

Inheritance Exploration of Nuo Mask in Guangxi from the Perspective of College Art Education

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Abstract:

Nuo is a kind of primitive folk activity with great artistic energy, Nuo mask occupies a very important part in the whole Nuo culture, and plays an important role in the development and inheritance of it. As a concentrated embodiment of Nuo in visual art, the history of Nuo mask also reflects the basic value of national culture and history accumulated in society. At present, the dominant national cultural structure and art teaching in colleges and universities have their own modern limitations in their development. For example, the former has encountered constraints in the process of inheritance, which makes the intangible cultural heritage always worry about the dilemma of separation; the latter has extensive teaching content but lacks local characteristics. The characteristics of respecting individual life, defending the vitality of individual belief and the pursuit of creativity in modern aesthetics are often ignored. This paper tries to break this limitation, and makes a feasibility analysis based on the development status of Nuo mask in Guangxi region and the inheritance exploration of college art education in intangible cultural heritage.

Keywords:

Guangxi Nuo Mask, Art Education in Universities, Intangible Culture Heritage, Inheritance Exploration

1. Introduction

The earliest record of Chinese Nuo can be found in the book Zhou Li Xia Guan. In the chapter of Xu Guan, it says, "Fang Xiangshi, four madmen." The note says, "Fang Xiang, which means letting go of thoughts, can be terrifying." [1] This shows that as early as the childhood of ignorant humans, the ancestors began to seek peace for their tribes through pious exorcism and good luck activities. This primitive exorcism deeply reflects human beings' strong life consciousness and survival consciousness about themselves.

Nuo culture has experienced ups and downs over thousands of years. It was only in the 1980s that it really emerged as a new discipline in China, and in the early 21st

century, it began to gradually carry out the protection work of Nuo. The study of Nuo has been popular for decades, and its theories and protection have become increasingly mature and perfect. It has expanded from the early stage of being limited to the fields of opera and dance to the academic research topics of Nuo drama and Nuo culture. Currently, the study of Nuo protection in Guizhou is the most perfect, while the related research in Guangxi and other regions has gradually cooled down. As an indispensable part of the visual expression of Nuo culture, Guangxi Nuo masks, which have been listed as intangible cultural heritage, are facing great challenges in the inheritance of social context.

2. Methods

The article uses previous research as a background and employs the literature analysis method to conduct research. The literature research method mainly refers to the method of forming a scientific understanding of facts through the collection, identification, and organization of literature. The author collected relevant information through the Internet, academic journals, monographs, and anthologies, and gained a preliminary understanding of the historical evolution and artistic style characteristics of Guangxi Nuo masks, helping the author form a general impression of the research object and grasp the dynamics in historical development.

3. Results and Discussion

Taine believes that the purpose of art is to make a distinctive feature dominate everything, so the closer a work is to this purpose, the more perfect it is. [2] As a plastic art with different styles and distinctive features, the Nuo mask is unique in the art of masks. Whether from the perspective of constituent elements, expression means, or creative techniques, it has formed its own unique formal language through long-term evolution. This ability to grasp language can serve as a guide for students on their artistic path, guiding them to go further and more steadily in the future.

3.1. The artistic characteristics and cultural value of Guangxi Nuo mask

3.1.1. Analysis of the artistic characteristics of Guangxi Nuo mask

Guangxi Nuo mask is characterized by its bright colors, distinctive characters, and wild mask style, which are expressed through material presentation methods. Finally, it is presented through Nuo opera. This kind of Nuo activity displayed in a specific time and place completes the creative application of Nuo to the program.

However, in addition to the beauty of shape and color, there is also the beauty of the inner spirit. As a region with distinct ethnic minorities, Guangxi Nuo mask is created by the working people of Guangxi with their own understanding of wild vitality and imagination. As a grassroots folk art, it has its own inherent life and creative space. In different regions, although the working people have different cultures and customs, what remains unchanged is their love and yearning for life; abstract life spirit forms a completely different aesthetic tendency and aesthetic experience through concrete material, which Wollinger believes that “aesthetic experience and religious experience are the same in terms of method, both are objective and sublimated self-enjoyment.” [3] In this experience process, we can feel the unity of human and the world rather than the opposition, and also can feel our spiritual traits.

3.1.2. Analysis of Cultural Value of Guangxi Nuo Masks

A nation that forgets or ignores its own culture has no future. We must incorporate national characteristics into the process of globalization. Therefore, from the perspective of national culture, this research attempt has certain significance for the protection of national cultural diversity, providing theoretical and creative basis to promote the development of national cultural undertakings. From an artistic perspective, its unique characteristic value is consistent with the value of artworks. The contemporary plastic arts that use Guangxi Nuo masks as the object of expression are both a profound part of the internal elements of Guangxi Nuo masks and an advanced stage of Guangxi Nuo masks, and are both advanced art.

As the initial form of art, the Nuo mask has important creative and academic significance for the presentation of the national character of contemporary plastic arts. The formal rhythm and inherent life contained in Guangxi's Nuo mask, once properly applied, can also have a rich and innovative space, and can touch the viewers with its profound meaning, allowing them to recognize the inherent spirit and energy of Guangxi's Nuo mask.

3.2. Combination of Guangxi Nuo Masks and the Art Education System in Colleges and Universities

As a folk culture, Nuo mask involves different disciplines such as religion, folklore, art, aesthetics, etc., with great interdisciplinary characteristics. For example, Liu Xinglu attempted to break through the limitations of ontological research in his research, and comprehensively applied interdisciplinary theories and methods such as folklore and anthropology to conduct cross-cutting research. This interdisciplinary research perspective is conducive to observing research objects from multiple dimensions, and can discover problems that one-dimensional research cannot discover and solve. When Nuo mask combined with the art education system in universities, students will complete the research method of interdisciplinary cross-theory in the process, and ultimately universities and society will find a balance between tradition and the present, nationalization and globalization, and finally solve the current practical problems.

3.2.1. Social Needs

“Art belongs to the people, it must have its deepest roots in the grassroots of the working masses, and it must be understood and loved by these masses.” [4] With the increasing interest in traditional culture and art in society, the gap in artistic talents with ethnic characteristics is also growing. As the main force in cultivating artistic talents, universities need to constantly update and expand their teaching content to adapt to the development of the times and the needs of society. Guangxi Nuo mask has played a role in constructing cultural memory in the past Chinese society, and has high historical, cultural and artistic value. Combining Guangxi Nuo mask with the art education system in universities can provide students with opportunities to learn and understand this traditional art form, cultivate artistic talents with professional skills and traditional cultural literacy, and promote its inheritance and protection, thus meeting the needs of society. Through the promotion and dissemination of universities, it can promote its industrial development, tap its potential economic value, and bring certain impetus to the local economy.

As the essence of Nuo culture, Guangxi Nuo masks have irreplaceable social value in expressing the uniqueness of life. In the process of rapid social development, we need to pay more attention to the expression of the uniqueness of individual life. Only

when the uniqueness of individual life is respected and released can personal value develop in a positive direction.

3.2.2. Culture Needs

Engels said in *Ludwig Feuerbach and the End of German Philosophy*: “The gods formed in every nation are the gods of the nation. The kingdoms of these gods do not extend beyond the national territory they guard. Beyond this boundary, other gods reign indisputably. As long as these nations exist, these gods will continue to live in people's minds.” [5] The combination of Guangxi Nuo masks and the art education system in universities is necessary at the cultural level, not only because of its unique regional characteristics, but also its rich cultural connotation. It truly displays the psychological and cultural changes during the human childhood, essentially expressing the concept of the inner self and feeling the unity of humans and the world rather than the spirit of opposition. Social demand for culture is diverse. As a folk culture, Nuo masks involve different disciplines such as religious studies, folklore, art, aesthetics, etc., with great interdisciplinary crossover. Combining with the art education system in universities can help cultivate artistic talents with deep cultural heritage and interdisciplinary perspectives, promote cultural inheritance and innovative development; and enhance students' understanding and identification of traditional Chinese culture, boost their cultural confidence, lay a foundation for further cultural exchanges and international cooperation, then promote foreign cultural exchanges, promote Chinese culture “going out”, meet the needs of cultural exchange and identity, and have great significance for us to study national history and future trends.

3.2.3. The Students Needs

The art education system in colleges and universities needs to constantly update and expand its teaching content to meet the needs and development of students. Guangxi Nuo mask, as a unique traditional art form, has distinctive regional characteristics and rich artistic expression. Introducing Guangxi Nuo mask can provide students with more challenging and innovative learning tasks, meet their needs for new knowledge and skills, provide students with more diversified art learning resources, expand their artistic vision, and enrich their artistic literacy. Through learning and making Guangxi Nuo mask, students can transform theoretical knowledge into practical operations, improve their artistic practice ability and practical ability, which is of positive significance for cultivating their innovative ability and problem-solving ability, and improve their competitiveness in future employment. At the same time, it can better improve students' comprehensive quality and cultural accomplishment, understand and feel the charm of Chinese culture, and cultivate national feelings and patriotism.

3.3. The Inheritance Mode and Strategy of Guangxi Nuo Mask From the Perspective of Art Education in Universities

The current research on Nuo culture should start from social needs and artistic aesthetic trends, allowing Nuo studies to interact with modern society. From the perspective of art education in universities, it is of great practical significance and long-term value to adopt effective inheritance models and strategies to promote the inheritance and development of Guangxi Nuo masks.

3.3.1. Establishing Inheritance Institutions

In order to jointly promote the research and inheritance of Guangxi Nuo mask, universities should cooperate with local cultural institutions and folk art inheritors. By establishing Guangxi Nuo mask inheritance institutions or studios in universities, professional teachers and students can conduct systematic research on Guangxi Nuo mask, while providing necessary teaching resources and practice venues, providing good conditions for teachers and students to learn and practice. This approach of integrating intangible cultural heritage into the national education system can gradually form a pattern of intangible cultural heritage protection and inheritance combining family, school, and society. It is convenient for further in-depth research and protection of Guangxi Nuo mask, and deepening its cultural connotation and artistic value.

Establishing a Nuo mask heritage institution in Guangxi will help enhance college students' awareness of and protection for such intangible cultural heritage, and facilitate the popularization and dissemination of intangible cultural heritage throughout society. Through systematic teaching and practical activities, more students interested in intangible cultural heritage can be trained, providing a platform for cultivating professional intangible cultural heritage inheritors and talent protection for intangible cultural heritage protection and inheritance work. Establishing a heritage institution in universities can bring certain benefits to local economies and promote local economic development. For example, it can develop intangible cultural heritage tourism products and carry out cultural exchange activities.

3.3.2. Improve the Curriculum System and Practical Teaching

The curriculum system in art education in colleges and universities should be more perfect and diversified. By adding courses on Guangxi Nuo mask, such as folk art, ethnic culture, etc., students can understand the history, cultural background and artistic characteristics of Guangxi Nuo mask. The interdisciplinary cultural characteristics enable students to master relatively systematic and comprehensive knowledge in a short period of time. At the same time, practical courses are carried out, allowing students to intern at local cultural institutions or folk art groups, participate in art competitions, and participate in the production and performance of Guangxi Nuo mask. Students can combine theoretical knowledge with practice, improve their practical ability and artistic appreciation ability, and better grasp the inheritance and performance skills of Guangxi Nuo mask.

3.3.3. Cultivate Talents for Inheritance and Promote Cooperation and Exchanges

In the art education of colleges and universities, it is necessary to strengthen the awareness education of the inheritance of Guangxi Nuo mask, so that students can recognize its importance and cultivate their love and respect for traditional culture. In addition to inviting folk artists and experts and scholars to serve as teachers to teach the production and performance skills of Guangxi Nuo mask, it is also possible to cooperate with domestic and foreign universities and research institutions to show the artistic charm of Guangxi Nuo mask through exhibitions, performances and other activities, attracting more people to pay attention to and participate in its inheritance work. At the same time, students are encouraged to take relevant courses, participate in folk art societies and cultural activities, improve their artistic literacy and comprehensive ability, cultivate relevant inheritance talents, and form a long-term and sustainable virtuous cycle to jointly promote the research and inheritance work of Guangxi Nuo mask.

4. Conclusions

Human beings have only one kind of wealth, which is action. Exploring the interactive relationship between the inheritance and innovation of national art and art education in universities is in line with the current reality of the traditional cultural gap. Guangxi Nuo mask, as the visual art of Guangxi Nuo culture, embodies tremendous artistic power. Combining Guangxi Nuo mask with the art education system in universities can not only improve students' artistic and cultural qualities, but also better protect cultural heritage like Guangxi Nuo mask facing difficulties in inheritance, and promote the innovation and development of art education in universities.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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