

Research on Artistic Values and Comprehensive Development of Pan Yu Water Color Art

Pei Cai*

Guangzhou Vocational College of Science and Technology
Guangzhou, China
308833939@qq.com

Huimin Qu

Guangzhou Vocational College of Science and Technology
Guangzhou, China
109404924@qq.com

Fulan Chen

Guangzhou Vocational College of Science and Technology
Guangzhou, China
179835944@qq.com

Abstract—This paper, from the perspective of the subject, discusses current situation, participants, planners and local residents of the Pan Yu Water (a kind of traditional folk color on rafts) art, and makes an analysis with investigation data after visiting Shiqiao Town, Baomo Garden, Piaose(a kind of traditional folk art)Association, Guangzhou Panyu Cultural Center, and Guangzhou Intangible Cultural Heritage Protection Center. It displays aesthetic values of Pan Yu Water Color, puts forward some ideas about existing problems and protection and utilization measures of Pan Yu Water Color, widens the inheriting channels of "Water Color"; meanwhile, it provides theoretical basis for promoting Panyu Water Color intangible heritage culture's reasonably displaying the theme under the current limited environment, maximizing values of Panyu Water Color, and further deepening the comprehensive development of Panyu Water Color researches with the Internet digital technology.

Keywords—*The Perspective of the Subject, Panyu Water Color Artistic Value, Comprehensive Development*

I. ARTISTIC VALUES OF PAN YU WATER COLOR

Pan Yu Water Color is mostly presented in front of people in an artistic way. What people can feel first is its artistic beauty, and what people can recognize first is also its artistic values. Although Pan Yu Water Color has lost the original status and functions, it has witnessed the historical changes of Lingnan water culture in terms of cultures and spiritual emotion. Now, its connotations (meaning and value) are becoming more and more important. It is a life art that reflects aesthetic culture characteristics in Lingnan regions.

A. *Literary and Artistic Values of National Historical Cultures*

"Art knowledge" of culture tends to lie in systematic stories. Such systematic stories are based on art works and can be passed on from generation to generation[1]. All the stories of Panyu Water Color are refined and produced on basis of folk tales. They have edified several generations. Because of its great artistic values, it has such a strong vitality.

Panyu Water Color's literature and artistic values also show the culture gene and mental qualities of Lingnan water town culture. These elements, in turn, have shaped and extended the consistent and almost same life attitudes and social behaviors of the Guangzhou people, and formed Guangdong's unique cultural heritage in.

B. *Performance Art Values of Ethnic Group and Regional Identification*

Panyu Water Color is a folk culture with the features of collective work, collective action and collective participation. It can easily make people who live in the same area have a sense of identity to the culture. Many popular cultural activities participated by the people collectively are the carrier and foundation of the people's native complex. In the old days, it played a role of gathering people and breaking the barrier under the circumstances of small-scale peasant economy and closed society. Panyu Water Color created happy and boisterous festival atmospheres. Nowadays, during the construction of a modern society, in many regions, local traditional cultural entertainment has been successfully used to promote the development of economy, trade and tourism[2].

C. *Original Art Values with Local Characteristics*

Panyu water was born among the people. No matter in terms of literature art or performance art, it was created by the people in production and life. Simple, plain, and not cutesy in style, it showed wisdom and creativity of people in that region. Under the conditions of life, namely aesthetic conditions, life and the world were beautified. At that time, this kind of art and culture space for entertaining gods and people was an ideal place for local residents to converse with gods, exchange ideas, release emotions and appreciate art. It's of unique value[3]. People not only watch the performance, but also are influenced unconsciously to learn to be behave well.

Nowadays, people tend to pursue the perfectness of art, because Panyu Water Color folk art also needs to combine with modern performance forms and performance techniques. It's necessary to make innovations for the folk art color, in order to make the creation of Water Color art on basis of the original artistic standards surpass aesthetic demands of people today, and further promote Panyu Water Color traditional folk art in a better manner.

Performance: in the past, Panyu Water Color was performed by villages in Panyu. With one lane or one family name as the unit, they collected money and made preparations by themselves. Every lane would provide one or two versions, even three or four versions. Nowadays, the subject of Panyu Water Color has been extended to college art students.

Props: In ancient times, the props of Panyu Water Color were mainly Phoenix Boat. In the book "Panyu County" (The version of Tongzhi Emperor in Qing Dynasty), about the Phoenix Boat, it said: "Behind the boat, colorful boats flock

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and decorate Water Color. The actors/actresses are all with children. Following the Phoenix Boat or accompanying it on the left and the right, all are artificial animals floating in water, such as water birds, turtles, fish, clam, crab, shrimp, snail, ducks, geese, etc. Each plate uses fastened Chinese fir raft as the floating stage, and two color boats in front and behind respectively are used to drag or control the speed. Under the fir raft, huge stones are tied around, with several inches underwater. The supporting role is attached tightly on the raft. The actors/actresses sit, stand or fly, moving slowly with the raft. It seems like the characters come from water and walk on the water surface.[4]" Current Panyu Water Color has been renovated and created a Water Color sampan. After loaded, it can dive into water for about 30 cm and stay half-floating in water. Actors/actresses will stand on the water surface without any visible support, so the audience can really appreciate the wonderful artistic scene of "color floating in the water".

Music: Today, Panyu Water Color has a breakthrough in instrument selection and melodies. It has Bayin Gong and Drum Ensemble (usually 8 to 10 people play 8 music instruments including gong, drum, cymbal etc.) played by folk music fans. The lyric is high-spirited, sonorous and lively, and the music is always on during performance.

D. Aesthetic Values of Panyu Water Color Art

Panyu Water Color Art has combined plenty of artistic elements, including drama, painting, acrobatics, modeling, etc. This modeling art is of great aesthetic value. The native feature and being full of pattern in Panyu Water Color manifest colorful regional customs of the Lingnan regions. Through Panyu Water Color Art, we can see that artistic features and aesthetic characteristics of many sister arts, such as Cantonese opera, Piaose art, are similar to Wenzhou Color Boat in Zhejiang. With innovations, Panyu Water Color has formed its own unique artistic styles and aesthetic features.

For a long time, shipbuilding has been booming and water traffic has been very thriving in Shiqiao. Panyu Water Color Art, Tianhou (Queen of Heaven)culture in Putian, Fujian and Wenzhou Color Boat in Zhejiang have influenced one another. There are integration and creation of many kinds of arts, with comprehensive art aesthetic values. A lot of stories and programs in Panyu Water Color embody wisdom and creativity of people at the different times. With beauty of modeling, beauty of color, and rich content, etc., it is worthwhile for us descendants to appreciate and re-innovate.

II. PROBLEMS OF PANYU WATER COLOR

Problem One: a loss of authenticity and "an emphasis on form instead of spirit ". If Panyu Water Color has no demands for any folk belief, it will have no foundation among the people and be difficult to develop. In ancient books, it's recorded that when Panyu Water Color was created, it was an auxiliary performance of scarifying for Tianhou's birthdays in Shiqiao region at the beginning of its emergence. The Water Color of Shiqiao region is representative in Panyu Water Color. Now Panyu Water Color is mainly held in Baomo Garden, which mainly exhibit Lingnan architecture techniques, Qing Dynasty officer culture, Lingnan garden art, water town features, etc., and does not match the connotation, time and space of Panyu

Water Color intangible culture. In Guangzhou, apart from Panyu Water Color, there are also Xiaolan Water Color and water performance activities in Liwanyong, Guangzhou. I believe that Panyu Water Color should highlight its unique characteristics.

Problem Two: the site selection of Panyu Water Color is raised again in Shiqiao; Nowadays, Panyu Water Color only exists in the document records, and natural ecological environments of rivers in the records have been seriously damaged; Tianhou Palace in the record does not exist now. Water Color is one of a series of activities of scarifying for Tianhou's birthday in Panyu's folk beliefs. Panyu Water Color art itself lacks its original motive. Without the "Tianhou" belief, it is definitely hard for Panyu Water Color to inherit and develop alone. We should take some remedial measures for the relevant belief, restore actively by considering inheriting tradition and modern life culture, and lead its revival; mobilize communities and social powers to cultivate the intrinsic vitality in Water Color.

Problem Three: Insufficient publicity and promotion. During investigating and knowing Problem One, we analyze data and know that most people(63.15%) do not know Panyu Water Color well, and those who know well only account for 1.14%. From these, we know that people do not know Panyu Water Color very well and the publicity status of Panyu Water Color is not ideal.

Problem Four: The product market remains unexplored. During this investigation, several institutions and relevant people we visited indicated that there weren't cultural creative products and crafts related to Panyu Water Color. From the data collected about the question in the questionnaire "Do you want to buy cultural creative products of Panyu Water Color ", we can see that 82% of tourists at different ages are willing to buy cultural creative products of Panyu Water Color. In individual interviews, we know that except worrying about product price, what consumers consider most are fashion sense, practicality, quality, and commemorative value, etc. Therefore, when we design cultural creative products of Panyu Water Color, we should not only consider the use of aesthetic elements in Panyu Water Color, but also consider the practical functions of cultural creative products beyond the aesthetic features, and find a balance between the brand quality, and price, etc.

III. COMPREHENSIVE AND VALID MEASURES TO USE AND ENHANCE VALUES OF WATER COLOR ART

Under the guidance of Chairman Xi Jinping's speech in the 19th CPC National Congress, "be confident in our culture, deeply dig ideas, humanistic spirit, and moral norms imbedded in Chinese excellent traditional cultures, inherit and create according to demands of the times, and let Chinese culture show everlasting charms and era glory", we should adhere to a correct road of socialist culture with Chinese characteristics, stimulate cultural innovation and creation of the whole country, and build a strong country with socialist culture. In the pioneering Guangdong province, there will be a perfect and unconscious integration of futuristic air, modern rhythm and traditional culture.

Currently, the development strategic goal of the provincial government is "a strong economic province, a big cultural province, a constitutional society and harmonious Guangdong". During the 13th Five-Year Period, we should hold a series of international cultural events, in order to let cultural industry become the backbone industry with a lot of advantages, as well as use culture to create core competitiveness for urban economy.

Objective Statement One: in order to let traditional culture "have new branches growing in old trees ", Panyu Water Color intangible cultural heritage, as a culture, need to keep up with the times[5]. Only when it is imbedded in life more actively and creatively can it become an important part of contemporary culture. In perspective of historical materialism, by combining with the relevant provisions of International Convention for the Safeguarding of the Intangible Cultural Heritage, I believe that Panyu Water Color's core and connotation cannot be changed during innovations. I think that the Panyu Water Color in Baomo Garden now is more inclined to the innovation of Piaose art. Culture's creative development can promote the traditional culture in some degree. Considering the reality, we think we can hold water color cultural festivals in Baomo Garden to promote the traditional culture, recover Water Color in Shiqiao to promote the intangible heritage culture, letting both of them use their own advantages to strengthen cooperation and show their sheer beauty.

Objective Statement Two: It is suggested that water square be built inside Tianhou Cultural Park after the site is selected in Shiqiao, Panyu. For important festival performances, ships can be used to for building the water square above the existing water very quickly for sacrifice and performance, which can be removed rapidly afterwards; the square will regard the lake as the center and the dam as the stage. Songs, dances and sacrifices are combined with Tianhou culture. There will be a mixture of audience and dancers and a mixture of architecture and nature. A panorama of joint happiness of gods and man in Panyu Water Color art may reappear. From a practical point of view, the removable architecture form can save the investment of the buildings, as well as minimize damages to the original ecological environment.

Objective Statement Three: It is very necessary to build a Panyu Water Color database. Panyu Water Color needs to develop in many ways. We should base on the region's actual situation, borrow advanced experience at home and abroad, create Panyu Water Color culture, and lay a foundation for the digital heritage.

Objective Statement Four: Enhance publicity. During the investigation, I found that most people had little knowledge about Panyu Water Color, and few loved Panyu Water Color. We should diversify promotion methods including local television, radio, newspapers, internet, etc., use publicity at different levels and with different types, emphasize the regional characteristics, national spirit in publicity, and even make it become an icon of that area. We should regard students as the main object, and cultivate the public, especially young people's self-confidence in culture. Because nowadays a lot of powerful modern enterprises and successful entrepreneurs tend to have a love for national cultural undertakings, we need to

use various channels and measures to actively seek financial support from social enterprises, institutions or entrepreneurs, in order to promote the development and progress of Panyu Water Color culture[6].

Objective Statement Five: establish eco-cultural preservation area, to dock with intangible cultural heritage art tourism; actively plan projects, and use the concept of "big culture" to fully protect and utilize regional intangible cultural heritage. Nowadays, the innovation and development of culture require conversations and communications among various cultures, in order to make different cultural forms in the region coexist with harmony in diversity; integrate a variety of intangible cultural heritage art in the region, and then arrange and perform reasonably, to spread intangible cultural heritage art among people extensively and achieve the purpose of mobilizing social forces.

Objective Statement Six: combine the traditional platform with "Internet +" to explore and develop values of Panyu Water Color. We should know that by making the best of rich artistic resources of Panyu Water Color in terms of development of cultural innovative industry, Water Color art will be full of vitality without losing its nature. We should increase industrial support and develop characteristic products; during the interview, we found that Panyu Water Color had a good story and production techniques, many elements of it had potentials in fashion design, the same skills and stories could be used in more works, and it absolutely could have time spirit and become popular with young people. On September 21, 2017, the workshop "Traditions and Modern Design" was held in South China Normal University. It gave us a lot of inspirations: extend the essence and secrets of intangible cultural heritage and modern design, intangible heritage art and techniques to modern people's daily life, in order to make the nation's aesthetic life thriving and prosperous. We should find all possible ways of using traditional elements in Panyu Water Color and explore Panyu Water Color, instead of just visiting places related to it and knowing it. Panyu Water Color should not only be able to attract people to visit, but also can "walk out" of the area.

IV. CONCLUSIONS

From the day when the Panyu Water Color intangible cultural heritage art was created, the aesthetic activity itself has represented its own perfect world. It is not a means, but a purpose itself. During our investigation, we found that the artistic practice of Panyu Water Color was seldom an isolated existence, and it was always closely connected with customs related to labor production. In this practice, almost every laborer is more or less the subject of aesthetics and participates in aesthetic creation.

The people are the foundation for the flourishing of the folk art Panyu Water Color. This art reflects the emotional world and the values on the land where people live. It has characteristics of "inclusiveness", "absorbency" and "innovation". What we need most is not to copy the form and content of Panyu Water Color, but to deeply understand its artistic aesthetic natures, including non-utilitarian creation, all-around aesthetic practices, artistic creation, dual freedom, etc. By borrowing from the enlightenment of artistic aesthetics, we

can promote aesthetic harmony and social harmony, change the rigidity in form and content, and realize new breakthroughs and innovations.

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