

## Unique values of folk art

Nguyen Duy Quang

*Fine arts academy of Hunan Normal University*

*Corresponding Author: Nguyen Duy Quang*

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**ABSTRACT:** *Folk art is a genre of art coming from the people, that is to say, it is from laborers in the community in comparison to royal art. “The majority of “royal” artists, in fact, came from the working class,”<sup>1</sup> created some artworks only to serve the elite, whose materials and delicacy were always superior to those circulating in public. Folk art was made by exceptional hands, with the diligent and quick-witted brains of the common people, neither the god’s invention nor a gift of a certain invisible power, this form of art has always possessed not only unique cultural values, but also its own language, showing the dreams, wishes, thoughts and feelings of the working class. This has created optimistic materials for life, and served as an animated archive for the younger generations.*

**KEYWORDS:** *Folk art, Symbolism, Transporting the culture, Collectivism, Inheritance and development.*

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### I. SYMBOL

Art is perceived as symbols possessing symbolism, certain aesthetics, conveying the contents clearly, and as a type of deeply meaningful language, it carries a message for an event so that receivers are aware of implications without using written or oral communications.

Not only is folk art expressive, but it also transports a series of events from the past, which carries bold cultural characteristics of a people as well as a period of human history, marking a milestone in human progress, becoming a unique and systematic culture.

Commonly does folk art express the “lively” conception in preference to the “precise” one, with the result that artworks are righteous and unsophisticated, and have gentle content, the majority of which expresses the daily life of the ordinary people, that is to say, “it was ordinary laborers who created their own cultures”<sup>2</sup>, which spread understandable but contemplative messages.

The content is abundant but is often predominated by the theme of homeland (e.g. paintings with a basic layout and vivid colors, expressing a scene of work in the field, or hunting), and by various forms of religious service, for example, the image of gods reincarnated among mankind, .. or generally speaking, they are stylized images with a particular symbolic value.

### II. TRANSPORTING THE CULTURE

It is believed that ancient cultural values, including primitive cultures, have faded from the new and progressive changes of the world, or that ancient cultures are no longer present.

In reality, it is proved that existence is sustainable, those cultures still exist, and seemed ever more highly contagious and influential. “There is a prevalence of protector images embodied in Turtles, Snakes, Fish, Frogs, half-turtle half-human or half-snake half-human creatures, even god images embodied in human beings”<sup>3</sup>.

This is thanks to the resonance of folk cultures via stylized images, and symbols, to share this special language which possesses aesthetics and profound artistic values. It is also a means to convey ancient cultural values to contemporary society.

### III. COLLECTIVISM

By virtue of working in the same particular societal circumstances, collectivism prevailed in the works of art produced by laborers. This also resulted in the emergence of traditional villages. Artworks were made by not only the exquisite cooperations, but also artistic viewpoints of individual artisans. “Works of art possess certain regional and cultural values, systematization, and high collectivism”<sup>4</sup>, making specific and clear impressions, bringing deep collectivism.

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<sup>1</sup> Vương Thụy Thôn (wangshucun), “Lịch sử Mỹ thuật dân gian Trung Quốc”, Wangshucun, “Chinese folk art history”, 2004.

<sup>2</sup> Lưu Thế Quân (liushijun), “Mỹ thuật dân gian Trung Quốc”, Liu Shi Jun, “Chinese folk art”, 2016.

<sup>3</sup> Cận Chi Lâm (jinzhilin), “Luận mỹ thuật dân gian Trung Quốc”, Jin Zhi Lin, “Discourse on Chinese folk art”, 2003.

<sup>4</sup> William A. Haviland, “The human challenge”, 2014

#### **IV. POPULARITY AND RESONANCE**

Using signs or symbols to express what a person would like to say, restore what he desires to restore, or raise consciousness and sympathy has been helped created great strides in human evolution. As it conveys specific messages, folk visual art has become close, understandable, and collective. Thanks to the abundance of the symbol system, folk art has made cultural values more and more profound, and sharpened the popularity and resonance in culture”<sup>5</sup>.

#### **V. INHERITANCE AND DEVELOPMENT**

The cultural values of folk art remains nearly intact over time, that is to say, its sustainability exists in spite of the changes in society. The major factor of folk art is the culture which is consciously inherited from generation to generation, and which establishes a firm the same way the warmth of a human body that always circulates to generate positive power, converts into the lifeblood and evolves the body. Cultural consciousness in every folk art creation has maintained unbroken continuity and brought constructive energy with a view to empowering the intrinsic value of community and society.

#### **VI. CONCLUSION**

Folk art serves as a bridge between distinctive cultures and histories. Above all, it is a thread running through the evolution of culture and society, which provides practical values that are neither sparkling nor noisy. They are, however, simple, rustic, and gently, but they go into the human heart and spirit with a sense of deep humanity, and love.

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<sup>5</sup> Lý Trung Dương(lizhongyang), “Nghiên cứu về tính thẩm mỹ của nghệ thuật dân gian” 2016 (Li Zhong Yang, “Study on the aesthetics of folk art”, 2016)