

# Inheritance and Development of Nanyang Traditional Folk Art in the New Period

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**ABSTRACT.** *Nanyang, located in the southwest of Henan Province, is the junction of Henan, Hubei and Shaanxi provinces. It belongs to the junction of the North-South watershed in China. It is deeply influenced by the Heluo culture, Jingchu culture and Shaanxi-Qin culture in the Central Plains, and has a unique regional cultural overlapping and glorious charm. The distribution of traditional folk arts and crafts in Nanyang is mainly in the vast rural areas of Southwest Henan, while the protection status quo is mixed. The purpose of this paper is to clarify the current situation and development trend of Wancheng folk art, explore and study the shape and aesthetic characteristics of local folk art, and make a detailed analysis and introduction from the aspects of shape change, theme performance, content difference, variety of decorative patterns, materials and processing and production.*

**KEYWORDS:** *New era; Nanyang traditional folk art; Inheritance; Development*

## 0. Introduction

Folk art is a form of expression of Chinese art and an important part of Chinese art. Folk art in all regions has its own characteristics. It is the product of the local people's long-term life accumulation and has profound cultural connotations. Folk art is based on the local, adapted to local folk customs, and has unique aesthetic value. Deeply excavating the folk art resources with Nanyang regional characteristics will be conducive to systematically studying and developing the folk culture with Nanyang characteristics, further promoting and protecting the folk handicraft art in Nanyang, and enriching the material and cultural life needs of the masses of Nanyang people.

## 1. Distribution and Present Situation of Nanyang Folk Art

The emergence of folk art originates from the people's most simple needs of labor and life, and continues to develop because of the aesthetic needs. Folk art has the characteristics of convention and transmission from generation to generation, but at the same time, folk art also has a fairly arbitrary, with a characteristic of self-birth and self-extinction because of the change of production and lifestyle or the transfer of aesthetic taste. Folk art is closely linked with various local customs and customs, and is the most original and simple product of folk culture. There are many kinds of folk art in Nanyang. The traditional folk art works in Nanyang include: Nanyang traditional jade carving, Nanyang pyrography, Nanyang root art, Nanyang paper-cut, Nanyang handicraft embroidery, Tongbai shadow play and so on. These works of art have some common characteristics, though they are full of vigor and contention.

Firstly, because of the hinterland of the Central Plains, as well as the relationship between the North-South watershed and the throat of the east-west, influenced by various cultures, Nanyang folk art has a lot of compatibility and inclusion; but at the same time, the unique geographical and cultural factors of Nanyang Basin have ensured the independence of Nanyang folk art. Both content and form have ancient national traditional characteristics and strong local flavor. Its extensive and stretching lines, exaggerated and romantic shapes are naturally intrinsically related to the temperament and aesthetic taste of the people in Nanyang Basin deeply influenced by the Han and Three Kingdoms cultures. Secondly, Nanyang folk art still maintains its own folk character. It is still born and bred in the folk and is made freely and dispersedly. Even though it has gradually become an industrialized traditional jade carving and so on, it still takes the form of traditional teacher-apprentice biography band. Therefore, most of the works are unrestricted and varied. Traditional folk art works are more romantic, extensive, natural and intense than formal, stylized and Commercial Arts and crafts<sup>[1]</sup>.

## **2. Strengthen the consciousness of protection and continuous development, find out the shortcomings and train the successors of folk art**

The theme of folk art creation is folk artists, or ordinary working people. Its form of expression is completely free. Traditional folk art is the true and natural expression of the people's emotions, so in shape, it does not adhere to the reality of objective things, but is a centralized display of subjective imagination. It is precisely

because of this subjective arbitrariness that the protection and development of folk art needs to be more systematic<sup>[2]</sup>.

The production of folk art works has its freedom, but it is precisely because of this freedom that its protection and inheritance face many difficulties. With the further rapid development of China's economy and the acceleration of urbanization process, the folk culture has been shrinking step by step. Because of the pressure of survival, many folk artists switch to other industries, and the loss of young and middle-aged workers in rural areas is very serious. Nanyang is a big city with a large population and a big export of labor force. Young and middle-aged people are the main body of rural cultural development and inheritance. They flow to cities in large numbers, reducing the vitality of rural cultural development, resulting in the break of rural cultural tradition; and folk culture also weakens the vitality of development to a certain extent because of the lack of participation of these rural backbone forces<sup>[3]</sup>.

In the long-term primary and secondary education, the neglect of the education of local traditional art has made the majority of young people have little access to these traditional folk art, traditional handicraft opportunities. Folk art and broader traditional folk culture have gradually lost their appeal to young people. Many people have little or no understanding of traditional folk culture. Teenagers are more attracted by network culture. While paying attention to modern civilization, they lack the understanding of the surrounding regional culture. In the rapid process of modernization, the living space of folk traditional culture and folk traditional art is shrinking further<sup>[4]</sup>.

Many local teachers colleges and universities as well as grass-roots cultural institutions have gradually found the importance of the protection of traditional folk art. Many art colleges have offered courses on folk art, and grass-roots cultural management departments have begun to study the rescue and protection of intangible cultural heritage. Every year, a large number of art graduates, especially those majoring in fine arts teachers, can meet the needs of some societies for theoretical talents of traditional folk art. However, while we see the contribution of institutions of higher learning to folk art education, we also need to see the shortcomings. As the protection and research of folk art started late, the school training system has not yet been fully established, and even some colleges and universities are still in the exploratory stage, so most of the students trained are

theoretical talents, practical ability, and traditional folk craftsmen, there is still a big gap. The lack of practical ability is a bottleneck that affects the cultivation of folk art talents in local colleges and universities. Many students may not be able to directly engage in folk art research after they go to work. Future primary and secondary school teachers trained by colleges and universities can only emphasize the appreciation of local folk art in classroom teaching on the basis of existing syllabus through their own efforts, and play a role in popularizing folk art through the efforts of their classmates after class. However, the inheritance of craftsmen's skills in real folk art production is the current training of folk art talents. Lack of foster care. And these are not the abilities of some colleges and universities to solve<sup>[5]</sup>.

The inheritance and protection of folk art still need corresponding policies and economic support, which is good for improving the skills themselves and promoting the inheritance of skills. At the same time, in the process of folk art protection, traditional folk art artists should be re-educated and trained so that they can understand the cultural value of folk art from the theoretical level. They can also record and disseminate traditional folk art better by means of modern media technology and network technology through existing local universities or grass-roots cultural departments. There is a larger display platform. Taking Nanyang as an example, the School of Fine Arts and Art Design of Nanyang Normal University was the first to establish the Jade Carving major in the National Undergraduate Colleges and universities, and has achieved some results. Students like jade carving as a traditional and still vibrant form of folk art very much, and folk artists also very much hope that their works can be systematized, can learn their whole life, through higher education classroom inheritance. Folk art is a local characteristic art. The talent of folk art will embody the cultural accomplishment and national history of our whole nation<sup>[6]</sup>.

### **3. Strengthen the development and utilization of application to better serve the development of social culture and art**

Nanyang folk art is closely linked with the life of the local people in Nanyang Basin. It is appreciated and used by the working people and rooted in the people. Appreciation and study of Nanyang folk art is not only the enjoyment of local art, but also the infection of national traditional culture. It can deepen our understanding

of the ancient history, cultural traditions and customs of this area, as well as the understanding of the aesthetic consciousness of the working people and the enrichment of current art creation and theoretical research. Although folk art is very popular and popular, it contains many useful knowledge and profound philosophy. Although it is at the bottom of society, it is an important part of our national cultural tradition. Today, with the increasing globalization, the inheritance and protection of traditional folk art and traditional national culture is particularly important. At present, the study of folk culture is very active, and the reason is a necessity in the era of globalization. Faced with the hegemony of globalization, the cultures of all nationalities are in danger. The essence of globalization is to eliminate the diversity of human cultures, and the spiritual inheritance of each nation depends on its own unique culture<sup>[7-8]</sup>.

Nanyang Basin is rich in cultural and artistic resources and has profound cultural connotations. The inheritance and development of Nanyang folk art is a city's characteristics and personality. It fully displays the local folk art characteristics. It can enrich people's cultural life, prosper the market of culture and art, and meet people's aesthetic needs. On the one hand, the advantages of local folk art can be transformed into the advantages of handicraft products to improve aesthetic value; on the other hand, with the help of the prosperity of tourism, the rich local art resources can be further pushed to the market, so as to develop and publicize local folk art with high-quality consciousness, improve its artistic appreciation, Entertainment and participation, and make it become the development of local culture. The main support of charm is the prosperity of local economy.

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