

Interpretation of Aesthetic Implication in Folk Art

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Abstract: As a traditional form of culture, Chinese folk art fully embodies the simple and pure feelings and beliefs of the elite people in a certain ethnic area, and their individuality at will. Nowadays, it has attracted more and more attention. In this study, the cultural connotation and characteristics of folk art were expounded, and a detailed study of the aesthetic connotation of Chinese traditional folk art was made, then the current trend of the development of folk art was analyzed, with a view to providing theoretical reference for relevant research and promoting the protection and development of Chinese traditional culture.

1. Introduction

The aesthetic implication of Chinese folk art directly embodies the most primitive artistic characteristics, and it is an art coinciding with people's living principles. With the change of social environment, folk art has been constantly perfected and matured, and gradually become an independent material and cultural form. It embodies the manifestation of human nature and the new sense of enrichment under the progressive civilization, which is the essence of aesthetic implication in folk art. The implication of folk art is not a pure art form, but to express people's desire for loyalty in life through artistic creation, which is purposeful and utilitarian. However, as a form of traditional culture, Chinese folk art has been developing and changing with the overall transformation of politics, economy, society and culture. In the modern age of material development, folk art has been gradually forgotten by people. In this regard, the protection, research, inheritance and development of folk art has become an inescapable mission.

2. Folk art

As an important part of our national culture, folk art is full of its own ideological foundation, historical and cultural background and cultural roots, with vivid, rich, simple and beautiful characteristics, and it reflects the collective aesthetic consciousness formed by the specific social structure and cultural structure in rural China, at the same time, it is full of distinct national emotion, national style and artistic spirit that induces truth, goodness and beauty, and shows unique aesthetic feeling [1]. Chinese folk art reflects the working people's artistic outlook on life, which seeks joy in pain, wealth in poverty and freedom from adversity.

Folk art advocates festivity and auspiciousness in content, pursues prosperity and perfection in composition, and tends to be rich and complete in shape, this shows the characteristics of the cultural mentality of the Chinese nation, and embodies the aesthetic ideal of the Chinese people who are firm, optimistic, positive and upward [2]. The close ancient blood relationship between folk art and primitive art makes some forms of folk art still retain the mystery of primitive art [3]. For example, the Nuo masks in Yunnan and Guizhou show deep, grotesque and ferocious beauty. In addition to the mysterious aesthetic feeling, the exaggerated modelling in folk art, as well as the rich and supernatural aesthetic mood overflowing from it, also originated from primitive art.



Fig.1. Nuo masks

The value of folk art lies not in the cost of materials and the peculiarity of production, but in the fact that it embodies the essence of workers' artistic creation [4]. Compared with noble art choosing exotic materials and carving at no expense of cost, such as ivory carving, snuff painting pots and other crafts, folk art works show more simple and natural elegance.

It is because of the unity of aesthetics and practical life of folk art that works sincerely embody the author's beautiful ideal and ardent pursuit of life, and place human love for the world, nature and life.

3. Aesthetic Implication of Folk Art

3.1. Aesthetic characteristics

As the basic content of Chinese traditional culture, the morphological structure of agricultural society is also the cultural background of the generation and development of Chinese folk art. The cognition of beauty in Chinese traditional culture is triggered directly from the object of body feeling, its essence is that people feel something desirable in their daily life, which means the understanding and perception of the value of life [5]. Therefore, the aesthetic concept of folk art has more inherited and retained the original meaning of this traditional aesthetic consciousness. Among the various categories of folk art, the concept of folk culture aiming at practical needs and the highly utilitarian aesthetic thought derived naturally become the core value yardstick of the aesthetic characteristics of folk art [6]. People resort to a spiritual simulation form to solve difficult practical problems or desire to realize their life requirements, and realize their pursuit and satisfaction by seeking alternatives.

3.2. Modeling characteristics

Traditional folk art is based on the traditional cultural framework of the Chinese nation, its styling vocabulary has a direct and specific spiritual utilitarian purpose, which strengthens the image's ideological reflection on the subjective mind in the process of styling.

In the modelling concept of folk art, the objective things in the real world seem to be associated with a specific moral, and have certain interests with people's production and life practice [7]. As a result, those purposeful natural phenomena have been blurred or lost their original nature to varying degrees in the process of long-term "analogical deduction", and has evolved into a relatively stable and conventional conceptual symbol, and become a visual art language which is easy to be interpreted by the people.

The modelling principle of folk art concretely demonstrates the Yin Yang Theory in traditional Chinese folk culture. This styling principle pays attention to "seeking perfection" and "seeking

greatness", and taboos incompleteness and solitude [8]. In folk art, this form is manifested in the following aspects: grandness and fullness, complete reunion, symmetrical even number, black and white dialectics, the combination of yin and yang, dynamic and static. For example, the clay figurine has big head and fat body, that is, big is lucky. This stylized pattern gradually stabilized in the inheritance doesn't restrict the individual artistic creation of artists, which makes the creative subject neither change the image impicature beyond the traditional agreement, but also fully satisfy the aesthetic taste of the subject.



Fig.2. Huishan clay figurines

3.3. Symbolism of color

In folk art works, the use of color is consistent with the overall concept of folk art modelling, which is related to the physical image of the natural world, extending and expanding the intrinsic nature of color design [9]. The color design of folk art has a specific symbolic meaning. Ancient Chinese ancestors had acquired five basic colors from the regular color transformation of natural phenomena, namely, cyan, red, yellow, white and black, and realized that these five colors had some or other interests with people's production and life practice at that time.

In addition, the use of color in folk art doesn't violate the symbolic meaning of color culture, but also pays special attention to the visual aesthetic sense of color, and attaches great importance to the visual psychological effect of color. Folk artists choose to use colors through associations generated by hues and the requirements of popular psychological feelings [10]. The color visual perception of folk art is a consistent response to good fortune, good fortune and evil, and is full of vitality. Therefore, the use of colorful, strong and distinct is the color style followed by folk art. For example, paper-cut is colorful and bright.



Fig.3. Paper cut

3.4 Beauty of craftsmanship in folk art

Chinese folk art is an art directly belonging to life. For a long time, the craftsmanship of folk art is mostly close to the real life at the grass-roots level, which is not only to meet the spiritual needs of the people, but also to provide material services for the people, and it has become an indispensable part of real life. Although there are many unsatisfactory things in real life, people prefer to reveal or place their desire for beauty in a positive form. The artistic beauty of Chinese folk art is based on the continuous relationship between man and nature, nature and materials, materials and technology. This relationship is also the need for people to change their lives, and the

need is the motivation of all human goals and actions. It can be seen that the aesthetic implication of Chinese folk art directly inherits the mixed characteristics of the primitive art of folk craft science, which pays attention to comprehension, harmony, application and skills.

4. Development Trend of Folk Art

4.1. Devulgarization of ecology

In the past, the creation of folk art, including the development of certain modeling activities or the introduction of certain modeling styles, has always been related to the social life significance that is much broader and more complex than the aesthetic requirements, which has special aesthetic value and aesthetic implication. For example, the tie-up and greeting of lanterns are mostly based on the social requirements and motives of "praying for children" and "praying for rain" in the northern and southern regions of China, they are carried out according to the time, place, link and shape stipulated by customs, and fixed in a stable and lasting form of customs. However, in the modern atmosphere of continuous change, the metamorphosis of folk art is increasingly breaking away from traditional conventions and unconventional. In this way, the customs that blend with folk art are completely backgrounded, and many objects and styles which are strongly prescribed by the original customs are liberated to a great extent, and can be merged into the trend of modern life without the restriction of time and space.

4.2. Aestheticization of function

The original form of folk art has always maintained a comprehensive value structure of practicality and aesthetics, with strong utilitarianism. This utilitarianism not only directly reflects its material and practical function, but also permeates its aesthetic mechanism, which shows that it resorts to visual form and satisfies the substitution of realistic needs. The material benefits brought about by industrial civilization make folk art appear the trend of functional aesthetics. The original decorative and aesthetic entertainment has been greatly strengthened and purified. New Year's paintings, paper-cut, embroidery and sculpture are the most prominent performances in this respect. Folk art which has realized this value transformation has gained the vitality of continuous development. However, with the decline and disappearance of utilitarian value, this kind of folk art also lost many important aesthetic qualities related to it.

4.3. Fragmentation of structure

With the development of society and the change of culture, the original meaning system of socialization has been disintegrated with the loss of carriers. Individualism, taking advantage of the void, injects the individual viewpoint of non-collective consciousness into the deep semantic structure of the original form of folk art, and dissolves the spiritual chain of the unified formal elements from the basic level. The resulting transformation is shown by the fragmentation of the modelling structure. The metamorphosed plastic structure is dismembered and lacks a consistent sense of continuity and integrity, which makes folk art develop in the direction of aesthetics instead of utilitarianism.

4.4. Industrialization of scale

Under the stimulation of modern commodity economy, folk art has undergone dismembered and splitting transformation, which has not only activated some individual workshops, but also initiated many intensive professional production, and this has created the illusion of the revival of the original form of folk art. For example, lantern fairs and temple fairs leave considerable ticket prices and product orders to the organizers. The development of folk art industry not only can increase the cultural added value of the economy and increase the contribution of culture to the GDP, but also can promote the overall prosperity of folk art. But everything ends in aesthetics. Therefore, abandoning the superficial sense of deep pursuit of folklore, emphasizing the practical effect of material, the buoyancy of the enthusiastic tone and color atmosphere, and highlighting the personality of self-worth are some characteristics of the evolving folk art at the present stage.

5. Conclusion

As an art form with strong national color, folk art is created by the working people in their life practice and is the product of giving full play to their imagination and creativity. A folk art work reflects the local folklore characteristics and cultural elements. With the development of society and the change of culture, Chinese folk art which is rich in handicraft, humanistic charm and artistic resources realizes its pertinent adjustment in its transformation. However, in today's commodity society, the existing situation of folk art is worrying, and how to develop it is facing difficulties. Folk art should be accompanied by the progress of human artistic pursuit of beautiful things, add luster, and show its endless expressive ability. Therefore, the protection, research, inheritance and development of folk art is an undeniable mission.

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