

## Research on the Color Aesthetic Characteristics of Chinese Folk Art Based on the Cultivation of Creativity

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**Abstract:** Chinese national culture has a long history. After thousands of years of precipitation, Chinese folk art carries the inheritance of Chinese civilization and thought for nearly a thousand years, and it is also the concrete embodiment of the aesthetics of the Chinese nation for thousands of years. Folk art color affects the composition of the whole national art color. It not only has high aesthetic value, but also contains profound historical culture, thought, philosophy, national psychology, folk customs and so on. In the practice of folk art, we should focus on grasping the dual connotation and value of color. We should not only continuously improve the aesthetic value of folk art color, but also pay attention to the expression of cultural connotation behind folk art color, so as to make it have both visual beauty and profound cultural meaning. This paper expounds the aesthetic characteristics and value of Chinese folk art color, puts forward the cultivation path of creativity in aesthetic education, and further explains the important role of Chinese folk art in the development of Chinese history and culture. Thus, it shows the unique charm of folk art.

### 1. Introduction

Chinese folk art is a wide-ranging art category, which specifically refers to the art form that is created, applied, appreciated and fully integrated with life by ordinary working people in the lower class of society according to their own life needs. Folk art is an artistic habit passed on from generation to generation. It is formed after thousands of years of precipitation and passed on and carried forward by countless people. It is a kind of aesthetic consciousness with distinctive national characteristics, showing the thought, belief and beauty of a nation[1]. Historically speaking, the color of folk art has affected the composition of the entire national art color. It not only has high aesthetic value, but also contains profound historical culture, ideology, philosophy, national psychology, folk customs, etc.[2]. In the process of historical development, Chinese folk art retains the relevant content of traditional color concepts and integrates the development characteristics of different eras, which makes its connotation, meaning and artistic conception richer [3].

Aesthetic education is an emotional education method to create a personality image in accordance with the existing aesthetic standards and theories. It takes the aesthetic standards of a certain era or class as the educational concept, takes the cultivation of the personality image as the way, and enriches and nourishes the emotions as the core. The purpose is to realize the all-round development of people [4]. Folk art has popular, popular, national and regional characteristics. It is different from court art, religious art, literati art and other art forms. Folk art is an important foundation of the traditional art culture of all ethnic groups in China, and has a broad and solid social masses. The foundation reflects the spiritual beliefs and artistic aesthetic pursuits of the working people, and has a profound historical and cultural background [5]. The color aesthetics of folk art is rooted in the fertile soil of folk art culture, and to a certain extent participates in and promotes the process of the production and development of folk art culture. Studying the aesthetic characteristics of Chinese folk art colors is of great significance for inheriting Chinese traditional culture and promoting modern and contemporary color composition, especially in the use of many design commodities in life, which can be used as a good reference [6].

## **2. The Aesthetic Features and Value of Folk Art**

### **2.1 The Aesthetic Features of Folk Art**

The color of Chinese folk art, as the basic language of folk art modeling, has distinct aesthetic characteristics. Folk art is not only an art inherited by the people, but also an eternal belief inherited by the people, and then internalized into an inertial conceptual national psychology. Color is not only the soul of folk art and the basic form of artistic expression, but also the important carrier of thought, belief and aesthetic feeling. In the development process of thousands of years, it has remained relatively independent and stable, and its content, form, style and aesthetic standards are full of folk spiritual symbols. China has a vast land area and rich terrain, with mountains, plains and plateaus distributed, resulting in significant differences in climate and environment. Different regional cultural characteristics will form different color aesthetics and preferences. Therefore, there are great regional differences in the color of Chinese folk art. This difference in color aesthetics between the north and the south highlights the tension of Chinese folk art, which plays an irreplaceable role in the development of Chinese folk art. This is also an important feature of Chinese folk art color aesthetics.

In terms of pure colors, different colors have different symbolic meanings. Color can give people a feeling of warmth and lightness, and this symbolic meaning is actually symbolic. The same is true of the color of Chinese folk art, and the symbol here also regards color as a symbol to represent some idea or thing [7]. The symbolism of Chinese folk art color has its own characteristics. Color is not only an element used for perception and expression, but also endowed with more conceptual implications and symbolic functions.

### **2.2 The Aesthetic Value of Folk Art**

The emergence, consumption and dissemination of Chinese folk art, relying on a broad mass base, represents the people's universal ideology to some extent. Chinese folk art not only integrates folk customs and beliefs, but also integrates the thoughts and conceptual characteristics of folk people, which has a strong conceptual nature. Folk art is a kind of folk art and a folk culture based on the practicality of life. Therefore, it is not a simple materialization of life or pure artistic creation, but the crystallization of people's aesthetic ideal and practical life. Any culture has a certain belief, and Chinese folk art is no exception. Chinese folk belief is the core idea of color aesthetics of Chinese folk art, which is reflected in various works with Chinese folk customs as the carrier.

Like the folk art itself, the color aesthetics of folk art contains profound cultural implications. Folk art color aesthetics is rooted in the broad and profound concept of Chinese traditional culture and born in the daily life and production of the working people. It is an important carrier to record and inherit Chinese traditional cultural customs and express the spiritual beliefs of the Chinese people. The influence of Chinese traditional cultural concepts and philosophical thoughts on folk art color aesthetics flows in the blood, which determines the undoubted cultural value of Chinese folk art color aesthetics. Folk belief is the core of the existence of folk art, and folk custom is the carrier of the development of folk art. Faith and folk custom are not only the remnants of tradition, but also the reflection of a nation's emotional psychology and cultural thought.

## **3. Creativity Development**

### **3.1 Analysis on the Cultivation of Creativity in Aesthetic Education**

The current aesthetic education in China is dominated by painting teaching that emphasizes realism. In recent years, various educational institutions have worked hard to promote the cultivation of creativity in aesthetic education, and organically integrate aesthetic education with the creativity of the educated. The color aesthetics of Chinese folk art is stylized and systematic. Because it is a cultural and artistic achievement that has been precipitated through thousands of years of historical development and evolution. It has undergone many tests over a long period of time, bearing the imprint of traditional national culture and spiritual thought, and has formed an

eternal aesthetic law and classic tradition. The law of color matching [8]. Figure 1 shows the cognitive structure system of fine art images.

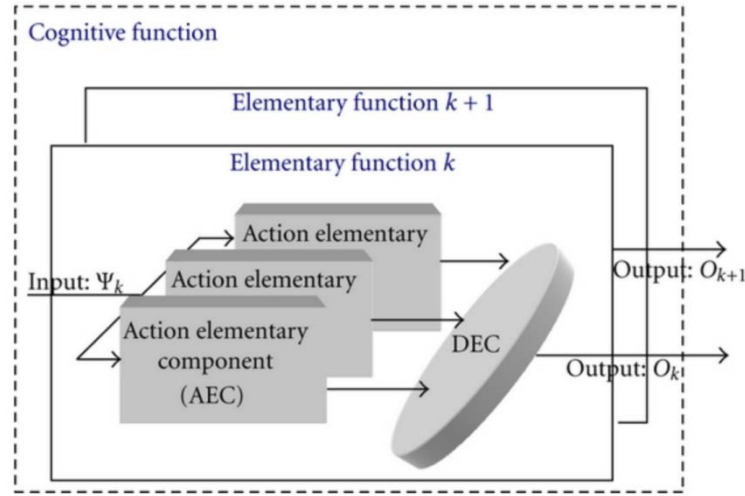


Fig.1 The Cognitive Structure System of Fine Art Images

The user preference for the category of folk art works can be calculated based on the data and the user's evaluation information:

$$PC_{u,j} = \frac{\sum_{i \in I_u} PI_{u,i} \times \mu_j(x_i)}{\sum_{i \in I_u} \mu_j(x_i)} \quad j = 1, 2, 3 \dots \quad (1)$$

In the formula:  $PC_{u,j}$  represents user u's preference value for category,  $PI_{u,i}$  represents user u's scoring value for work i,  $I_u$  represents the product set that user u has evaluated, and  $\mu_j(x_i)$  represents the membership degree of work i to category j.

The aesthetic realistic painting teaching method emphasizes loyalty to the objective and reality, that is, what kind of appearance the objective and reality show, the realistic painting teaching shows this appearance, and technically emphasizes the specific methods and steps of stylization, and traces it according to the rules. The significance of art courses is to encourage students to form critical and creative rational thinking on art courses during their growth. Art teachers should rationally plan the teaching materials and make detailed teaching plans, so as to form an open and free teaching atmosphere and guide students to express themselves in art. In the process of mutual communication, teachers and students can spread their thinking and enhance their creativity. The main purpose of aesthetic education is to cultivate the creative thinking and creativity of the educated, and to cultivate practical talents with multiple skills and social needs. In the practice of folk art, we should focus on grasping the dual connotation and value of color, not only to constantly enhance the aesthetic value of the times of folk art color, but also to pay attention to the expression of cultural connotation behind folk art color, so that it has both visual aesthetic feeling and profound cultural implication [9].

### 3.2 Cultivating Ways of Creativity in Aesthetic Education

Art teachers should be people-oriented in the teaching process, guide students to realize their main position and stimulate students' interest in learning. Teachers should form a correct understanding of aesthetic education. We must make aesthetic education manifest from realistic painting teaching, and regard art and aesthetic behavior as vitality creation. When we carry out aesthetic education, we should change the previous single realistic painting teaching method, gradually change to diversified aesthetic teaching, and make more use of heuristic and game teaching methods to develop the educatee's artistic imagination and creativity as much as possible. Artistic imagination and creativity are the source of artistic creation. In the setting of teaching content, teachers should focus on students, adopt guiding teaching, and exercise students' ability to

think independently.

Aesthetics is an important part of the process of artistic creation. Aesthetic education should pay attention to cultivating the creativity of the educatees, stimulate the educatees' perception, memory, imagination and inner emotion to the greatest extent, and let them externalize the inspiration in their minds and rich inner imagination into perceptible and actual artistic images, so as to effectively improve the educatees' creativity. Innovation can promote social progress and the development of social civilization. In the process of art teaching, teachers should promote the development of students' personality, break the shackles of traditional thinking concepts and teaching methods, innovate design ideas, learn to think from different angles, and exercise students' ability to think independently. Teachers need to break the shackles of students' traditional thinking, cultivate students' logical thinking ability, and expand students' thinking by using thinking modes such as associative thinking and fantasy thinking. For excellent works, teachers should give praise and encouragement in time, affirm the works, protect the germination of students' innovation, stimulate students' confidence in learning art and find their own flash points.

#### **4. Conclusions**

Chinese folk art is created by the Chinese people. After thousands of years of inheritance and innovation, it occupies an important position in Chinese traditional culture. As the carrier of people's ideas and beliefs, Chinese folk art color has important practical and aesthetic value. As an important element that can not be ignored in folk art creation and artistic aesthetics, color not only has stylized, regional, aesthetic and symbolic color aesthetic characteristics and color expression function, but also has the cultural value implication of expressing, inheriting and carrying forward traditional excellent culture and regional culture. At present, cultivating diversified talents is the guarantee of national core competitiveness. Innovative thinking and creativity are the key factors affecting talent training. Schools and teachers should pay attention to the cultivation of students' creativity, pay attention to students' creative ability and explore students' internal potential in art teaching. Make use of modern teaching means, innovate teaching mode, activate classroom atmosphere, guide students to actively participate in art teaching activities, stimulate students' enthusiasm and provide a stage for students' creativity.

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