

On the Effective Integration of Folk Art and Art Design Education

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Abstract: Folk art and art design education have natural integration advantages. Modern art design education can draw nutrition and inspiration from folk art. Folk art has important guiding value and forward-looking significance for art design education. Art design education can obtain theoretical nourishment and practical support from folk art. The integration of folk art and art design education has its own logical mechanism and practical framework. In particular, the value orientation, internal correlation, integration basis, and integration path of folk art in art design education are increasingly attracting the attention and attention of the academic community. From a broader perspective, the integration of folk art and art design education can guide students to correctly understand the cultural value of folk art, carry forward excellent cultural heritage and apply it to modern art design, get rid of the bondage of instrumental thinking, improve the connotation of art design education, and further optimize and refine art design education, and establish new value support for the integration of folk art and art design education.

Keywords: folk art, art design, value orientation

1. Introduction

Folk art and art design education can exchange and learn from each other, co-exist and achieve organic integration. Folk art and art design education are taking the path of inheritance, inheritance and innovation in the process of mutual penetration, mutual manifestation, mutual influence and mutual reflection. At the same time, incorporating folk art into the art design education system can improve students' aesthetic ability, expand students' design space, and build an art design education system with regional characteristics. Art design education can fully draw on the cultural connotation, artistic form, theme and content of folk art. From the perspective of teaching ontology, art design education, as the distribution center of educational resources, bears special responsibility for the protection and inheritance of folk art [1]. In today's increasingly diversified values, folk art can spread the seeds of folk art, enhance the recognition of young people to folk art, stimulate the national feelings of young people, and enable young people to receive artistic nourishment. In addition, the connection between art and design education and folk art in colleges and universities is conducive to the specialization and application development of art and design education in colleges and universities, and plays an important role in promoting the construction of a pragmatic art education system. China's native land contains rich folk art resources, as well as the unique cultural and aesthetic values of the Chinese nation, which are important driving forces and important sources of art and design education [2]. This paper will focus on combing the value orientation, internal correlation, integration basis, and integration path of folk art in art and design education, with a view to constructing and restoring the practical landscape and value background of the integration of folk art and art and design education.

2. Interpretation of the characteristics of folk art

Folk art is rooted in historical culture and regional culture. China has a profound historical and cultural heritage and a wide variety of folk art resources. Folk art is often rooted in the fertile countryside, coexisting with regional folk culture, and bearing the people's good expectations and simple feelings. It has the characteristics of rich content, simple shape and rich color. The original artistic style of folk art is the powerful manifestation of regional cultural characteristics and the concentrated embodiment of unique artistic aesthetic value [3]. Folk art works contain the simple aesthetic belief of Chinese ancestors, and also represent the rudiment of primitive aesthetic thinking,

with profound artistic implications. It is deeply affected by the agricultural production environment and mode of production. It is the material reflection and existence extension of the farming culture, and also contains the conventional expression means of folk art to express one's aspiration and emotion. The form of folk art is different from the western realistic art. It is not rigidly bound to fixed rules and is full of vivid imagination. Folk art is also good at using artistic fiction to simply express its desire for happiness and pursuit of ideals, and integrate the faith and hope of life into the works, which can make people feel a positive, optimistic and different attitude towards life, which is its important logical direction and aesthetic rule. By combing the folk art works in different regions, it is not difficult to find that it condenses the complex of land, life, education, blessing and gold medals. Folk art works either hold high the banner of life, or express the appeal for the continuation of life, or solidify the deep feelings for the enlightenment of the younger generation. These are the most sincere feelings, the most beautiful imagination, and the most powerful artistic expression of the Chinese ancestors for thousands of years. They are a carrier of spirit, a reflection of art, a manifestation of spirit and a manifestation of will.

There are various forms of folk art, including pottery dishes, stone carvings, New Year pictures, clay sculptures, shadow puppets, face flowers, ceramics, jade carvings, etc. The forms of folk art are rich and colorful, and the artistic style is simple and natural [4]. Some are to meet the needs of people's material life at that time, and some are effective carriers to represent the worship and festival customs at that time. It highlights and reflects the butterfly change and inheritance of our national folk customs, aesthetic habits and aesthetic implications. Folk art often reflects folk culture with a long history. Some of them can be traced back to the primitive art thousands of years ago, such as the patterns and shapes on painted pottery, bone carving and jade carving. Through long-term inheritance and evolution, folk artists have visualized these primitive arts by virtue of their wish to pray for the gods. It gives people a sense of solemnity, mystery and majesty. This is the natural flow of our ancestors' thinking characteristics and simple artistic aesthetics for thousands of years. It is also the most authentic expression of workers' original personality, emotional state and ideal pursuit. This is an extremely valuable ideological and cultural resource of folk art. In addition, folk art also contains extensive and simple color elements. For example, in some regions, the ancestors fixed the positive colors as blue, yellow, red, white and black, and then transferred other colors with the five colors. This color consciousness has affected the aesthetic color consciousness of the Chinese nation for nearly 3000 years [5]. The color consciousness and color structure also reflect and reflect the harmonious symbiosis and development of various categories of folk art. The five-color system echoes with people's clothing, food, housing and transportation as well as the universe cognition, which is the most direct expression of the idea of harmonious coexistence between national culture and nature. This kind of color consciousness often has deep symbolic meaning. Bright and strong colors can often express the good wishes of praying for good fortune and receiving good fortune among the people. People decorate their happy life with bright and strong colors. Use color makeup to convey the ideal beauty. For example, in folk New Year pictures, yellow and purple are interlaced and juxtaposed, or black, red, green, yellow and purple fill the picture, showing a unique color appeal and visual impact.

3. The value orientation of folk art in art design education

Folk art is rooted in the deep soil of national culture. Folk art is closely related to regional culture. Regional culture is a fertile land for the survival and development of regional cultural self-confidence, cultural spirit and cultural roots. Folk art is created by ordinary people and is an important carrier and path for rendering folk customs and optimizing the environment. Its essence is a kind of plastic art and practical art.

Folk art, as the wisdom crystallization and artistic model of the artistic creation of the working people of all ages, has been preserved and inherited. Today, with the surging tide of global culture, folk art is increasingly impacted and eliminated. In the era of increasingly abundant material civilization, the phenomenon of cultural homogeneity has become increasingly prominent and widespread, and folk art has increasingly lost its foundation for survival, facing the situation of loss. Colleges and universities are the important positions for inheriting and carrying forward folk art. Their art design majors embed the aesthetic ideas, profound implications, modeling features, etc. of folk art into the educational content. They pay attention to the modern design style and penetrate the national culture, seek their own cultural sources, and realize the application and expansion of traditional elements of folk art in modern art design, thus creating the resource advantages of unique national culture. In addition, it also helps to open up students' design thinking space, improve the creativity, appreciation, leadership and appeal of art design, which is conducive to students creating design works with

profound connotation and distinctive personality, and is an important basis for the inheritance and development of folk art in art design education[6].

For a long time, in the art and design education in colleges and universities, the western cultural system has always been the focus and core, and the development of national local art resources has been neglected. In terms of the curriculum of art design, more emphasis is also placed on learning and mastering the western art design system. Under this guidance, students have little knowledge of local folk art in China. In addition, in the final analysis, our art and design education should be based on the aesthetics of national culture. Folk art provides a large number of fresh and rich contents and materials for art design education in colleges and universities. Folk art contains the splendid culture created by the working people for thousands of years, and it contains rich art resources. In view of this, when carrying out art design education, colleges and universities should combine the local reality, make full use of the advantages of local folk art, explore and dig local folk art resources, and take diversified ways to help the organic integration of art design specialty and folk art.

4. The internal connection and integration foundation of folk art and art design education

There is a natural internal relationship between folk art and art design education. The figures of folk art are often displayed in exaggerated and highly generalized ways. The artistic arrangement, induction and expression of the shape and structure of the objective objects highlight the true characteristics of things. On the basis of a unified and varied tone, it is reflected in the form of points, lines and surfaces. The combination of folk art graphics has many formal beauty laws, such as rhythm and rhythm, symmetry and balance, regulation and repetition [7]. At the level of form combination, it shows the characteristics of independent graphics, changing patterns and multi-dimensional continuity. The random, complete and symmetrical composition of folk art has strong enlightenment and reference value for the education of the form and mechanism of decorative patterns in art design courses.

First of all, the formal beauty principle of folk art to graphic design can provide new value reference and practical guidance for art design education specialty. Art design education can continuously refine its essence, guide students to organically embed folk art elements into modern art design, enhance the connotation of art design, and highlight the national characteristics of art design works.

Secondly, the randomness, completeness and symmetry of folk art composition also have great inspiration for the education of the composition form and content rules of modern art design patterns. The shape of folk art advocates perfect symmetry, but it is fresh and flexible. Students should pay attention to their own experience, accumulation, observation, local and overall coordination, and diversity in unity when performing art design. Folk art works have their own subjective experience for visual phenomena. He has a unique understanding of the operation of the universe and everything. What they represent is a kind of artistic reality with strong subjectivity. This kind of art is truly mixed with strong ideological, emotional and ideological elements. Folk art works pursue the truth of emotion, thus abandoning the truth of image. The image is not limited by time and space, but it is relatively obscure, and the shape is often plump. Folk art, based on this primitive expression of ideas and ideas, pursues subjective authenticity and appropriateness, which is different from the scientific and rational observation and expression of art and design education. The artistic form of folk art likes to show the blocked part when modeling. The modeling is random, and the picture is complete and typical. It is full of both the objective existence of the physical world and the physical deformation of the rational world. This combination of rationality and sensibility is worth learning from art design education.

Thirdly, the abstract and combined forms of folk art modeling are also important resources to be adopted in art design education. In the primitive stage of the birth of folk art, human beings were always at a disadvantage in the face of the power of nature, thus stimulating the totem and worship of primitive human beings. They deify some animals, such as cows, bears, fish, etc. These deified animals contain the original value factors and spiritual imprints of folk art, which have been transformed into the symbols of folk art after thousands of years of evolution. For example, the most important spiritual totem of our Chinese nation, the dragon, is composed of snake body, horse hair, antler, dog paw, fish scales, etc. This is not a simple combination, but reflects and reflects the brave and powerful image in the minds of primitive human beings. This kind of expression is a kind of free imagination that is not rigidly bound by scientific, logical and natural rules. The reconstructive form of expression in modern art design is derived from this form of expression. Therefore, in art design education, we should be

brave to try to explore the design style and design skills of folk art, learn its design strategies, and focus on improving students' design literacy, design aesthetic sense and design expression ability.

Fourth, the aesthetic thought and aesthetic implication of folk art are important resources that can be used for reference in art design education. Folk art often contains the idea of chaos of yin and yang and the unity of heaven and man. Our ancestors have the thinking inertia of worshipping heaven and earth and respecting ghosts and gods, and thus derive a unique totem consciousness and worship complex. This is the most important value support for the survival spirit of our primitive ancestors, and also the most primitive representation of the national form. Totem art is an important representation of the thinking mode of folk art, and it is a graphic symbol of "variation". It deeply contains the primitive aesthetic consciousness of primitive human beings [8]. As an important shaping and developing direction of folk art, survival and reproduction has unique value and charm until today, and is also an important reference system for art design education. Our nation has an important national psychology that is to pray for good fortune and accept good luck. It has also become a very important and dynamic spiritual factor in our national aesthetic psychology. If praying for good fortune and receiving good fortune is an important cornerstone of the spiritual belief of folk art, then when this psychological consciousness of praying for good fortune and eliminating evil spirits permeates into folk art works, it is not only a kind of consciousness support and psychological accumulation, but more importantly, it permeates into the deep blood and soul of our nation. It has been characterized as an important aesthetic theme, aesthetic thought and aesthetic implication. The important aesthetic theme, aesthetic thought and aesthetic implication of this folk art are the important resources that modern art design education should use for reference. Image graphics of folk art can provide materials and resources for art design education. The image graphic of folk art is often a visual symbol. This visual symbol takes the pursuit of divine likeness as its basic characteristic, and causes the sensory impact of the receiver with its own ideas. It is often mixed with people's feelings, fantasies, understanding and spiritual projection. It takes symbols as the carrier, and these symbols are rooted in our ordinary people's daily life.

5. Conclusion

The transcendence and integration of art and design education and folk art in colleges and universities can make students majoring in art and design consciously become believers, inheritors, promoters and practitioners of folk art. It can make folk art keep pace with the times and meet the needs of the development of the current social era. With the rapid progress of modern society, many people, driven by economic interests, are unwilling to inherit traditional folk art skills, and the development of folk art is struggling. Therefore, through art design education in colleges and universities, folk art can adopt new themes, styles, crafts and materials to meet the needs of modern people's life and cultural aesthetics.

In short, folk art and art design education have a broad space for integration and development. At the same time, folk art carries a strong traditional cultural heritage, and has an important foundation effect in improving students' intrinsic artistic design value and developing students' artistic design thinking. As the folk art is deeply embedded in the art and design education, the folk art will glow with new youth, and the effectiveness of art and design education will be further released.

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