

New thoughts on the benign cultural ecology of minority folk art

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Abstract: The folk art of ethnic minorities is the most important component of China's traditional cultural system and also an important way for people to understand the traditional culture's ideology and folk customs of ethnic minorities. However, with the development of social economy, the fine arts of ethnic minorities in China are facing the situation of disappearing in the process of development. Therefore, effective protection measures must be taken to strengthen the protection of the folk arts of ethnic minorities in order to achieve its benign development. This article takes the folk art of ethnic minorities as a case study and makes a detailed study and analysis of its new ideas of benign cultural ecology.

1. Introduction

In the long-term development of ethnic minorities, people have gradually formed and created a new art form and art tradition in their life and work. As an important part of the traditional culture of China's ethnic minorities, the art of ethnic minorities is the most valuable cultural heritage of mankind and the source of all art forms of mankind. However, in the process of development and inheritance, the fine arts of ethnic minorities are affected by a variety of factors. In the process of development, they are gradually out of balance and even on the verge of extinction. Based on this, we must actively explore effective measures to comprehensively build a benign cultural ecological environment for the development of folk arts of ethnic minorities.

2. Research on the relationship between folk art and cultural ecology

2.1 Folk art and cultural ecology

Minority folk art refers to the folk art system with different styles and forms formed in the development process of ethnic minorities. In the process of formation and development, the folk art of ethnic minorities focuses on the traditional culture, ideology and folk customs of ethnic minorities, which is characterized by stability, group and utilitarianism.

The so-called cultural ecology mainly refers to a functional whole composed of all interactive cultural bodies and the surrounding environment in a specific cultural geographical environment. The cultural ecology of folk art starts from the relationship between works of art and folk culture, works of art and folk artists, folk artists and social life, analyzes the soil and cultural source of the production and brewing of works of art, and then conducts a more in-depth and comprehensive study on works of art.

2.2 The relationship between folk art and cultural ecology

On the one hand, cultural ecology is the soil of folk art. In terms of the development of folk art, folk art is a kind of group culture and art, which is created by minority people in the process of labor and development. This art form is integrated into the basic necessities of life, festival customs, beliefs and taboos of China's ethnic minorities, with distinct national and regional characteristics. It is the mother of Chinese culture and art. From the perspective of the ecological culture of folk art, the connotation of the ecological culture of folk art is more profound, which can reflect the culture and life style of the society in a more comprehensive and detailed way. In this sense, folk art cultural ecology is the soil for the development of minority art culture, which lays a foundation for its emergence and development. On the other hand, cultural ecology is an important carrier for the

inheritance of minority art culture. As an important part of China's fine arts culture, the fine arts culture of ethnic minorities has been affected by various factors in its development. The folk handicrafts, transportation tools and living utensils of ethnic minorities are quietly disappearing from the historical stage, and along with the change of people's ideas, the ecological environment of folk art culture has been destroyed. In this case, the inheritance of Chinese minority art culture is also limited^[1-2].

3. Analysis of the ecological status of folk art culture of ethnic minorities

3.1 Serious imbalance in cultural ecology

In the process of inheritance and development of the folk art of ethnic minorities, the youth are increasingly unfamiliar with the mainstream culture of their own nation and their own mother culture. Even fewer and fewer people wear national costumes, folk arts and crafts are also becoming less and less, in this case, the development of minority art in the process, gradually lost the soil for survival. As time goes by, the folk art of ethnic minorities becomes a kind of rigid cultural and artistic specimen and loses its vitality.

3.2 Cultural ecology meets the trap of modernization

In the process of its formation and development, Chinese folk art has encountered the strong impact of economic globalization and scientific and technological modernization. A large number of folk art works of ethnic minorities are dying out unconsciously. For example, under the impact of modern technology, the original paper cutting art completely abandoned the traditional manual way and began to make full use of modern science and technology for mass production.

3.3 Folk art has no successor

In the process of their development, the cultural ecology of ethnic minorities has gradually deteriorated along with the development of social economy, some conditions like there is no successor, the art will be lost after personal death, and so on has appeared. On the other hand, due to the low economic returns, most people are not very interested in the folk art of ethnic minorities, let alone enthusiastic about it. Finally, with the further development of modern science and technology, the traditional production of national fine arts has been replaced by machinery and gradually realized mechanization, automation and computerization, thus rendering craftsmen useless. Under such circumstances, young people are not willing to waste their youth on this aspect, and the old generation of fine arts craftsmen are forced to change their career.

3.4 Insufficient government support

In the face of the ecological destruction of minority folk art culture, we must strengthen the support of the government. At present, although the Chinese government takes the establishment of intangible cultural reserves and the preparation of ecological theme parks as the focus of its work, it pays little attention to the spiritual and artistic value of folk art, without effective support. In this case, the ecological environment of minority art culture is destroyed, which further leads to the fact that art culture can only survive and perish on its own^[3].

4. New thoughts on the benign cultural ecology of minority folk art

4.1 Attach more importance

In the course of their development, ethnic minorities have formed their own distinctive and colorful art cultures. At the same time, the minority art culture ecology is also a complex system, strengthening the art culture ecology is a complex, systematic and long-term project. In this regard, the national government must fully recognize the importance of strengthening the artistic and cultural ecology of ethnic minorities, and constantly increase the importance of the artistic and cultural ecology, so as to give omnibearing and social support and attention, and then actively build

a benign cultural ecosystem, so as to promote the development and inheritance of the fine arts of ethnic minorities.

4.2 Cultivate and look for art inheritors through multiple channels

In view of the current situation that the number of inheritors in the minority art culture ecology is decreasing, we should actively cultivate and seek for inheritors of art through various ways. First of all, draw lessons from the “non-hereditary inheritor” approach, and actively cultivate talents for the inheritance of folk art. We can choose talents with modern consciousness, systematic knowledge and enthusiasm for folk art as the inheritors of minority art, and focus on training them. At the same time, it can also entrust local colleges and universities and professional institutions to set up training classes for minority art, constantly expand the platform for talent cultivation of minority art, and thus effectively solve the current shortage of talents for inheriting minority art. Secondly, in the process of actively searching for art inheritors, we can make full use of modern big data technology and internet information technology to fully tap folk art lovers nationwide. And let the minority art gather the strength of the masses with the help of modern information technology, and then form a common minority art lovers. Finally, give full play to the effective carrier of education inheritance and continuously train successors of folk art. In the process of cultivating the inheritors of minority fine arts, it can be organically combined with school education and make full use of the carrier of education to stimulate students' national pride and interest in learning.

4.3 Establish a brand new inheritance mode of ethnic art

In the process of building a brand new ethnic art cultural ecology, it is necessary to change the traditional inheritance mode and actively establish a brand new ethnic art inheritance mode. In this process, we can fully seize the development opportunity of tourism in ethnic minority areas and organically combine the two. Folk artists in minority areas are actively encouraged to participate in the development of tourism resources and develop their own art works as a kind of tourism resources, thus creating a good environment for the development of minority art^[4].

5. Conclusion

In summary, folk art of ethnic minorities present the cultural accumulation of ethnic minorities in an all-round way which reflects the actual situation of ethnic minorities. However, in the process of inheriting and developing the folk art of ethnic minorities, various factors have been changed. As the medium of inheriting and developing the folk art of ethnic minorities, the cultural ecology has been seriously damaged or even faced with extinction. Based on this, effective measures must be taken to actively build a benign cultural ecological environment so as to promote the inheritance and development of minority art culture.

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