

## Study of Zhang Daoyi's Folk Art Thought

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### Abstract

**Zhang Daoyi has made great contributions to folk art, elevating the status of folk art and separating it from art taxonomy, and pointing out the interrelationship between folk art and other art categories, which, together with other arts, constitute the art world of the Chinese nation. Zhang Daoyi's research on folk art has been conducted for 70 years, and the three aspects of Zhang Daoyi's contribution to the study of folk art, the elevated status of folk art, and Zhang Daoyi's ideas on folk art are discussed to provide a reference for the future development of folk art in China.**

### Keywords

**Folk Art; Art World; Artistic Contribution; Zhang Daoyi.**

### 1. Introduction

Mr. Zhang Daoyi considers himself not an aesthete, and he has not studied the real aesthetics deeply. He always emphasized concern for China's own aesthetics, based on Chinese aesthetics, and that our nation has its own concept of aesthetics. He has contributed to the development of Chinese folk art, and he has studied Chinese folk art profoundly, and it contains his own concept of folk art. Therefore, exploring Zhang Daoyi's folk art ideas will help us study Chinese folk art and enrich the study of Chinese folk art heritage conservation. The issue of Chinese folk art is something that Zhang Daoyi has been thinking about, and he believes that we must base ourselves on our own country's culture and pay attention to our national and folk art, rather than pander to foreigners and neglect our own folk art. When we talk about Chinese art, we must include Chinese folk art, and only by implementing the study of ethnic and folk art can we solve the current confusion about Chinese folk art. Summing up Zhang Daoyi's contributions to folk art, it is not difficult to find that these ideas are gradually accepted by people.

### 2. Contribution of Zhang Daoyi to Folk Art

Zhang Daoyi's contribution to folk art should be discussed from two perspectives: on the one hand, from his study with his teacher Chen Zhifo, and on the other hand, from the origins of Chinese folk art. In the early days of art education in China, we mainly borrowed from the Japanese art education system and constructed our art education system from the perspective of "patternology". education system. In the current professional education of folk art in China, this tradition is still intact. Even in some local higher education institutions, the influence of this tradition is even deeper. Chinese folk art should have its own oriental discourse system. In the traditional understanding, we define folk art in opposition to the elegant literati painting and court art, and in the opposition, folk art has never been able to surpass the status of literati painting and court art. It also causes that folk art and elegant adjectives cannot be related. Chen Zhifo's idea of pattern education can be summarized as "the use of the ancient for the present

and the use of the foreign for the Chinese", and this idea also influenced Zhang Daoyi's idea of folk art education. inheritance and innovation. With regard to the construction of folk art disciplines, the attribution of folk art disciplines today is still not clear, and although some schools have clarified the attribution, they have not clarified the curriculum and actual teaching. Even the teachers themselves do not understand what folk art studies are, and such problems are common. One of Zhang Daoyi's contributions to folk art was to define the disciplinary affiliation of art studies. However, it is not so easy to build up the art discipline. Previously, art belonged to the category of literature, so many professors now have "Doctor of Literature" on their doctoral certificates, which is not the same as the current division of the discipline of doctoral training. As a result, some PhD supervisors in some institutions nowadays do not like to recruit PhDs in art, and it is difficult for some art candidates to get a PhD. Of course there was a lot of opposition at the time, mainly around the role of art studies for society. It was thought that master's and doctoral degrees in art were not very useful. There is a passage that says: "Art is also equivalent to the big ingredients in a big meat stew; when you stew the meat, put the big ingredients in, and when you eat it, pick it out." The contribution of Zhang Daoyi is to gradually change such a situation. Chinese folk art, too, has developed and grown with difficulty under the art school, and its status has gradually risen.

### 3. The Promotion of the Status of Folk Art

The development of Chinese folk art was in a rather awkward position at the beginning of its development, and its development was rather bumpy and slow. The Dictionary of Chinese Folk Art is edited by Zhang Daoyi, who explains folk art in the book, dividing it into broad and narrow senses from the perspective of social attributes. In a broad sense, folk art is the art that is active in the folk, such as acrobatics and dance, etc. In a narrow sense, it can be classified as the same as folk art, and the [1]most important level, the "art" that is widely circulated in the folk, can be called folk art. Folk art has a class category and a historical category. The class category is the one that is recognized by the public. As long as it is recognized by the public, it is a good art form that can be spread and enjoyed by the people. Chinese folk art is what the people like, such as paper-cutting, embroidery, pottery and so on. After thousands of years of development, these folk arts were eventually able to be preserved and have been playing a tenacious life until now. During the feudal period, it was mainly used and appreciated by other users besides the court scholars. In modern times, it refers to the grassroots masses, the ordinary people. In the daily life of the people, because folk art accompanies them and is closely related to their lives, and in the daily logic of people's lives, folk art builds their daily logic, so folk art is a very important part of the logic of daily life in the minds of the ordinary people.

Zhang Daoyi's folk art thought theory is also very important in the minds of some scholars. It is believed that Zhang Daoyi's folk art thought contains Zhang Daoyi's folk art thought. The author believes that folk art thought predates folk art thought, and that the concept of folk art was introduced from Japan. Now, in order that the concepts of "folk art" and "folk" do not create contradictions and conflicts, "folk art" and "folk" "The reason why folk art is used more now is that the idea of folk art has not yet penetrated deeply enough into people's hearts, so the social status of folk art needs to be further strengthened. The development state of folk art, for a period of time, is relatively depressed, and in the various folk art forums held in recent years above, we can always hear some voices full of concern that folk art presents a decadent trend. Although folk art declined in the second half of the 20th century, because of the rise of mass culture under the tide of market economy, mass media and self-media, the environment in which folk art survived was relatively closed and traditional, and the modernization process destroyed the environment of folk art, and its social function was weakened, and the status of its products had to decline because of its old style and weak cultural regeneration ability. The

elevation of the status of folk art came in 1983. In that year, the National Folk Art Symposium was held in Guiyang, and the Chinese Folk Arts and Crafts Professional Committee was established in Foshan, where Zhang Daoyi published an article entitled "Attaching importance to learning from folk art", in which he mentioned his own views on folk art. Zhang Daoyi published an article entitled "Attaching importance to learning from folk art", in which he mentioned the importance he attached to folk art and confirmed the status of even folk art. [2]After this national folk art symposium, Zhang Daoyi's thinking on folk art began to be established.

## 4. Zhang Daoyi Folk Art Thought

After 38 years of efforts since the Colloquium on Folk Art in 1983, folk art has gradually gained universal attention, and now there are academic and professional masters in folk art, as well as PhDs in folk art, some of which are classified under the category of fine arts. Zhang Daoyi has been working hard for folk art and has published many books, such as "Dictionary of Chinese Folk Art", "Zhang Daoyi on Folk Art", "Column on Chinese Topography", "Three Questions on Folk Art", "Emphasis on Learning from Folk Art" and other monographs and papers, in which he discusses his thoughts on folk art.

### 4.1. Beauty in the People

At the 1983 Folk Art Symposium, Mr. Zhang Daoyi explained his viewpoint in his paper "Three Questions of Folk Art", "Folk art is the mainstream art, which is characterized by a long history and a strong vitality, and therefore has a good continuity. It is the more initial form of all the arts, and can be called the foundation of other arts, the foundation of other fine arts." [3]Zhang Daoyi said, "Art always has two opposing sides, such as fine and coarse art, elegant and vulgar, because of these opposites, it is able to make the form of art more colorful, but in people's worldly eyes, must be divided into good and bad, divided into the inferior and superior, so that the court art and literati art high and subordinate, see folk art as This led the court art and the literati art to be superior and subordinate, treating folk art as a form of art that did not reach the level of elegance. For a long time, folk art has not been given a corresponding status, and this is because our academic community has been wrongly viewing folk art. There are many sources of art in people's lives, including folk art resources, and we should pay attention to the art of the masses. Therefore, we should go to the folklore, discover beauty, and look for beauty among the masses. Therefore, Zhang Daoyi and Lian Xiaochun co-authored "Beauty in the Folk - An Anthology of Folk Art", which shows that Chinese folk art is very rich and the creativity of Chinese people is great. Folk art is of course not only paper-cutting, embroidery, and costumes, but also many other kinds, such as die-stamped calico, tie-dye, batik, willow weaving, and so on. These resources are all very attractive, and many of them are now being protected as intangible cultural heritage, and a special item for traditional arts has been set up in the list of declared intangible cultural heritage. The number of traditional arts items declared in recent years shows that the attention to folk art has been increasing. Over the years, many places in China have declared themselves as the "Hometowns of Chinese Folk Arts and Crafts", showing us that there are many folk art works in the folklore, and that these folk artisans use their hands to bring out the innate folk wisdom of the working people. Folk art works shine with the strange light of Chinese civilization. Designers and artists who are fascinated by folk art have created many designs across borders, and when they see these works on the international stage, they do not only sigh that great beauty lies in folklore. For example, Li Ning apparel brand has created a series of apparel designs using the art of paper cutting in Chinese folk art. There are many other creative works using the resources of folk art. Because folk art is the source of living water for creation.

## 4.2. Source of Creation

Zhang Daoyi believes that folk art is the foundation of all fine arts. He puts forward his own viewpoint among "Paying attention to learning from folk art" that folk art resources need to be discovered, investigated, collected and introduced. We cannot only see the superficial things, such as paper-cutting, shadow, woodblock prints, blue prints, etc. We cannot only see the form, but also pay attention to the content of folk art. It can't just stay in that awkward fun, innocence, simplicity and red and green. Nowadays, many people think that folk art is "lowly" and cannot be registered in the "elegant hall". There are feelings of good and bad. Folk art is closely related to the people and contains the ideals and aspirations of the masses. The first thing to solve in creation is the question of "why people", and we cannot make mistakes on this issue. Only when the creation of folk art is firmly rooted in the people will it be able to maintain its youth and vitality forever. The essence of folk art lies in the ability to integrate with people's lives. Those who seek the growth of wood must strengthen its root; those who want to flow far must dredge its fountain. The development of Chinese folk art also comes from folk art, and the construction of the context and discourse of Eastern folk art also needs to be sought from our folk art. Zhang Daoyi advocates finding the discourse of Chinese folk art, and he believes that only art with national characteristics can reveal the originality of this country, regardless of the future or the past. In other words, the more national the art is, the more global it is. The national and local character here includes the regional characteristics of folk art. Folk art has universal artistic values, and what it proclaims is what our people believe in, and many of them are in line with the current mainstream socialist core values. For example, in our woodblock prints, there are many prints of characters such as Zhang Fei, Yue Fei, and Guan Gong, who symbolize justice and fairness, and these character traits are all liked by the common people.

By understanding folk art, one also understands its relationship with the people, and by grasping its development, one also looks for the source of creation and the direction of creation, and many artists are willing to go to the folklore to find the source of inspiration for their creation. Zhang Daoyi has a lot of time to explore folk art resources in the folklore. For creation, whether it is theoretical creation or practice, it is necessary to go through a lot of investigation and research in order to get satisfactory works. Zhang Daoyi especially mentions the story of our national Chen Shuliang, who proposed in the preface of "Window Flowers - The Art of Folk Paper Cutting": "How to experience the emotions and interests of peasants and their methods of dealing with the whole picture from the art of folk paper cutting, and how to draw the nutrients needed in our creation from the art of folk paper cutting". Zhang Daoyi has also been thinking about and addressing these issues over the years. We also see that with the influence of the older generation, such as Zhang Daoyi and Yang Xianjan, the great masters of folk art, there are many young people who continue to carry on the ideas of their predecessors to work hard, such as Professor Qiao Xiaoguang of the Central Academy of Fine Arts, who has been working on folk art paper-cutting for decades with his graduate and doctoral students.

## 4.3. Aesthetic Infiltration

The idea of folk art guides the practice of folk art, and the function of folk art itself has a dual nature, practical and aesthetic. China's first doctoral program in art was successfully declared at Southeast University. The process of declaration is also the process of both theory and practice. On the one hand, the actual situation of Dongda University is that science and technology emphasize practice, while for art disciplines relatively emphasize theory, and the process of teaching is to combine the content of science and technology. [4] In 1997, when declaring the doctoral program in art, the Art Discipline Review Group of the State Council required a "national project", that is, the practical content, and after being rejected, Zhang Daoyi declared two projects to have a national key discipline. Now, facing the main contradiction of society, to solve the problem of satisfying people's need for a better life, the most crucial thing

is the need for spirituality. Folk art is closely related to people's clothing, food, housing and transportation, customs and rituals, etc. Folk art has both material and spiritual roles. The spiritual role, in particular, subconsciously influences people's thoughts, cultivates temperament, cultivates people's sentiments, and improves the aesthetic education of the whole society. Zhang Daoyi believes that folk art is healthy, noble, beautiful, and enriching, and is the excellent culture of our nation, and that carrying forward folk art can revive our traditional culture and enrich and improve our socialist civilization. Zhang Daoyi believes that folk art is not heritable, but needs to be inherited from generation to generation. In *Beauty in the Folk - A Collection of Folk Art*, Zhang Daoyi suggests that folk art has far-reaching significance in promoting the socialist system, from spontaneous to conscious state of evil, and contributing to the popularization of aesthetic education. Folk art, which has been passed down from generation to generation, is the gene of our national culture. The characteristics of folk art, such as it comes from life, grounded and popular, have many resources to be used. The costume patterns among folk art are the resources of aesthetic education, acting as a form of medium to communicate with the appreciators. Through the folk art resources, the appreciators are connected to the society and get aesthetic enhancement after being infused with aesthetic education. From Zhang Daoyi's idea of aesthetic education, folk art is the embodiment of people's aesthetic values, and through folk art works, the appreciators can be inspired. In the new context of the times, playing the social role and aesthetic education function of folk art, aesthetic education is placed in a very important position, and actively exploring innovative ways of aesthetic education infiltration of folk art has become a new theme. So actively promote the social function of folk art in folk aesthetic education and guide people's aesthetic education immersion.

## 5. Conclusion

Zhang Daoyi has been engaged in higher art education for 70 years, and Zhang Daoyi says, "Having learned art is a responsibility." Through Zhang Daoyi's folk art thought, a sense of longevity is felt. The position occupied by folk art is quite important, and in terms of art creation and aesthetic education immersion, folk art cannot be ignored, and folk art is our spiritual home. Nowadays, there is very little research on Zhang Daoyi's folk art thought, and we need to re-examine the contemporary value of Zhang Daoyi's folk art thought. Like 1983, the Year of Folk Art, we need to raise our voices for the development of folk art. Like Mr. Zhang Daoyi, we should dedicate ourselves to the development of folk art and dedicate ourselves to the development of art. We will rediscover the direction of folk art development and start again.

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