



# Representation and Educational Inheritance of Sanjiang Dong peasant life painting in the context of 2023 Guangxi Peasant Life Painting Exhibition

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## Abstract

This paper adopts a qualitative research method, aiming at analyze the picture content of Sanjiang Dong peasant life painting in the Guangxi Peasant Life Painting Exhibition 2023 in Guangxi Autonomous Region, China, and to study the representation of Paintings of Life of the Sanjiang Dong peasants and how Intangible Cultural Heritage can be passed on through educational Inheritance. Data collected through literature and fieldwork show that Sanjiang Dong peasant life painting is a reflection of Sanjiang Dong culture. Sanjiang Dong peasant life painting has the ethnicity of the Dong, the native soil of Sanjiang peasants, and the aesthetic characteristics of Dong folk art, and the school shoulders the responsibility and obligation to pass on, educate and protect the intangible cultural heritage.

**Keywords:** Sanjiang Dong peasant life painting; Representation; Educational Inheritance

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## 1. Introduction

Chinese traditional culture has a long and profound history, influencing the culture of all regions and nationalities in the country. Guangxi is a multi-ethnic autonomous region with unique ethnicity and regionality. Its population of ethnic minorities ranks first in the country. In May 2006, the State Council announced the first batch of national-level intangible cultural heritage list, and 19 items were included in Guangxi (Zheng, 2022). In 2007, Guangxi added 39 new items in addition to the 19 national-level intangible cultural heritages included in the list of autonomous regions for protection. This information fully reflects the diversity of intangible cultural heritage in Guangxi, as well as the profound cultural atmosphere of Guangxi. Sanjiang Dong Autonomous County, located at the junction of Gui, Xiang and Qian provinces (regions), is the only Dong autonomous county in Guangxi, and the earliest established and the most populous among the five Dong autonomous counties in China. Sanjiang belonged to Rongshui County or Guzhou

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Barbarian Land in Rongzhou during the Tang Dynasty, and the county began to be established in the fourth year of Chongning in the Northern Song Dynasty (1105), with the original name of Huaiyuan, which was changed to Sanjiang in the third year of the Republic of China (1914). The county was liberated on 18 November 1949, and the county people's government was set up on 18 December; the autonomous prefecture for the Dong ethnic minority at the county level was established on 3 December 1952, and it was changed into the Dong Autonomous Prefecture on 17 September 1955 (Sanjiang County Ethnic Committee, 1989). Sanjiang County has a unique geographical location, a long history and remarkable ethnic characteristics.



Figure 1. Yang Gongguo's "Celebrating 100 Years of Wind and Rain Bridge"

Source: Photo by Yang Gongguo 20/June/2023

Sanjiang Dong peasant life painting belongs to a kind of Chinese folk art, with peasants as the main creators, with peasants, rural areas and agriculture as the main subject matter, created for the expression of peasants' social life, aesthetic ideals and sentiment, and for the expression of peasants' pursuits and yearnings for a better and happier life, and with a strong sense of regionality and ethnicity. Sanjiang Dong peasant life painting is a reflection of the way of life of the Dong people (Figure 1), and in 2012, it was recognised as an intangible cultural heritage by the Ministry of Culture. Sanjiang Dong peasant life painting dates back to 1973, when it was first invented as a political propaganda art under the state ideology. With the convening of the Third Plenary Session of the Eleventh Central Committee, Chinese society entered a new period of reform and opening up. Following the pace of "reform and opening up", the literary and art circles summarized the lines and policies of the 30 years since the founding of the country, and art creation began to free itself from political propaganda and pursue the essence of aesthetics. The authors of Sanjiang Dong peasant life paintings tapped into local folk art, collected embroidery, brocade, architecture, clothing and other crafts, and took the best of them and removed the dross. They apply their folk art training and the artistic characteristics of folk art to peasant life painting to make it have a native soil atmosphere, ethnic minority nationality and folklore. The prosperity of art market in the 21st century. The prosperity of the art market also drives the development of other art types. Influenced by the market economy

Sanjiang Dong peasant life painting based on the native soil, return to the folklife and folk art based on the integration of modern and painting language and form, with the characteristics of product art.

## **2. Literature review**

Sanjiang Dong peasant life painting in 2023 Guangxi Peasant Life Painting Exhibition is part of Sanjiang Dong peasant life painting. Analyzing the current research status of Sanjiang Dong peasant life painting helps us to help us understand Sanjiang Dong peasant life painting in 2023 Guangxi Peasant Life Painting Exhibition. In the current research on Sanjiang Dong peasant life painting, most researchers focus on describing the artistic features of Sanjiang Dong peasant life painting techniques, composition, color, theme and content. In recent years, some researchers have begun to analyze the significance of the content of Sanjiang Dong peasant life paintings. For example, the article "Colorful and Overflowing, Naivety and Innocence Filling the Frame - Aesthetics of Sanjiang Dong peasant life painting in Guangxi" explores the colors, compositions and shapes of Sanjiang Dong peasant life paintings (Yang, 2013, P128-132). The article Formal Aesthetic Characteristics of Sanjiang Dong peasant life painting in Guangxi points out that Sanjiang Dong peasant painting is a product of farming culture, accompanied by political movements, with farmers' primitive experience and with national characteristics. Its pursuit of full composition, naive and simple modeling and rich and harmonious colors constitute a unique formal beauty, overflowing with happiness, Sanjiang Dong Peasant Paintings convey the pursuit and yearning of the Dong people for a better life (Li, 2023, P61-62). The Native Imagery and Modern Transformation of Sanjiang Dong Peasant Life Paintings" traces the origin and historical background of Sanjiang Dong peasant life paintings, analyzes Sanjiang Dong peasant paintings in terms of the content of the subject matter, compositional form, stylistic expression, and colorful decorations, and explores the native soil imagery embedded in and created by the paintings, and points out the direction of future transformation and development in view of its current situation (Lv, 2013, P305-308).

The concept of representation was put forward by Stuart Hall in "Representation: cultural representations and signing practices" (1997), which enables the circulation of ideas and the circulation of meanings in the whole society. In China, the research on "representation" mainly focuses on two aspects. One is the representation of Stuart Hall. The master's thesis "On Stuart Hall's Theory of Cultural Representation and Its Theoretical Practices" writes about the various connotations of "representation", the meaning of cultural representation, and the practice of the theory of cultural representation and so on (Chen, 2006). The master's thesis "An Inquiry into Stuart Hall's Theory of Cultural Representation" writes about the formation and development of Hall's theory of cultural representation, its basic connotation, its characteristics and evaluation, which is more systematic and comprehensive (Sun, 2012). The master's thesis "Exploration of Stuart Hall's Cultural Representation Theory" wrote about the origin of the concept of "representation" and its three major theoretical evolutions, the connotation of the representation theory, the practice of the representation theory, and the characteristics and influence of the representation theory (Geng, 2015). Secondly, on Stuart Hall's

Representation Concretely Applied. Historical Forms and Cultural Representations analyze the local culture embedded in Sichuan and Chongqing dialect films and dramas, choosing four typical local cultural symbols, namely dialect, "spicy hot pot", folklore and Sichuan opera, to reveal the vivid process of meaning production under its cultural representation (Tian, 2006). The doctoral thesis "A Study of the Process of Cultural Representation in the Minstrels' Music Festival" provides an explanation for the production and consumption process of the festival event through the theory of cultural representation. Making further exploration of the theory with empirical research, it extends the study of representation to the perspective of the transmission of dynamic experiences and perceptions in music festival activities, and proposes a conceptual model of the process of cultural representation in music festival activities, which expands the boundaries of the study of representation theory (Wu, 2019).

The educational Inheritance of intangible cultural heritage is a process of recognising the spirit and survival wisdom of the nation and its cultural existence, which is of very far-reaching significance. At present, research on the educational Inheritance of intangible cultural heritage has permeated all stages of education. In the article "Letting "intangible cultural heritage" into kindergarten", it is pointed out that China's intangible cultural heritage is the essence of China's excellent traditional culture, and it is worthwhile for us to study and explore how to integrate "intangible cultural heritage" into pre-school education, so as to sow the seeds of intangible cultural heritage preservation and inheritance into young children's hearts. It is worthwhile for us to study and explore (Song, 2020, P85-87). The article "Dilemmas and breakthroughs in the transmission of intangible cultural heritage in compulsory education schools" conducted a study on how to transmit intangible cultural heritage in regional compulsory education schools. Through a detailed understanding of the current situation of the inheritance of intangible cultural heritage in compulsory education stage schools, the main factors affecting the unsatisfactory inheritance effect in compulsory education stage schools are concluded through in-depth analysis and summary (Wang, 2016). The article Inheritance of Intangible Cultural Heritage and the Mission of Higher Education points out that at present, many colleges and universities have set up teaching and research institutes related to intangible cultural heritage, and there are relevant courses and professional directions at the undergraduate, master's, doctoral and postdoctoral levels. How to educate is discussed and sorted out (Xu, 2010). The Development and Inheritance Process of Xinyang Folk Songs in Henan, China Xinyang folk songs have evolved over time in response to social changes, and after Xinyang folk songs were approved by the State Council to be included in the list of national intangible cultural heritage, the government of the city of Xinyang began to pay attention to the inheritance and preservation of Xinyang folk songs. The inheritance methods of Xinyang folk songs include 1) establishing original folk song villages to cultivate the survival space of folk songs; 2) using new media on the Internet to expand the influence of folk songs; and 3) opening training courses on intangible cultural heritage to cultivate the heirs of Xinyang folk songs (Guocheng et al., 2023).

At present, the research on Sanjiang Dong peasant life painting analyzes Sanjiang Dong peasant life painting as a whole, or just analyzes Sanjiang Dong peasant life painting before and after the reform and opening up, and does not analyze the significance embedded in the content of Sanjiang Dong peasant life after the 21st century, and the

research perspectives are still in a monotonous situation. As one of the important folk activities in Guangxi, China, Sanjiang Dong peasant life painting is of great significance to the production and life of the local people, so the development and inheritance of Sanjiang Dong peasant life painting should be given enough attention, and the implementation of good educational Inheritance gives full play to the educational role of the society and the school.

### **3. Research objectives**

The objectives of this study are as follows 1) to analyze the 2023 Guangxi Peasant Life Painting Exhibition; 2) to study the representation of Sanjiang Dong peasant life painting in the 2023 Guangxi Peasant Life Painting Exhibition; and 3) to study the significance of educational Inheritance for the protection and heritage of intangible cultural heritage.

### **4. Methodology**

Research object: the research object of this study is Sanjiang Dong peasant life paintings in Sanjiang County, Guangxi Zhuang Autonomous Region, China, because Sanjiang Dong peasant life paintings mainly depict the scenes of Sanjiang Dong peasants' life, ethnic activities during farming time, peasants' attitudes and aesthetic pursuits, which is the reflections of Sanjiang Dong peasants' lifestyles and cultures. The samples selected for this study are the Sanjiang Dong peasant life paintings that were awarded and selected in the Guangxi Peasant Life Painting Exhibition in 2023.

Sample of the study: the research subjects mainly include the creators of Sanjiang Dong peasant life paintings (award-winning or selected) who participated in this exhibition: Mr. Yang Gongguo, Mr. Peng Yongpei, Ms. Chen Meimei. The jury of the Guangxi Peasant Life Painting Exhibition in 2023: Mr. Chen Yigang, Mr. Deng Bin, Mr. Song Zhongyang. Chairman (Vice) of Guangxi Art Association (the authoritative official art association in Guangxi): Mr. Shi Xiangdong, Mr. Wang Rui. Schools: primary and secondary schools and universities in and around Sanjiang County.

Data collection: This study adopts literature collection and field survey as its focus. On the one hand, literature was used to excavate Sanjiang Dong peasant life paintings of life painting and to summarize the previous research. On the other hand, according to the research objectives of the paper, field surveys were conducted in Sanjiang Dong Autonomous County, Guangxi Painting and Calligraphy Institute, and schools around Sanjiang Dong Autonomous County to collect relevant data.

Data analysis: this paper classifies the collected data to sort out the data of Sanjiang Dong peasant life painting in 2023 Guangxi Peasant Life Painting Exhibition; to sort out the representations of Sanjiang Dong peasant life painting in 2023 Guangxi Peasant Life

Painting Exhibition; and to sort out the educational inheritance on the intangible cultural heritage protection and inheritance.

## 5. Results

### 5.1. 2023 Guangxi Peasant Life Painting Exhibition

2023 Guangxi Peasant Life Paintings of Life Exhibition is the most influential, largest and most authoritative exhibition of peasant life paintings for national solicitation since the 21st century within the scope of Guangxi, China.

The 2023 Guangxi Painting and Calligraphy Academy, together with the Guangxi Artists Association, jointly organized the 2023 Guangxi Peasant Life Paintings of Life Painting Exhibition under the strong leadership of the Propaganda Department of the Party Committee of the Autonomous Region (Figure 2). This year, a total of 1,179 pieces of works were received, including 544 pieces of peasants' paintings in the region and 653 pieces of peasants' paintings outside the region. After rigorous preliminary and reevaluation by experts, 174 works were finally selected, including 3 first prizes, 5 second prizes, 10 third prizes, 18 excellence prizes, and 19 Green Seedling Prizes (Chen & Jia, 2023). Among them, 54 pieces of Sanjiang Dong peasant life painting were awarded and selected, 1 piece of second prize, 1 piece of third prize, 3 pieces of excellence prize, 18 pieces of Green Seedling Prize, and 31 pieces of selected prize.



Figure 2. Group photo at the opening ceremony of the Guangxi Peasant Life Painting Exhibition 2023

Source: <https://mp.weixin.qq.com/17/January/2024>

### 5.2. Representation of Sanjiang Dong peasant life paintings in 2023 Guangxi Peasant Life Painting Exhibition

Representation makes ideas circulate and meaning circulate in the whole society. Representation has two levels, one is representation and the other is expression. The first level is to interpret what kind of life scenes or cultures the painters of Sanjiang Dong peasant life paintings chose to represent their whole set of cultures. The second level

is to explain to whom the painter painted the Sanjiang Dong peasant life painting. What does he want to express.

### 5.2.1 As a representative of "cultural products".

Entering the 21st century, with the advancement of market economy and the adjustment of farmers' policies, Sanjiang Dong peasant life painting has developed from political propaganda painting before the reform and opening up, and regional ethnic painting during the reform and opening up period, to the cultural products in the 21st century, and its aesthetic requirements have also changed from conforming to political propaganda and self-expression of emotions to meeting the public's aesthetic demands in the 21st century.

The advancement of the market economy, announced at the 16th National Congress in October 2002, has led to the initial establishment of the socialist market economy in China, and the Third Plenary Session of the 16th Central Committee in 2003 adopted the Decision of the Central Committee of the Communist Party of China on a Number of Issues Concerning the Improvement of the Socialist Market Economy System, which signaled that the reform of China's economic system had entered into a new period of improvement of the socialist market economy system. The prosperity of the market economy provides more opportunities and challenges for the development of arts and culture. Professional galleries have increased dramatically since 2000, the auction market has developed rapidly since 2003, art fairs have entered a standardized stage, and Sanjiang Dong peasant life painting has gradually formed a complete chain from painter's studio broker, art festival and exhibition, from creation and production to sales.

Since the 1980s, rural areas have faced many problems, such as heavy burdens, difficulties in raising incomes and lack of welfare protection. In order to solve these "three rural problems", the Fifth Plenary Session of the Sixteenth Central Committee put forward the strategy of a "new countryside", which provided a realistic basis for the development of peasant life painting. In recent years, with the adjustment of industrial structure and the increase in cultural consumption, the state has promulgated policies to revitalize the cultural industry, including the "Cultural Industry Revitalisation Plan" adopted by the State Council in 2009. In the countryside, due to the scarcity of cultural capital, industrialisation has become a key issue in the development of peasant life painting.

Shi Xiangdong, Chairman of Guangxi Artists Association, said after visiting the 2023 Guangxi Peasant Life Painting Exhibition: Under the correct leadership of the Propaganda Department of the Party Committee of the Autonomous Region and the Guangxi Federation of Literature and Art, the Guangxi Artists Association has penetrated into the life, rooted in the people, extended its cultural and art services to the countryside and grassroots, vigorously carried out training activities for peasant life painting, encouraged creations, discovered talents, and promoted exchanges. Guangxi peasant paintings continue to achieve excellent results in national exhibitions, not only become a new highlight of the construction and development of Guangxi's art career, but also improve the artistic level and national influence of Guangxi's peasant paintings, and promote Guangxi's peasant paintings to become Guangxi's characteristic cultural brand (Qin, 2023).2023 Guangxi Peasant Life Paintings of Life Exhibition, as a representative of

Guangxi's characteristic cultural products, vigorously promotes the life of Guangxi's peasants.

### 5.2.2 Reasons for Peasant Life Paintings of Life to be Represented as a "Cultural Product"

Reason 1: Cultural products are the survival strategy that farmers' paintings must adopt in the era of marketisation. With the establishment of a market economy, Sanjiang Dong peasant life painting needs to find a way to develop in the market. Paintings of life and industry combined to create a production, processing, framing, sales of an industrialized road. In 2020, the output value of Dong Peasant Life Painting in Dudong Township exceeded 5 million yuan, becoming a demonstration point for Dong peasants to get rich and increase their income.

Reason 2: the need for innovation and development. In the market economic environment, the content, technique and form of Sanjiang Dong ethnic farmers' paintings need to be constantly innovated. Combining peasant paintings with tourism culture and commodities to form tourism products can create more economic value, and at the same time provide more financial support and promotion opportunities for the inheritance of peasant paintings. This combination of art and practicality makes Sanjiang Dong Peasant Painting highly competitive in the tourism commodity market.

Reason 3: Ethnic characteristics and cultural connotation. Sanjiang Dong Peasant Painting originated from the life of the Dong people and is widely praised for its colorful colors and ingenious composition. It not only highlights the uniqueness of the nation, but also shows the viewers the natural scenery, national characteristics and native soil culture of the Dong people. This form of cultural product makes Sanjiang Dong Peasant Paintings a powerful tool for the promotion of national culture.

### 5.2.3 Expression

#### 5.2.3.1 Expression of new atmosphere and new style in rural areas

2023 Guangxi Peasant Life Painting Exhibition, Sanjiang Dong peasant life painting was selected for a total of 54 works. The selected works have a wide range of subjects and rich content, some of which focus on the green mountains, green water, ecological farms and other rural features of the Dong people in Sanjiang, some focus on the rural life of the Dong people in Sanjiang, such as scientific and technological development of agriculture, live broadcasting and bringing goods, some reflect the traditional festivals of the Dong people in Sanjiang, folklore activities and other rural customs, and some depict the bustling scene of the Dong people in Sanjiang, where a bumper harvest has been harvested. The creators of Sanjiang Dong peasant life paintings show the current situation of Dong peasant life, the thriving agriculture after the epidemic was lifted, and the vibrant new atmosphere of Sanjiang Dong after the epidemic. For example, Peng Yongpei's "Home in May" won the Selection Award in this exhibition. The picture depicts Dong farmers picking fruits and selling them on the spot. The Chinese tourists, foreign tourists and the QR code



for payment in the picture show the new life and new atmosphere of the Dong farmers, a thriving scene (Figure 3).



Figure 3. Pang Yongpei's "Home in May"

Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

#### 5.2.3.2 Expression of native soil atmosphere

From the viewpoint of the creative body, the creators of Sanjiang Dong peasant life paintings are mostly native Dong peasants. In the process of Chinese society, a part of the Dong peasants in the 21st century has led to the transformation of the identity of the peasants with the improvement of education, the determination of the work unit, the improvement of the living standards and other factors. Gradually, they are transformed from peasants to urban residents. Although the identity of some of the creators of peasant life paintings of Life has been transformed, they still retain the life and way of thinking of peasants because they all used to be born and grow up in the countryside, and they all have the experience of living in the countryside. The natural environment and agricultural activities of Sanjiang Dong Autonomous County provides resources for the content of peasant life painting, and the way of thinking of peasants shapes the form of painting language and expression of peasant life painting. The creators of peasant life paintings will consciously or unconsciously use their own peasant life experiences and feelings to create

their works. Therefore, Sanjiang Dong peasant life painting expresses the native soil atmosphere.



Figure 4. Chen Yuqiu and Wang Lei's "Seasons greets the year of plenty"

Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

Chen Yuqiu and Wang Lei's "Seasons greets the year of plenty" is an invited work for the 2023 Guangxi Peasant Life Paintings of Life (Figure 4). In terms of subject matter, the scene of picking palm fruits is used to express the native soil of the Sanjiang Dong people. In terms of modeling, the figures, costumes, accessories, palm fruits, palm leaves, sheep, etc., are highly generalized and exaggerated, not sticking to the realism of things, but paying attention to the resemblance and pursuing simplicity and abandoning complexity. This kind of childish and simple modeling style expresses the native soil atmosphere. In terms of facial features, a head has both left and right faces, which is influenced by "confusing" thinking. Peasant life painters often lack the ability of logic, and in the process of thinking, they often confuse the relationship between subject, object and things, such as between reality and reason, life and deification, time and space, thoughts and feelings, and so on. When depicting objects and expressing their consciousness, they do not care whether the combination of images is in line with "reality" and "logic", as long as it is in line with their own imagination, emotions and aspirations, the peasants will boldly paint things that are not in line with reality and logic on the same screen to express their native soil intentions.

#### 5.2.3.3 Expressing the spirit of national culture

Dong farmers account for more than 80 percent of the Dong ethnic group. Dong farmers have certain commonalities with other occupations of the Dong ethnic group, but they also have their special characteristics. They all inherit and pass on Dong cultural traditions

such as Dong language, clan system, traditional skills, etc. However, due to the different living environment and production methods, Dong farmers preserve and pass on more.

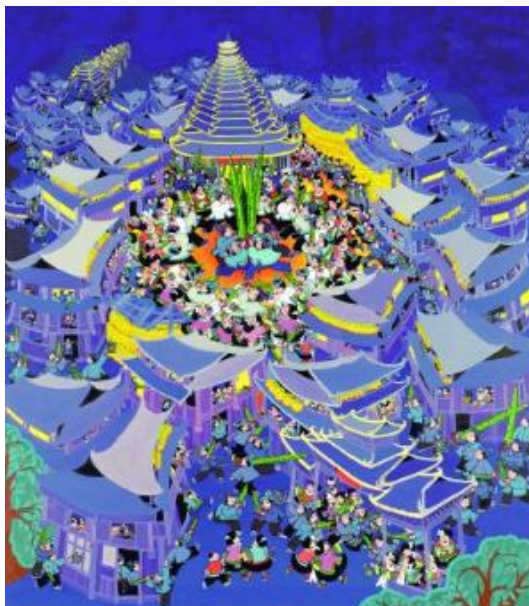


Figure 5. Chen Meimei and Cheng Xianhui, "Revitalisation of pith, music and dance"

Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

The Sanjiang Dong peasant life paintings on display in this exhibition are diverse in subject matter, rich in content and different in style, fully demonstrating the ethnicity, Dong elements and culture each showing its own beauty, expressing the spirit of the national culture of the Sanjiang Dong. The national cultural spirit of Sanjiang Dong includes the collectivist idea of harmony between man and nature, and solidarity and mutual help between man and man.

Chen Meimei and Cheng Xianhui's "Revitalisation of pith, music and dance" won the Selection Prize in the Painting Exhibition (Figure 5). In terms of subject matter, reed-pipe wind instruments are used to express the ethnic culture of the Dong people in Sanjiang. The relatively closed village culture of the Dong people has led to the formation of a group consciousness of solidarity and mutual help. This collective concept of solidarity has led to the emergence of traditional ethnic cultures, such as "Doye" and "reed-pipe wind instrument treading on a parade hall". This form of reed-pipe wind instrument playing expresses the national cultural spirit of solidarity among people.

#### 5.2.3.4 Expressing the aesthetics of folk art

Folk art, as a part of agricultural Paintings of Life culture, invariably influences the aesthetic consciousness and expression skills of the creators of Sanjiang Dong peasant life paintings.

The Sanjiang Dong peasant life paintings on display in this exhibition draw on the art forms of Sanjiang Dong folk art and transplant the aesthetic ideals of folk art. The art

forms of folk art include paper-cutting, Dong brocade, embroidery and architecture. The aesthetic ideals of folk art include the beauty of life and the beauty of good fortune.



Figure 6. Wu Chunbing's "reed-pipe wind instrument treading on a parade hall"

Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

Wu Chunbing's "reed-pipe wind instrument treading on a parade hall" won the third prize in the painting exhibition (Figure 6). In the work, Dong brocade patterns and architectural patterns are used in the picture to express the aesthetics of folk art. Paper-cutting influences the figure modeling of Sanjiang Dong peasant life paintings. The modeling of figures, buildings and plants is flat and highly generalized. The Dong is located in the southern mountainous area, where all kinds of plants are vibrant. Ferns and tree patterns, which indicate shelter for those who go out, are used to express the beauty of good luck.

#### 5.2.4 Consequences

**Increase economic income.** The exhibition of Sanjiang Dong Peasant Paintings is known as a representative of "cultural products", which brings an opportunity for peasant painters to increase their economic income. Through the exhibition, the influence of Sanjiang Dong Peasant Paintings can be increased. Due to the good effect of Guangxi Peasant Life Painting Exhibition 2023, Guangxi Painting and Calligraphy Academy collects the selected works at a cost of 800 RMB per work.

**Enhance cultural self-confidence.** Sanjiang Dong Peasant Painting is known as the representative of "cultural products", which provides a way for peasant painters to enhance their cultural self-confidence. The exhibition was publicized on people's Daily, Xinhua, Sohu, Sina, Guangxi Daily, Guangxi Civilisation Network, Guangxi Literature Union, Guangxi Yilin Network, People's Media, WeChat Public Platform, Right River Daily and

other media websites to show and spread the Dong ethnic culture, so that the creators of Sanjiang Dong peasant life paintings can better understand and spread their own culture, and enhance their self-confidence and pride in the Dong ethnic culture.

Enhance the artistic level of the creators of peasant life painting. This exhibition provides Sanjiang Dong peasant life painting creators with the opportunity to communicate with other peasant life painting creators and other professional painters. The creators can improve their artistic level and create works with more ethnic characteristics and cultural connotations to meet consumers' needs. This motivates them to keep exploring and innovating, promoting the development and progress of peasant paintings.

Sanjiang Dong peasant life painting is the epitome of Dong ethnic culture, as well as a large collection of Dong folk art. It helps people from other regions to understand Sanjiang Dong peasant life paintings of Life, customs and beliefs and wishes.

### 5.3. *Educational Inheritance of Intangible Cultural Heritage*

China's intangible cultural heritage is an important part of China's outstanding traditional culture. It presents a nation's way of life, wisdom of living, way of thinking, imagination and cultural consciousness. Therefore, it is of great significance to protect, pass on and make use of intangible cultural heritage in order to continue the historical lineage, firm up the cultural self-confidence, and promote the exchanges and mutual understanding of civilisations. As an intangible cultural heritage, Sanjiang Dong peasant life painting plays a role in the educational Inheritance of intangible cultural heritage mainly from two aspects: school and society.

#### 5.3.1 Schools fulfill the role of educational Inheritance and transmission of intangible cultural heritage

As one of the main institutions of cultural heritage, schools bear the responsibility of inheriting and educating Inheritance of intangible cultural heritage . When students are growing up, learning intangible cultural heritage can help them learn the traditional culture of the nation, cultivate a sense of identity with traditional culture, enhance their self-confidence and pride in the national culture, and promote their all-round development. In the pre-school and compulsory education stage, the main purpose is to convey the concept of intangible cultural heritage, to let students establish the concept of protecting intangible cultural heritage and enjoying intangible cultural heritage, to cultivate students' sense of identity and pride in the national culture, and to form a correct core value concept. At the stage of vocational education and higher education, it is necessary to give full play to the faculty and resource advantages of vocational education and higher education, to cross-fertilise disciplines, to provide more professional guidance for the protection of Intangible Cultural Heritage, and to select Intangible Cultural Heritage inheritors who are more professional, artisanal and innovative, and compared with other social forces, colleges and universities have a greater advantage in the inheritance and protection of Intangible Cultural Heritage (Pan & Sirisuk, 2023). As an intangible cultural heritage, Sanjiang Dong peasant life painting can be included in the curriculum of preschool, compulsory, vocational and higher education by offering relevant cultural courses or art elective courses. Through classroom teaching, students can be introduced to

the history, traditions and techniques of Sanjiang Dong peasant life painting, so as to enhance their understanding and recognition of traditional culture. Schools can promote the educational Inheritance of intangible cultural heritage, cultivate students' sense of identity and responsibility for traditional culture, and promote the inheritance and development of traditional culture.

### 5.3.2 Society plays a role in educational inheritance and transmission of intangible cultural heritage

Society works together to promote the educational Inheritance of intangible cultural heritage by organizing activities, setting up prizes, and using new media on the Internet. Provincial art associations, municipal art associations and intangible cultural heritage protection organizations can hold exhibitions and cultural festivals, etc., to teach and display intangible cultural heritage to the general public. Social organizations can set up relevant awards or funds to encourage and support the inheritors of Sanjiang Dong peasant life painting intangible cultural heritage and promote the inheritance and innovation of the skills. Utilize new media on the internet to expand the influence of Sanjiang Dong. The arrival of the information age has promoted the rapid development of various online media. Follow the pace of the times to use new media to vigorously promote Sanjiang Dong peasant life painting, use the Internet public platform, shoot documentaries on Sanjiang Dong peasant life painting, set up a public account of Sanjiang Dong peasant life painting, and regularly push the knowledge and information of Sanjiang Dong peasant life painting, so that more people can understand Sanjiang Dong peasant life painting.

The role of educational inheritance and inheritance of intangible cultural heritage is not only embodied in the transmission of historical memories and the dissemination of knowledge and skills, but also includes the promotion of cultural exchanges, the promotion of economic development and many other aspects, which is of great significance to the development and progress of the society. Therefore, the protection and transmission of intangible cultural heritage is one of the important tasks for the development of contemporary society.

## 6. Conclusions

Sanjiang Dong peasant life painting is a representative folk art. As a local cultural symbol, it contains the spiritual beliefs, ideological concepts and aesthetic orientation of the Dong farmers, and is a representation of the villages to which the Sanjiang Dong people belong, and a reflection of the culture of the Sanjiang Dong farmers.

In the twenty-first century, compared with traditional folk culture, modern young people are more respectful of urban and trendy culture, so very few young people are willing to understand, know and pass on the intangible cultural heritage, which has brought negative impacts on the development and inheritance of traditional civilisation. Therefore, how to give full play to the function of educational Inheritance, innovative inheritance methods to explore new development paths, and effectively solve the problem of imbalance between socio-economic and cultural development are the problems that need to be thought

about for the protection and inheritance of the intangible cultural heritage of Pujiang Bench Dragon.

## 7. Recommendations

### 7.1 Academic Recommendations

The picture content and artistic characteristics of Sanjiang Dong peasant life painting in different social and cultural contexts should be recorded under specific circumstances, and attention should be paid to analyzing the future development market and development direction of Sanjiang Dong peasant life painting. In view of China's current multi-ethnic development, attention should be paid to preserving the positioning characteristics of Sanjiang Dong peasant life painting among many cultural heritages.

As an intangible cultural heritage, Sanjiang Dong peasant life painting is very important for its educational inheritance. This study explores the representation of Sanjiang Dong peasant life painting from the beginning of representation, analyzes the significance of education on the protection and inheritance of intangible cultural heritage, and the significance of education on the content analysis of the representation of Sanjiang Dong peasant life painting. Only by fully recognising the content and significance of the representations of Sanjiang Dong peasant life can high quality education and inheritance is achieved.

### 7.2. Social Recommendations

This study can provide a reference for the government to formulate policies and measures for the development, promotion and support of Sanjiang Dong peasant life painting. Therefore, the research of this paper can continue to enhance the research enthusiasm of Sanjiang Dong peasant life painting, so that more experts and scholars can learn about the Dong, Sanjiang County, and the peasants, etc., and participate in the research, which will bring a greater social influence to Sanjiang Dong peasant life painting, and more tourists will come to travel to see it in Sanjiang County, which will bring more economic income to Sanjiang County.

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