

A Survey of Peasant Paintings in the Slope Areas of Hunan, Guizhou, Guangxi Zhuang Autonomous Region

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Abstract. Through several decades of inheritance and development, the folk peasant paintings in the slope areas of Guizhou, Guangxi Zhuang Autonomous Region and Hunan provinces have exerted a great influence and developed into a wide range of traditional art forms. Has become the Hunan Guizhou Guangxi Zhuang Autonomous Region Province Slope area culture model and the outstanding national culture brand. The development of industrialization has promoted the cultural construction, economic and social development in the slope areas of Guizhou, Guangxi Zhuang Autonomous Region and Hunan provinces, and has become the core resources of the typical rural cultural industry development. The study on the development of peasant paintings in the slope areas of Guizhou, Hunan, Guangxi Zhuang Autonomous Region Province provides valuable experience for the rural development of national culture protection and cultural industry.

Keywords: Slope Area of Three Provinces; Traditional National Art; Tam Giang Peasant Painting; Rural Cultural Industry.

1. Introduction

Through several decades of inheritance and development, the folk peasant paintings in the slope areas of Guizhou, Guangxi Zhuang Autonomous Region and Hunan provinces have exerted a great influence and developed into a wide range of traditional art forms. To set up a cultural model and an excellent national cultural brand in Hunan, Guizhou, Guangxi Zhuang Autonomous Region and Singapore. The industrialization of peasant painting has promoted the cultural construction, economic and social development in the slope areas of Guizhou, Guangxi Zhuang Autonomous Region and Hunan provinces, and has become the core resources of the typical rural cultural industry.

Peasant painting is the main body of the creative team, which is developed in the 1970s to meet the needs of the party and the government in guiding ideology, and takes the rural life as the object of expression, in the form of painting, which embodies the party's principles and policies as its principles of expression, at present the peasants' paintings have undergone a major change in the subject matter and purpose of expression, and the subject matter of expression has changed from political propaganda to rural real life, creative form is still the main farmers to amateur level of art as a means of performance [1]. Through the study on the development of peasant paintings in the slope areas of Guizhou, Guangxi Zhuang Autonomous Region and Hunan provinces, it provides valuable experience for the rural development of national cultural protection and cultural industry.

2. “Sanjiang Dong Peasant Paintings”, A Folk Painting of Dong People in the Po Area of the Three Provinces



Fig 1. The representative farmers in the three provinces draw the distribution of counties and cities

The slope area of three provinces is located at the junction of Guizhou, Hunan and Guangxi. The farmers represented in the three provinces are shown in Figure 1.

2.1 Paintings of Farmers in the Slopes of Guangxi Zhuang Autonomous Region, Guizhou, Hunans

Peasant paintings can be divided into two main categories. In this period before the reform and opening up, agricultural painting was Conservative. During this period, peasant artists were basically elderly artists; after the reform, they became more diversified and their images became more novel, and in this period, peasants could be said to be open-minded. In Hunan, Guizhou and Guangxi Zhuang Autonomous Region, the paintings of peasants in the slope areas are open-ended peasant paintings, and are most prominent in the Dongdong village of Tam Giang. In November 2008, Dudong Township in Sanjiang was named by the Ministry of culture as “The hometown of Chinese folk culture and art (peasant paintings)”, the farmers’ paintings in Dudong village mainly record the daily activities of the people of Dong people such as major festivals. The paintings are cheerful, colorful and have a unique layout.[2].

Next in Guizhou Province famous peasant painting county are Huangping County, Jianhe County, Majiang County. The beginning of Huangping’s modern folk painting was earlier than that of the other two painting villages. In 1983, the “National Exhibition of peasant paintings” officially opened the creation of Huangping’s peasant paintings. In 1998, Huangping County was known as “The hometown of Chinese modern folk painting”. Huangping’s modern folk painting is characterized by its natural simplicity, strong folk flavor and colorful national and regional cultural features. The first peasant painters in Jianhe County came from the hot spring Miao natural village. In 1991, Jianhe County in Guizhou province was named “The hometown of Chinese modern folk painting” [3]. In 1992, Majiang County was named “The hometown of Chinese modern folk painting”. Farmers Paint in Tonggu Village, Majiang County. Farmers paint freely, vividly and courageously in their own language. Traditional forms of folk art, such as paper cutting, batik and embroidery, have been incorporated into the paintings of local farmers, as well as paintings of modern civil society, showing the Miao Society and the thinking of the Miao people [4] .

Once again, the most famous painting in Hunan province is that of a peasant in Longhui County. Since 1970s, under the close guidance of the Longhui County cultural authorities and under the guidance of prominent artists from the province, there have been a number of peasant artists in Longhui County who have influenced the province and the city. Using the earliest artistic methods and forms of performance in traditional folk beach art, they created ideas based on local customs and colors and created a large number of interesting works about life. The focus is on what people like, and the people love it [5] .

2.2 Sanjiang Paintings by Farmers in Dong People

In Hunan, Guizhou, Guangxi Zhuang Autonomous Region, the region of the slopes, peasant paintings now exist mainly in Sanjiang. The Sanjiang is located in the northern part of the Guangxi Zhuang Autonomous Region, at the border of Hunan, Guizhou and Guangxi Zhuang Autonomous Region[6]. It is the most concentrated area of Dong people in Guangxi. Dong people accounts for 57.75 per cent of the county’s 400,000 population (as of 2017) , the largest share of Dong People’s population in the country’s five autonomous Dong people counties. In 2019, according to the official website of the Sanjiang Government of the People’s Republic of China, there were 3 items on the national list, 31 items on the autonomous region level, 40 items on the municipal level and 59 items on the county level, totaling 133 items on the list, covers traditional music, traditional drama, Quyi, festival folk customs, traditional medicine and other categories. There are 5 representative inheritors of national non-heritage projects, 36 at the autonomous region level, 58 at the city level and 92 at the county level, totaling 191[7]. The propaganda and cultural activities in Guangxi and the Tam Giang region were supported by many prominent advocates, and a large number of outstanding inheritors emerged in Sanjiang: peasant painters such as Yang Gongguo, has rapidly developed into the

backbone of Tam Giang's peasant painting heritage and innovation. It is understood that there are more than 600 dong painters in Tam Giang, including more than 20 members of county-level associations and more than 10 members of city-level associations. [8].

The history of peasant painting in Dong people has a long Sanjiang. It can be said that when the people of Dong people came to Tam Giang, they brought peasant painting to the land. This kind of traditional folk painting is often called "Dong painted", in the 1970s, painter Liu Keqing named it "Peasant painting in Tam Giang". Because of the small audience and low economic benefit, there are few painters who specialize in peasant painting, and they often need to take part-time jobs to make a living. Originally, it was a Tam Giang Dong People Peasant with a talent for painting, who painted his real life, an aesthetic interest in painting on walls, household goods, paper or cloth, in order to beautify the life, entertainment own folk creation. At present, Tam Giang peasant paintings mainly use gouache paints and brushes to paint on white paper, as well as other water-based paints such as acrylic, and other flat materials such as dong cloth and wall surfaces, the inspection saw that the peasant painters painted the peasant paintings to open the large-scale works of the main [9].

2.3 A Comparison with the Famous Peasant Paintings in Other Parts of China

In addition to the Tam Giang peasant paintings, there are also the well-known Shanghai Jinshan Peasant Paintings and Shaanxi Hu County peasant paintings, Shandong Rizhao peasant paintings. Jinshan District, the birthplace of Jinshan District Peasant Painting, is located in the southwest suburb of Shanghai. The characteristic of Jinshan peasant painting is simple, primitive and clumsy, highlight its main features with concise artistic language. The bright colors, which at first glance look like children's paintings, are one of the distinguishing features of this painting [10]. Influenced by the unique natural and geographical environment of the northwest region, the creative groups of peasant paintings in Hu County have created a wide range of subjects, mostly based on the local pastoral scenery, abundant harvest, customs and customs, folk culture, as well as the local beautiful natural features [11]. Although Huxian peasant paintings in Shaanxi province and Jinshan Peasant Paintings in Shanghai are different in region, they have both similarities and regional characteristics in terms of their specific forms of expression[12]. The Rizhao peasant paintings are different from the other two peasant paintings, not only taking the peasants' folk life as the main content of expression, it is also a bold reference to the local paper-cutting, embroidery, shadow play, sculpture and other ancient and traditional folk-art forms [13]. The main theme is the beautiful rural scenery, lifelike farm life, the atmosphere of warm labor scenes, happy festivals and so on.

Like the three peasant paintings in Tam Giang, the main idea of the paintings is to record everything related to the peasants' lives, and the theme of the paintings is the scenes of the peasants' daily work and major festivals, but different in terms of nationality, the performance content mainly is Dong People's production, life, festival, custom and so on each aspect content, selects the more typical scene for example: line song sits on the Moon, welcomes a family member to send off a bride, blows the Sheng to dance and so on. The vast majority of the peasant painters' work revolved around these themes of production and life in Dong people, but in different forms. Using their daily memories, the peasant painters extracted the most typical elements of the real-life images of the Dong Village and created their works with flat modeling techniques, stylized language and bright colors, the work is full of Dong village local image flavor [14].

3. Field Trip

3.1 Objectives of the Visit

The study on the development of peasant paintings in the three provinces of Guizhou, Guangxi Zhuang Autonomous Region and Hunan provides valuable experience for the development of national culture protection and cultural industry in rural areas.

Through field visits to a village in a county in the slope area of the three provinces of Hunan, Guizhou, Guangxi Zhuang Autonomous Region, interviews with village secretaries, and interviews

with villagers, by using the methods of observation and interview, this paper analyzes the specific situation of peasant paintings in the slope areas of Guangxi Zhuang Autonomous Region, Hunan province from five aspects: market, achievement, unit, inheritance and innovation. The investigation report of the peasant paintings in the slope areas of the three provinces of Guizhou, Hunan and Guangxi Zhuang Autonomous Region is obtained, which provides some guiding opinions for the future development of the peasant paintings in the slope areas of the three provinces of Guizhou, Hunan and Guangxi Zhuang Autonomous Region. From the typical areas where peasant paintings are distributed, this paper chooses three typical modes of dissemination of peasant paintings in Sanjiang.

3.2 Study Tour Planning

Through field visits to a village in a county in the slope area of the three provinces of Hunan, Guizhou, Guangxi Zhuang Autonomous Region, interviews with village secretaries, and interviews with villagers, by using the methods of observation and interview, this paper analyzes the specific situation of peasant paintings in the slope areas of Guangxi Zhuang Autonomous Region, Hunan province from five aspects: market, achievement, unit, inheritance and innovation. The investigation report of the peasant paintings in the slope areas of the three provinces of Guizhou, Hunan and Guangxi Zhuang Autonomous Region is obtained, which provides some guiding opinions for the future development of the peasant paintings in the slope areas of the three provinces of Guizhou, Hunan and Guangxi Zhuang Autonomous Region. From the typical areas where peasant paintings are distributed, this paper chooses three typical modes of dissemination of peasant paintings in Sanjiang.

3.3 Study Tour

(a) The base of the disabled promotes the mode of the farmer's painting dissemination --the center of employment of the disabled in Jiangchuan District, Sanjiang:

The investigation team first visited the Sanjiang Jiangchuan District employment base for the disabled (Figure 2), which is located in the Sanjiang County South Station relocation area of Drum Tower District, the existing factory area of 1,200 square meters, mainly engaged in bamboo weaving and Dong painting, integrated Project of Industry, education and research to serve the people with mental, intellectual and severe physical disabilities in the south of the Yangtze River Station. Poverty-stricken persons with disabilities have always had such problems as low employment rate, poor stability and high dependence on the policy-based minimum living allowance. The construction of a centralized employment base for persons with disabilities in Jiangchuan District, Sanjiang, has provided employment opportunities for poor persons with disabilities who are able to work and willing to work when they relocate to the county seat, at the same time, the radiation will promote the home-based employment of impoverished disabled people in villages and towns, so that the disabled groups can participate in social work to increase their income, realize their own value and enhance their self-confidence in life, it reflects the concern and care of the party and the government for the special poor groups. The 2021 and the Sanjiang Poverty Alleviation Office have invested 500,000 Yuan and plan to invest another 1.2 million yuan in Guangdong's assistance fund to further expand the scale of the industry and enhance the service capacity of the base, we will promote the sustained and sound development of job placement for people with disabilities.

The investigation team went to the base to visit the finished product display area (Figure 3) and communicate with the relevant person in charge (Figure 4) that the base uses moso bamboo as a material to create "Dustpan painting" (Figure 5). Every step from knitting to locking is done by the disabled. In the end, "Dustpan painting" [15] was created by people with disabilities who were trained in the same way, using common gouache paints. Most of the subjects were scenes of traditional festivals and activities in Dong people. "Dustpan painting" is mostly sold to hotels, tourism companies when selling around. The investigation team learned that because of the learning difficulties of persons with disabilities, which lead to a long learning cycle, most of the paintings painted by farmers will only be a single copy and imitation, with little innovation, so the selling price is unstable, they also need to do other ancillary odd jobs to subsidize, and do some other selling of

bamboo crafts (Figure 6). The person in charge also mentioned that he hopes to cooperate with the university, have the opportunity to let the university's teachers guide him, and also can give the students of the university the practice experience opportunity to draw the dustpan farmer picture to feel the charm of the farmer picture.



Fig 2. Sanjiang Jiangchuan District employment base for persons with disabilities



Fig 3. Intermediate product display area of Jiangchuan District Central Employment Base for persons with disabilities, Sanjiang



Fig 4. The person in charge of the base introduces the production process of the product



Fig 5. Shows the "Dustpan painting"



Fig 6. Weaving dustpan painting material and finished bamboo product display

(b)Transmission base drives the mode of transmission of peasant paintings -- “Sanjiang Dong peasant paintings transmission base”in Dudong town:

The team then went to study and visit farmers’ paintings in the town of Dudong, mainly to the Museum of farmers’ paintings in Dudong (Fig. 7) and the research base of amorous feelings paintings in Dong people, Tam Giang (Fig. 8). Dudong town, as the birthplace and heritage of the peasant paintings in Dong people, was named as “The town with Guangxi folk art characteristics” by the Guangxi Zhuang Autonomous Region in 2002, in 2008, it was awarded the title of “Hometown of Chinese Folk Art” by the Ministry of Culture. In 2012, it was listed on the list of Guangxi intangible cultural heritage, giving it a better inheritance and protection[16]. The Dongdong Farmers’ painting museum, which includes the works of more than 50 well-known local farmers, has set up a two-story exhibition in the local government office building. With the government’s strong support for the paintings of farmers in Dong people, the local Dong people farmers have gradually developed a team of painters, only a village alone, more than 500 farmers to use their leisure time to create. One of the most famous is a peasant painting by Yang Gongguo, a regional intangible cultural heritage, who also founded the Tam Giang Dong People Style Painting Research Base, with government support. His peasant paintings have won many awards and have been collected and exhibited in museums around the country.

The Investigation Team learned from an interview with the village secretary that with the strong support of the party committee and the Government of Tudong Town, the painting industry of farmers in Dong people has become one of the important channels for increasing their income. In 2019, the output value of farmers’ paintings in Dong People reached more than 5 million yuan, and the average monthly income of artists in Dong People reached about 3,000 yuan, adding new colors to the income of Dong farmers [16].

The investigation team and Mr. Yang Gongguo (figure 9) learned that the success of farmers’ paintings in Dudong village depends largely on the influence of the special geographical environment and characteristic folk customs. Many people in Dong people like painting from an early age, and the learning atmosphere is very strong. In order to better inherit the farmers he set up this breeding base, free to teach the local villagers to paint (figure 10) . The materials are freely chosen, the shapes are exaggerated, the colors are bold, the original colors are not restricted to the shape, the pen is free to go, forming a painting full of Dong people national characteristics and customs, embodying the people of Dong People’s pursuit of a better life and praise! The national character of these paintings by participating in various competitions, gradually won various awards, reputation also slowly spread

[17]. They paint scenes of the people of Dong People's idyllic countryside and colorful traditional festivals with scenes of folk activities.

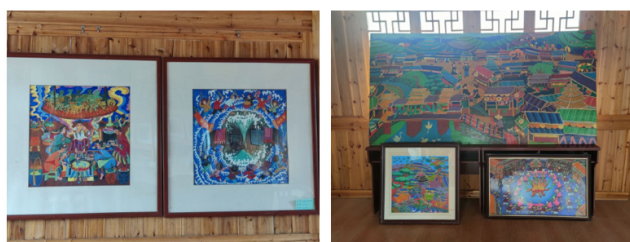


Fig 7. The collection in the farmer's painting museum



Fig 8. Research base of Dong Nationality's amorous feelings painting in Sanjiang



Fig 9. Exchange study with Mr. Yang



Fig 10. Works created by students

(c) The mode of selling and driving peasants' paintings -- Sanjiang Dong Painting Gallery: The investigation team also visited the Sanjiang Dong Art Museum, which covers an area of more than 300 square meters and is located next to the ginkgo park on Fuxue Road, Guyi Town, Sanjiang, the museum has a product exhibition hall, an experience area, a training and research school area, a creation room, an office and a collection room, with more than 20 artists from the Han, Dong, Miao and Yao Nationalities, among them, there are 8 inheritors of peasant paintings in Tam Giang, more than 10 painters from peasant paintings, and 5 painters from poor families.

Tam Giang Dong painting museum mainly "Company + base + author (poor households) and other business model, Tam Giang Farmers Painting Creative Research, training, display, experience, production, sales and other activities.". The Investigation Team learned that the Dong Painting Gallery in Tam Giang has made full use of the advantages of Sanjiang's cultural and tourism resources, and has been actively engaged in creating fine works and developing cultural and creative products. Sentence is too long, please supply a shorter sentence. Through the creation of farmers' paintings and design of written products for sale, tourists to the local and surrounding areas have made a certain positive impact.



Fig 11. Cultural and creative products of Sanjiang Dong Art Museum

4. Investigation, Analysis and Summary

4.1 The Market Mechanism of Peasants' Paintings is not Mature

(a) The peasant painting industry is not sustainable:

First of all, there are some defects in the sustainable development of the peasant painting industry, which are mainly manifested in two aspects: one is that the related facilities are not perfect enough. For example, the tourism products drawn by farmers in Tam Giang are very single, the survey found that more than 90% of them are map products, and the related tourism development is still in the early stage only a few, not only cannot show the creativity of WENLV, and there are no cultural presentations.

(b) Lack of purchasing power: Because the industrial structure is not perfect, resulting in low tourist return rate, which led to the lack of product purchasing power. As it stands, 85 per cent of the trips made by farmers in Tam Giang are by road, but many can not be sustained because the corresponding farmhouses and public services are not equipped. There are few and no diversified projects in the scenic spots, so they can not attract more tourists to visit them.

4.2 Transformation of Achievements

(a) The creative aspect: the form is unitary, there is no uniqueness:

Many of the artists of peasant paintings left the countryside after they had acquired certain economic abilities. Peasant paintings began to be influenced by the market economy. For example, the survey team found that 80% of peasant paintings were influenced by the market, the author paints what the market likes. If a painting sells well, it will be duplicated, and if it is poorly trained, it will be poorly made. These conditions were very detrimental to the development of peasant painting in Dong people. And under the background of national assimilation, many young painters in Dong people lack the experience of life, do not know the native customs of Dong people or have never experienced the folk labor of Dong people, thus causes the farmer to draw the work to lose the original ecology region characteristic [18].

(b) Cultural and creative aspects: serious homogenization: Visiting a number of shops selling paintings by farmers in Tam Giang, we found that more than 90% of the farmers' paintings on the market are now surrounded by a serious phenomenon of homogenization, for example: just sell some of the farmers painted cups, umbrellas, fans, mobile phone cases, and so on, these products are not a good combination with the farmers, there is a stiff sense of nesting, and other cities and other ethnic cultural and creative products are not too different. When a region launches a new tourism cultural product, the imitators will follow suit, and the developer, guided by the principle of putting interests first, does not give too much consideration to cultural differences and the development entry points with regional characteristics, and deeply excavate the inner culture connotation.

(c) Lack of supervision and support units for farmers' paintings: According to the survey, there is only one association, GPAA and Sanjiang Propaganda and culture department, among which the local association is helping and supervising, and there is no separate supervision department. But the Dong Association must pay attention to and the processing matter is many, sometimes can not discover the market the question to make the improvement in time, has caused the present farmer to paint the market not to be prosperous.

5. Countermeasures for the Development of Rural Cultural Industry

In the rapid development of today's society, the inheritance of peasant painting is facing unprecedented difficulties. The inheritance of peasant paintings not only requires the efforts and persistence of the Inheritors, but also requires the spirit of Gunbuster. What impressed me most during my visit to Tam Giang is the persistence, love and passion of the farmers' painters. Some solutions to the above problems and some observed phenomena are provided for reference:

5.1 Creation of Peasant Paintings

(a) Creative approach: At present, there is no other kind of creation except on paper and Dustpan. So we can try not only to paint on the Dustpan, but also to create on other living things of farmers. Don't be limited to one form. Don't be single-minded. For example: the innovative use of embroidery in fabric wall decoration, the combination of traditional embroidery and social themes, combined with photographs and illustrations, gave the audience a great visual shock [19], or the innovative use of fabrics in the spring and summer 2017 series designed by FAU S T I N E T I M E N T Z, the use of unique fabrics to make clothing brilliant [20].

(b) Innovative materials and patterns: The dispute does not have the uniqueness, the form unitary question, should carry on the redesign to the farmer draws the traditional pattern. You can not only use gouache, paper, dustpan and so on, but also use other farming tools which are convenient for painting in Dong people. You can also try out new paints. For example: the use of Chinese water-based materials painting, such as watercolor, acrylic, Chinese painting in ink, dampela, watermark woodcut, water-based materials painting works of art because of the materials and techniques have its own unique flexibility, light, transparent features can be a good performance of the screen features [21].

(c) Innovate from tradition: The traditional paintings of farmers in the Po areas of the three provinces of Guizhou, Hunan, Guangxi Zhuang Autonomous Region and Guangxi Zhuang Autonomous Region are all about documenting the daily lives of farmers and major festivals. However, the main force of creation has now shifted to young people, most of whom are no longer involved in farming, therefore, the peasant paintings in the slope areas of the three provinces of Hunan, Guizhou and Guangxi Zhuang Autonomous Region should not only be limited to the themes of the past, but also can keep up with the times and combine current affairs. For example, Zhuxian Wood engraving New Year Pictures, in the past, the creation of the theme of bold innovation to traditional visual symbols of the elements of extraction and grafting while retaining the characteristics of color design new year pictures into the characteristics of the times [22].

5.2 Cultural and Creative Aspects

(a) Creating IP images: At present, the peasant paintings in the three provinces of Hunan, Guizhou and Guangxi Zhuang Autonomous Region are mainly sold in the nearby counties and cities. They have not gone to a higher market, nor have they been sold through new channels such as Taobao and applet, never really helped the local villagers to improve their quality of life. And should abstract out the typical image in the farmer painting, create a classic IP image, carry on the derivative product creation, combined with publicity and promotion to hit the "Sanjiang Dong Farmers Painting" signboard, and then become Liuzhou, and then become the signboard of the whole Guangxi to the whole country and then to the world. For example: "Forbidden City IP" [23], because the Forbidden City itself contains a lot of cultural creativity, more extended a large number of cultural products, and now with a variety of cultural creativity, such as lipstick makeup, etc. Japan's "Kumamon" IP [24] single-handedly drove the GDP of the entire Kumamoto Prefecture, making it a global hit through marketing and generating significant local revenue.

(b) Application development: Good-looking peasant paintings can not only be sold in the neighborhood, can also "Hardcover" as a decoration into other occasions, put in the county's bed-and-breakfast, visitors will be able to directly see the local characteristics of the farmers painting,

disguised publicity and promotion. The concept of “Company + base + Farmer + author” is used to promote the development of the cultural industry of peasant paintings in the hillside areas of the three provinces of Guizhou in Hunan. The study found that, according to the cultural consumption needs of the masses and its practicality, further developing the popular peasant painting products will gain more economic benefits. The peasant paintings in Dong people can not only be made into beautiful costumes and other products of the Dong people, but also can be made into daily necessities: handkerchiefs, backpacks, handbags, purses, pillows, teacups, etc. . The embroidery based on the peasant paintings can also be made into various kinds of ornaments to meet the market demand. According to relevant statistics, in 2011, farmers in Tam Giang sold 2 million yuan of paintings .

5.3 Recommendations to the Government

(a) To establish a local association for farmers’ paintings: Now has built the Dong people peasant painting inheritance base, but the development still receives the big limit. In 2011, Sanjiang established a heritage base for farmers’ paintings in the town of Dutong in Dong people, spreading the paintings of farmers in Dong people. Through the integration of local painting resources, the Tangjiang peasant painting has become a one-stop cultural industry chain of teaching, production and sales. According to statistics, Tam Giang farmers have sold nearly 2,000 paintings, economic income has increased year by year. It has become a new industry, pushing local farmers out of poverty and into wealth. If we set up a special association of Farmers’ paintings in Dong People, guide everyone, regulate the market, create a “Research and development base for farmers’ paintings”, and build a platform combining production, study and research, it can promote long-term communication and cooperation between teachers and students in local universities, professional designers and farmers in Dong people, carry out creative research and development, and promote the “Creative transformation and innovative development” of traditional handicrafts. Such as holding thematic exhibitions, strengthen the promotion of communication, help products online and offline sales, open up a wider space.

(b) promoting industrialization: We should expand the scale and develop industrialization. To establish a company model for industrial development, explore new sales channels, tap the potential of paintings by farmers in the slope areas of Guizhou, Hunan and Guangxi Zhuang Autonomous Region, not only on dustpans, Dong people farmer paintings, you can also paint on different ornaments or bamboo products. There are already a few companies working on it, but it’s not enough.

(c) To increase the training of local talents: The inheritance and development of peasant paintings in the three provinces of Hunan, Guizhou and Guangxi Zhuang Autonomous Region urgently need the support of technology and talents. At present, the knowledge level of the farmers in the slope areas of the three provinces of Hunan, Guizhou and Guangxi Zhuang Autonomous Region has changed a lot. The main body of creation is not only the farmers who like to draw when they are not working. There are also a lot of trained farm children, also gradually joined the Hunan Guizhou Guangxi Zhuang Autonomous Region Province Slope area of farmers painting heritage and creation of the team. While increasing the investment in infrastructure construction, the government has strengthened the protection of basic cultural resources, professional training and design innovation to achieve sustainable development. Such as the establishment of local applied arts or relevant training institutions to strengthen the training of reserve talents; the development of Craftsman training, the strengthening of cultural support such as creative research and development, production and management; and the development of craft culture and skills acquisition, expanding the development team. To attract more ambitious people to participate in the inheritance and development of peasant paintings in the slope areas of Guizhou, Hunan and Guangxi Zhuang Autonomous Region, to guide them to build industries with national characteristics, and to promote the prosperity of local traditional culture and economic development.

(d) Active publicity: A good peasant painting needs enough propaganda, only propaganda can improve people’s sense of identity and promote the inheritance of folk culture. In today’s Internet era, we should make full use of self-media and e-commerce platform of the advantages of publicity, so that

farmers draw a broader development and comprehensive publicity. Promote farmers' paintings in the slopes of Guangxi Zhuang Autonomous Region, Guizhou, Hunan, so that more people can know and appreciate the art of folk painting in the slopes of Guizhou, Hunan, Guangxi Zhuang Autonomous Region, and establish an independent brand, to create high-level works and establish a good reputation, can make the majority of farmers out of the painting of the current plight of life. At the same time, farmers should also participate in painting activities to maintain lasting cooperation and development, in order to achieve win-win.

6. Summary

First of all, the government should strengthen the economic assistance to farmers' paintings. The current development pace of farmers' paintings in the slope areas of the three provinces of Hunan, Guizhou and Guangxi Zhuang Autonomous Region is very slow. Government departments should increase their investment in their special funds, vigorously promote the local farmers painting, to make it into their own independent national cultural brand. Therefore, it is very important to promote the peasant paintings in the slope areas of Guizhou, Hunan and Guangxi Zhuang Autonomous Region provinces. In particular, we should launch the brand of "Chinese folk painting village" and establish a business sales network in the sale of peasant paintings in the slope areas of Guizhou, Hunan and Guangxi Zhuang Autonomous Region provinces, cooperation with galleries, dealers, hotels, tourist attractions and other departments, gradually enable farmers to enter the market, greatly increasing the economic income of farmers painting.

Secondly, seek innovation in inheritance. The peasant paintings in the slope area of Guangxi Zhuang Autonomous Region, Hunan and Guizhou have always been loved by people for their rich pictures, vivid colors and unique national artistic charm. However, with the development of today's society, many new art forms began to have an impact on peasant paintings. The peasant paintings in the slope areas of the three provinces of Guizhou, Guangxi Zhuang Autonomous Region, and Hunan want not to be eliminated by today's diversified art world, on the premise of inheriting the tradition, continuous innovation, on the basis of investigation, to create a unique artistic characteristic and a variety of forms of creation. To innovate, it is necessary for us to go from the folk to the folk, to go deep into life, to get close to the essence of life, to understand the customs and life trends of the Dong nationality farmers in Sanjiang, and to seek inspiration from life. In addition, in the creation, not only must have the farmer picture the uniqueness, but also must conform to the time bright characteristic.

Finally, combining the national folk culture and cultural creative industries represented in the peasant paintings in the three provinces of Hunan, Guizhou, Guangxi Zhuang Autonomous Region, and Singapore, we have created a cultural industry with new ideas and corresponding to the modern times. Cultural creative industry, as a new industry with creativity as its core and developed in the new era, is mainly focused on the development and utilization of cultural content. In recent years, more and more attention has been paid to farmers' paintings at home and abroad, which has led to the demand of farmers' painting appreciators at home and abroad for the consumption concept of farmers' paintings. For the traditional folk art, in the non-primitive ecological environment, the change of traditional culture mode can be changed into its function, and the essence is the core inheritance of traditional culture. In today's society, those tourist souvenirs that contain rich national characteristics and times characteristics will have good development potential, therefore, the implementation of the national characteristic cultural brand strategy is an effective way to promote the inheritance and development of the peasant paintings in the slope areas of Guangxi Zhuang Autonomous Region, Guizhou, Hunan.

Acknowledgments

Fund projects: National Social Science Foundation of China 2019 (19XMZ087).

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