their own artistic creation spirit pursuit, the village is only as his life and creation space. This way of artistic rural construction seems to be related to the countryside, but the core is still artistic exploration, and the villagers want to improve their lives and develop their economy, which makes it difficult for artists to implement the practical measures of rural construction smoothly.

3.2. Adapt to Local Conditions

There is a very important premise for the development of art rural construction, that is, 'locality'. It is necessary to respect the local cultural development and gradually carry out art rural construction on this basis. Only by ensuring the root of good culture, to maintain the correct direction, art village will grow along the road. In many cases, the rural construction of forced demolition of old houses to new houses will make traditional culture and business become the opposite. It is necessary to adapt to local conditions and carry out the development of artistic rural construction under the basic form of protecting local culture.

3.3. Interactive Fusion

Liang Shuming pointed out that rural civilization and urban civilization are not contradictory to each other, but can communicate, reconcile and interact with each other. Therefore, we should pay attention to the cooperative relationship between the village and the art groups, win the support of the government, gain the trust of the villagers, and then integrate the three to form a mutually beneficial relationship, we can establish a good art village construction model.

4. Formal Thinking of Rural Aesthetic Education in Art Rural Construction

Because art village construction must pay attention to 'locality', 'subjectivity' and 'integration', the participation of rural aesthetic education is indispensable, which is consistent with the development of art village construction. The purpose of art village construction is not to build aesthetics, but to build people's minds. In the process of development, the subjectivity of villagers in art rural construction has been paid more and more attention, and the villagers have gradually changed from the role of the expressed to the role of the expressed, which also reflects the perfect cooperation between rural aesthetic education and art rural construction. There are three main forms of rural aesthetic education in art intervention in rural construction.

4.1. Rural Landscape Governance

Countryside, it is because of the green mountains and clear water, local customs, folk houses, just appear plain, just have the charm of the countryside. For rural style management, the most important

thing is not to change its original appearance, follow the local characteristics and regional culture for aesthetic education, while using art to empower the countryside, can adhere to the principle of authenticity, to create the original local environment. The success of the art village construction of the village lies in its integration of local culture and art. The first rural art museum in China was built here. Its architectural style is not a modern urban model that we have seen, but based on the villagers' homes, using native trees, courtyards, farm implements, poultry and other local materials. It is built without changing the villagers' living habits and cultural memory points. At the same time, it is slightly modified to create a new village that belongs to the villagers in the true sense, showing a unique rural style, attracting many artists from the country to create.

4.2. Rural Cultural Construction

Rural culture represents the material and spiritual achievements created by rural farmers in the process of production and life, with a strong humanistic and local flavor. The comprehensive rural revitalization requires the activation of rural culture, which has become an important and urgent task for the comprehensive rural revitalization, and is of great significance to the comprehensive promotion of rural revitalization and the comprehensive construction of a modern socialist country. The inheritance and development of traditional rural culture can revitalize villagers' cultural self-confidence and enhance their cultural pride. These cultural spirits have strong vitality. The villagers are the core subject of rural culture and rural aesthetic education. Through cultural construction, we should guide the villagers to consciously seek the elements of traditional cultural beauty in the countryside. The beautiful thoughts beautiful behaviors and endogenous forces will carry forward them, cultivate the consciousness and uniqueness of villagers' aesthetic creation, prohibit blindly following the urban aesthetics, and provide spiritual and cultural support for rural revitalization.

4.3. Innovation of Rural Industry

Innovation is the inexhaustible driving force for the sustainable development of industries. To develop China's rural industries, we must form an innovative pattern keeping pace with The Times. We should not only focus on the cross-integration of different business forms, but also pay attention to the innovative development of various models, and promote technological progress while relying on technological innovation. Art rural construction does not mean that art is the focus of rural construction, nor does art simply enter rural construction, but through the cooperation between art and rural construction to benefit every villager. To stimulate the innovation vitality of rural cultural industry through participatory aesthetic education is an important measure to realize rural revitalization. For example, the combination of art and rural handicraft industry, the use of modern aesthetic and traditional handicraft collision, promote the innovative development of traditional cultural products, to meet the needs of the modern market, to further expand the sales channels of traditional handicrafts, increase the economic income of villagers.

5. Conclusions

The countryside is the root-seeking place for spiritual return. China's rural areas have experienced a hundred years of modernization exploration. So far, the rural revitalization strategy has given more possibilities for rural cultural construction. Artistic rural construction is an important medium for the revitalization of rural culture, while rural aesthetic education gives artistic rural construction vitality, and the two complement each other. The revitalization of rural culture can improve the quality of life of villagers and inherit rural civilization. The prosperity of rural aesthetic education reflects the livability of rural areas and folk customs. The implementation of rural aesthetic education better promotes the smooth progress of art rural construction. The mutual assistance of the two brings better prospects and opportunities for rural construction and development, and plays an important role in realizing rural revitalization.

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