

Exploring the Cultural Value of Integrating Fine Arts and Philosophy Under the Background of Rural Revitalization

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Abstract: This paper delves into the integration of fine arts and philosophy in the context of rural revitalization. It begins by elaborating on the research background, including the cultural requirements of the rural revitalization strategy and the contemporary turn of the integration of fine arts and philosophy. Through theoretical construction, it analyzes the academic basis of their integration from ontological, methodological, and value - generation perspectives. By studying typical cases, it extracts the integration model and presents the multi - dimensional cultural values, such as ontological, social, economic, and ecological values. However, the integration faces challenges like value conflicts under modernity, symbolic risks of artistic intervention, and disconnection in philosophical transformation. To address these, it proposes breakthrough paths, including establishing a collaborative mechanism among scholars, artists, and villagers, developing local philosophy education resources, and establishing a cultural value assessment system. Additionally, it offers policy suggestions, aiming to provide a theoretical and practical reference for rural cultural revitalization.

Keywords: Rural Revitalization; Integration of Fine Arts and Philosophy; Cultural Value; Breakthrough Paths; Case Analysis

1. INTRODUCTION

As an inevitable requirement for solving the main contradictions in China's society in the new era, realizing the "two centenary" goals and the Chinese dream of the great rejuvenation of the Chinese nation, the rural revitalization strategy covers the comprehensive revitalization of economy, politics, culture, society, ecological civilization and other aspects. Among them, cultural revitalization is an important cornerstone of rural revitalization, carrying the important mission of inheriting local culture, condensing rural spirit, and improving the degree of rural civilization. General Secretary Xi Jinping emphasized: "Rural revitalization must not only shape but also cast the soul. As the soul of the countryside, culture is not only the carrier of rural historical memory, but also an important source to stimulate the endogenous power of the countryside and promote the

sustainable development of the countryside (Kuru, 2012). In the current context of rural revitalization, rural culture is facing many difficulties. With the acceleration of urbanization, a large number of rural people have poured into cities, resulting in the hollowing out of the rural population and the serious loss of the main body of traditional culture. At the same time, the impact of modern culture and foreign culture has squeezed the living space of traditional rural culture, and traditional values, folk customs, and folk art have gradually been marginalized, and problems such as traditional rupture, value dissolution, and identity crisis have emerged (DARWISH, 2016). These problems not only affect the inheritance and development of rural culture, but also restrict the comprehensive promotion of the rural revitalization strategy. As an intuitive form of visual art, fine art is an important carrier of rural culture. From paper-cutting, embroidery, and peasant paintings in folk art to traditional houses, ancestral halls and temples in rural architectural aesthetics, art vividly shows the customs, historical changes and cultural connotations of the countryside with its unique artistic language and expression. Philosophy, as the core value of the rural spirit, contains the profound thinking of the rural people on nature, society and life, such as the natural concept of "the unity of nature and man" and the "local ethics". provides a deep ideological foundation for rural culture. The integration of art and philosophy can provide new perspectives and methods for the inheritance and innovation of rural culture, and meet the needs of rural revitalization strategy for cultural rejuvenation. Through the creation and display of fine arts, abstract philosophical ideas can be transformed into concrete visual images, making it easier for rural people to understand and accept. The guidance of philosophy can give a deeper cultural connotation and value orientation to art creation, and enhance the ideological realm and artistic value of art works. The integration of the two will help to restore the rural cultural genes, reconstruct the local aesthetic system, enhance the cohesion and identity of rural culture, and inject a strong spiritual power into rural revitalization (Detels, 1998).

2. RELATED RESEARCH WORK

The construction of rural culture has attracted much attention at home and abroad, and the integration of art and philosophy is of great significance. Western philosophy has laid the foundation for the practice of rural art, and existentialism stimulates the creative subjectivity of

villagers, such as villagers' participation in the creation of murals to show free expression and the pursuit of the meaning of life; Phenomenology focuses on the essence and intuitive experience of rural space, helping artists explore the charm of the countryside, like the restoration and recreation of ancient buildings, integrating historical and modern elements. The practice abroad has yielded fruitful results, and the German countryside has created works of art with the concept of "harmonious coexistence between man and nature" to beautify the environment and guide it. Ecological concepts, such as the sculptures of village squares and natural landscapes; American countryside showcases historical, cultural and philosophical wisdom through art exhibitions and other activities, enhances the cultural identity of villagers, attracts tourists and promotes cultural dissemination. Under the strategy of rural revitalization in China, art research focuses on the inheritance and innovation of rural culture, traditional folk art such as paper-cutting and peasant paintings contain local feelings, and cultural industries can be developed by inheriting skills and integrating modern design, such as the development of cultural and creative products by peasant paintings in Huxian County, Shaanxi. Philosophical research focuses on its guiding role in rural development, and the idea of "harmony between man and nature" promotes rural ecological protection and green industry development, such as the transformation and development of eco-tourism in Anjiyu Village, Zhejiang. In terms of the integration of art and philosophy, domestic scholars have proposed to create art works with philosophical ideas to enhance their connotation, and integrate philosophical elements from the perspective of cultural industry to create rural cultural brands, such as Guizhou Village, which integrates national culture and philosophical ideas into traditional handicrafts (Weitz, 1950). However, there are still deficiencies in research at home and abroad. Theoretically, the pertinence and operability system of combining philosophy and art theory with rural practice needs to be improved, and it is necessary to explore integration models that adapt to the characteristics of different rural areas. In practice, the experience summary and promotion of successful cases is insufficient, some projects lack sustainability, and the integration of cultural value transformation and industrial empowerment mechanism research is not in-depth enough. Future research can be carried out in many ways. Strengthen interdisciplinary research, integrate fine arts, philosophy and other disciplines to provide comprehensive theoretical support for rural revitalization. Focus on empirical research, understand rural needs and problems through field investigations, summarize experience and propose solutions (Brown, 2005). Pay attention to the

development of rural culture in the digital age, and use digital technology to promote the integration of art and philosophy, such as developing digital artworks and creating virtual reality experience projects. It is also necessary to strengthen international exchanges and learn from foreign experience to explore the path of integrated development with Chinese characteristics.

3. THEORETICAL CORNERSTONE: THE INTERNAL LOGIC OF THE INTEGRATION OF ART AND PHILOSOPHY

3.1. The Essential Relationship between Art and Philosophy

Art and philosophy, as an important component of human spiritual culture, are intrinsically closely linked. Art uses visual elements such as lines and colors to perceptually construct the art world, which is not only an imitation and reproduction of reality, but also externalizes the artist's inner feelings, such as folk paper-cutting to carry traditional customs and beliefs. Philosophy, on the other hand, uses rational forms such as concepts and reasoning to construct a world cognitive system, discuss fundamental issues such as the universe and life, and provide a macro worldview and methodology, like the Taoist "Tao".influences people's attitudes towards the world. The two promote each other in cognition and expression. The artist uses the depiction of natural scenery to help the audience understand the philosophical thinking of the relationship between man and nature. Philosophy provides ideological depth for art, guides artists to explore creative themes, and enhances the ideological realm of works, while existentialism prompts artists to pay attention to individual hearts. In the context of the countryside, art shows the rural scenery and folk customs, which is the artistic expression of the life of the villagers. Rural philosophy contains the wisdom of villagers to nature and society, such as the concepts of "harmony between man and nature" and "local ethics". These philosophical ideas are integrated into the creation and appreciation of rural art, giving the works cultural connotations, such as the layout and decoration of traditional rural buildings to reflect the "unity of nature and man", carrying local ethics and family concepts, and enhancing the cultural identity of villagers (Pippin, 2021).

3.2. Methodology for the Integration of Art and Philosophy

In the context of rural revitalization, it is of great significance to explore the methodology of the integration of the two. From a phenomenological point of view, the aesthetic experience of rural space is the entry point of

integration. Phenomenology focuses on the essence of things and subjective experience, rural natural landscapes, architecture, etc., contain aesthetic value, which can be transformed into works by art creation, and philosophical reflection deepens the understanding of aesthetic experience. The artist uses phenomenology to analyze rural space, excavate philosophical connotations, and enhance the value of art works, such as rural paintings, which capture the beauty of moments, integrate philosophical thinking, and trigger discussions on rural issues. The symbiotic relationship between ecological aesthetics and rural environmental ethics is another dimension. Ecological aesthetics emphasizes the harmony between man and nature, and pays attention to ecological aesthetics and ethical values. The natural environment of the village is closely related to the villagers, forming a unique environmental ethics (Weitz, 1950). Guided by ecological aesthetics, the art creation shows the harmony of rural nature and arouses environmental awareness; Philosophy provides theoretical support for rural environmental ethics and guides the establishment of a correct ecological outlook. Rural art creation combines the two concepts to create educational works, such as sculptures on the theme of ecological protection, to spread the concept of environmental protection. The philosophy of existentialism helps to reconstruct the democratic nature of the township. Existentialism emphasizes people's freedom and choice, and it is very important to stimulate the awareness of rural democracy in the construction of rural culture. Art activities provide a platform for villagers to express themselves, and philosophical thinking guides villagers to reflect on their own values and enhance their self-confidence. In the rural art project, the artist cooperates with the villagers, and the villagers create from life, discover their own value, enhance their subjective awareness, enrich rural culture, and promote social development (Cazeaux, 2017).

3.3. The Value Generation Mechanism of the Integration of Art And Philosophy

The value generation mechanism of integration is diverse and complex, which is reflected in all levels of rural culture. Visual symbols carry rural culture and philosophical thoughts, and visual symbols such as rural architectural decoration and handicrafts are not only beautiful, but also show the concepts and traditions of villagers. The carvings of the village ancestral hall contain ethical metaphors, convey family values through patterns such as flowers, birds, fish and insects, historical stories, etc., and become a carrier of cultural inheritance and education, and enhance the

cultural identity of villagers (Kivy, 1997). Traditional craftsmanship embodies the deep integration of the two, and its "Tao" is the philosophical spirit behind the skill, and the "instrument" is a specific work. Rural ceramics, wood carving and other crafts, craftsmen pay attention to skills and spiritual connotation, and all aspects of ceramic production reflect the respect for the laws of nature and the idea of "unity of nature and man". Traditional craft works go beyond practicality, have both aesthetic and cultural value, inheritance and development to provide support for the continuation and innovation of rural culture, and a new generation of craftsmen integrate modern concepts to promote value generation. The integration also activates and inherits the memory of rural culture, which includes history, folk customs, etc. Art creation and cultural activities present cultural memory in vivid forms, philosophical thinking provides theoretical support, rural history paintings and folk sculptures evoke memories, enhance cultural identity, and inject impetus into the prosperity of rural culture (Gilmore, 2004).

4. PRACTICAL INSIGHTS: CASE ANALYSIS OF THE INTEGRATION OF ART AND PHILOSOPHY IN RURAL REVITALIZATION

4.1. Principles and Basis for Case Selection

4.1.1. Geographical Diversity

China has a vast territory, and there are significant differences in the natural environment, history and culture, and folk customs of villages in different regions. In order to comprehensively and deeply explore the practical effect and cultural value of the integration of art and philosophy in rural revitalization, the case study fully considered regional diversity. The eastern region has developed economy and rich cultural resources, represented by Songyang, Zhejiang, and its rural construction focuses on the protection and development of traditional villages, combining modern architectural concepts with traditional cultural elements, showing a unique Jiangnan water town charm and profound historical and cultural heritage. With a history of more than 1,800 years, Songyang has a complete ancient city pattern, retaining more than 100 traditional villages with a complete pattern, and is known as the "last secret land in the south of the Yangtze River". In the process of rural revitalization, Songyang has adopted the strategy of "architectural acupuncture" to create a series of small-scale public buildings according to the characteristics of different villages, such

as the Farming Hall, the BrownSugar Workshop, the Wang Jing Memorial Hall, etc., which are organically integrated into the rural environment and enhance the humanistic and economic vitality of the countryside (Davies, 2011). The central region has a strong agricultural foundation and a long history and culture, and a village in Henan Province was selected as an example, which promoted the development of rural cultural industry through the integration of art and philosophy on the basis of inheriting the Central Plains culture. As the core area of Central Plains culture, Henan has rich historical and cultural heritage and folk art resources. A village fully excavates local folk arts, such as paper-cutting, clay sculptures, etc., and combines them with philosophical ideas to develop tourism products with cultural connotations, attracting a large number of tourists and promoting the growth of rural economy (Sheppard, 1987). The western region has magnificent natural scenery and diverse ethnic cultures, taking Guizhou Tunpu culture as the research object, Tunpu culture is a unique regional culture in Guizhou, and the local opera mask is an important cultural symbol, containing rich historical and cultural connotations and philosophical thoughts. Through the research and inheritance of the Tunpu opera masks, this intangible cultural heritage is not only protected, but also the development of the local cultural tourism industry has been promoted, and the organic integration of art and philosophy in the inheritance and development of rural culture has been realized. The selection of cases from different regions can comprehensively demonstrate the practice mode and innovative path of the integration of art and philosophy in different rural environments, and provide more targeted and operable experience for rural revitalization (Harrison, 1997).

4.1.2. Convergence Typicality

The in-depth analysis of cases with remarkable integration of art and philosophy is helpful to summarize successful experiences and reveal the internal laws and value generation mechanisms. The practice of "architectural acupuncture" in Songyang, Zhejiang Province takes architecture as a way to intervene in the countryside, and refines the historical and cultural traditions and characteristic industries of each village with the principle of least, most natural, most inadvertent and most effective manual intervention, accurately positioned, and establishes a resource-based economic development system based on high-quality agriculture and deep integration of primary, secondary and tertiary industries. In Pingtian Village, the abandoned small-scale buildings at the

entrance of the village were renovated and renovated, and a farming hall was built to display the farming culture of Pingtian Village, and it was used as a workshop for handmade bamboo arts. The renovated farming hall retains the original epidermal texture and does not destroy the original form of the village, and at the same time, through the adjustment of the spatial pattern, it forms a smooth flow line of public activities, and becomes a cultural supporting facility for the development of villagers' cultural activity centers and homestays, and has the function of cultural exchange. This deep integration of art and architecture, philosophy and rural development concept makes rural architecture not only have practical functions, but also carry the important mission of cultural inheritance and spiritual sustenance, and become a typical example of the integration of art and philosophy to promote rural revitalization (Carroll, 2012). Yuanjia Village, Shaanxi Province, takes rural cuisine as the starting point to create a folk culture tourism brand, and realizes the organic integration of art, philosophy and rural industry. The snack street of Yuanjia Village brings together hundreds of special snacks, one store and one product, and strictly controls the amount of food materials to ensure the purity of "Guanzhong taste". At the same time, Yuanjia Village pays attention to cultural experience, introducing folk arts such as Qin dialect and shadow puppetry, and presents a feast of traditional culture for tourists. In the process of development, Yuanjia Village adheres to the concept of "everyone participates in shares and shares benefits", carries out shareholding system transformation of collective assets, and creates a community of villagers' interests, which reflects the guiding role of philosophical ideas in rural governance and industrial development. Yuanjia Village has also continued to expand its business and develop homestays, bars, cafes, etc., to meet the diverse needs of tourists, so that rural tourism has transformed from a simple food experience to a comprehensive cultural tourism, and has become a successful model of rural revitalization. These typical cases fully reflect the depth and breadth of the integration of art and philosophy in art creation, cultural expression, industrial development, etc., and have an important demonstration and leading role for other villages (Ducasse, 1929).

4.2. "Architectural Acupuncture" in Songyang, Zhejiang: Spatial Philosophy and Art Practice

Songyang, Zhejiang, a small city known as the "last secret land in the south of the Yangtze River", has a history of more than 1,800 years of

county establishment, and the ancient city has a complete pattern, with more than 100 traditional villages with a complete pattern, just like a simple and elegant landscape painting. It carries a profound historical and cultural heritage. In the wave of rural revitalization, Songyang uses "architectural acupuncture" as a unique strategy to skillfully integrate art and philosophy, injecting new vitality into the sustainable development of the countryside (Stecker, 2010). The core of the concept of "architectural acupuncture" is to precisely act on the key nodes of the countryside with the fewest, most natural, most casual and most effective human intervention. Behind this concept, there is a profound philosophical reflection, which respects the natural ecology and historical and cultural context of the countryside, emphasizes the harmonious coexistence with the rural environment, and stimulates the vitality and potential of the countryside itself through the stimulation of key acupuncture points, just like acupuncture in traditional Chinese medicine. In the practice of Pingtian Village, the abandoned small-scale buildings at the entrance of the village were originally dilapidated, and were regarded by the villagers as worthless "pig pens and cattle sheds". However, the designer had a discerning eye for the importance of these buildings in maintaining the fabric of the village. They are witnesses to the history of Hirata Village and carry the memories of the lives of their ancestors. Therefore, the designer used the method of "architectural acupuncture" to repair and transform these buildings into agricultural museums. In the process of renovation, the original epidermal texture is retained, and the damage to the original form of the building is minimized, just like caring for an old man who has gone through vicissitudes and respecting the traces left by his years. At the same time, by cleverly removing part of the partition wall and floor slabs, the internal space of the building is opened up to form a smooth flow of public activities, so that the farming hall not only becomes a window to display the farming culture of Pingtian Village, but also becomes a cultural activity center for villagers and a cultural supporting facility for the development of B&B, which has the function of cultural exchange. Today, the museum displays traditional farming tools and crop specimens, vividly showing the history and culture of farming in Hirata Village. The villagers hold various cultural activities here, such as traditional handicraft production, folk performances, etc., which not only enriches their spiritual and cultural life, but also attracts many tourists to come to experience and promote the spread and exchange of rural culture (Goodman & Elgin, 1988). The Brown Sugar Workshop in Songyang is also a successful practice of the concept of "architectural

acupuncture", as shown in Figure 1. Xingcun has a long history of brown sugar production, but the traditional brown sugar production process is scattered and simple, and lacks brand influence. In order to improve the development level of the brown sugar industry and promote the growth of the rural economy, Songyang took the brown sugar workshop as the starting point to carry out the transformation of "architectural acupuncture".

The architectural design of the workshop is fully integrated with local natural and cultural elements, using local materials and traditional construction techniques to complement the surrounding rural environment. The interior space of the workshop is reasonably arranged, which not only meets the production needs of brown sugar production, but also sets up a display area and experience area, where visitors can visit the production process of brown sugar, understand the brown sugar culture, and participate in the production of brown sugar, taste freshly baked brown sugar, and feel the fun of rural life. The establishment of the brown sugar workshop not only improves the environment and conditions for brown sugar production, improves the quality and yield of brown sugar, but also enhances the added value of brown sugar through cultural experience activities, forming a "production-display-experience ." - Sales" of the complete industrial chain. The villagers set up cooperatives and operated the workshops in a collective economic model with family workshops as shares, achieving common prosperity. The Brown Sugar Workshop has become a cultural landmark and economic growth point of Xingcun, driving the development of the surrounding villages (Sloterdijk, 2012).

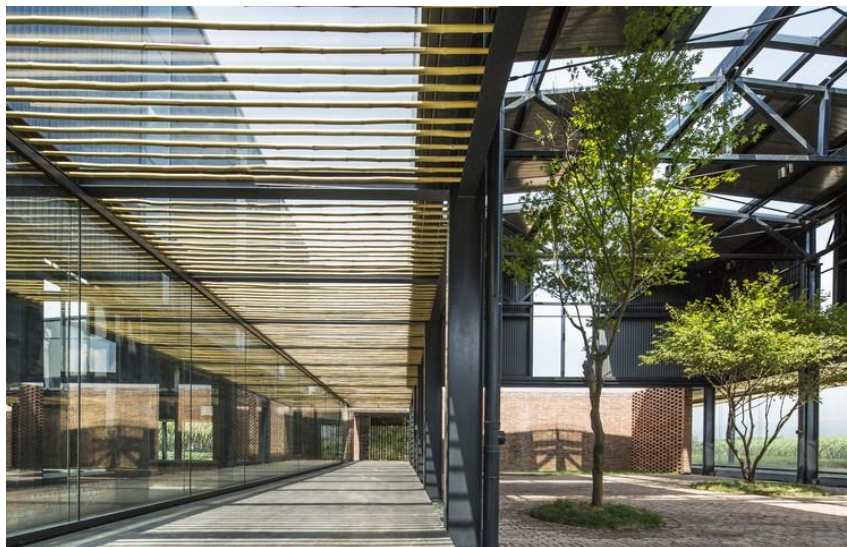


Figure 1: Brown Sugar Workshop in Songyang

In addition to the Pingtian Village Farming Center and the Brown Sugar Workshop, Songyang has also created a series of "architectural acupuncture" projects in other villages, such as the Wang Jing Memorial Hall, the Camellia Workshop, the Shimen Covered Bridge, and the Tofu Workshop Fang and so on. These small-scale public buildings are like smart notes, scattered on the rural land of Songyang, and together they play the movement of rural revitalization. With the theme of commemorating Wang Jing, a historical celebrity in Songyang, Wang Jing Memorial Hall displays Wang Jing's life deeds and cultural contributions through the form of architecture and internal displays, and inherits the history and culture of Songyang. The Camellia Workshop focuses on the development of the Camellia oleifera industry, combining the planting, processing, sales and cultural experience of Camellia oleifera to promote the development of local characteristic agriculture; Shimen Covered Bridge is not only a transportation facility, but also an important place for rural cultural exchanges, with a rest area and cultural display area set up on the bridge, where villagers can communicate and interact, and tourists can also feel the tranquility and beauty of the countryside here; The tofu workshop is characterized by traditional tofu production technology, and through modern design and operation, the traditional delicacy of tofu has become a business card of rural culture, attracting many tourists to taste and buy. The successful implementation of these projects is due to the deep integration of fine arts and philosophy. Fine art gives the building a unique artistic charm, making it the highlight of the rural landscape; Philosophy injects soul into the building, making it carry the cultural connotation and spiritual value of the countryside. Through "architectural acupuncture", Songyang has realized the sublimation of rural architecture from function to culture, and provided a model and experience for rural revitalization (Carroll, 1993).

4.3. Guizhou Tunpu Theatre Masks: Symbolic Philosophy and Artistic Expression

Guizhou Tunpu, a land that carries more than 600 years of historical memory, is like a mysterious cultural treasure house, containing a unique and profound Tunpu culture. As a bright pearl of Tunpu culture, the local opera mask is not only a key prop for the performance of local opera, but also a concrete expression of the spiritual world of the Tunpu people, containing rich symbolic philosophical connotations and unique forms of artistic expression, as shown in Figure 2.



Figure 2: Guizhou Tunpu Opera Mask

Anshun Tunbao local opera, known as the military in ancient times, originated in the Hongwu period of the Ming Dynasty. In order to consolidate the southwest border, Zhu Yuanzhang sent Fu Youde, the Marquis of Yingchuan, to lead 300,000 cavalry to Yunnan and garrison Guizhou, and established Anshun City and related villages with the significance of military garrisons (tuntian) such as tun, fort, banner, pass, and post. The soldiers of Tun Bing (Tuntian) and the immigrants who migrated south brought ancient operas from the Central Plains, which have been passed down from generation to generation and have a history of more than 600 years. Usually held during the Chinese New Year and July when the rice is blooming, the villagers dress up in ancient costumes and wear masks to interpret historical stories and myths and legends to the sound of gongs and drums. These masks are made of wood, through dozens of processes such as cutting the forest, cutting in half, billeting, white surface, coloring, etc., the shape is unique, the color is gorgeous, the style is both realistic and exaggerated, vividly showing the reverence and belief of the people of Tunpu for history, heroes and gods (Hu & Sornyai, 2023). From the perspective of symbolic philosophy, the local opera mask carries the rich cultural concepts and value orientation of the people of Tunpu. The design of the mask often contains a profound meaning, and different character masks have different symbolic meanings. Guan Yu's mask is usually portrayed as a red-faced long beard, red phoenix eyes, and lying silkworm eyebrows, with a red face symbolizing loyalty and justice, and a long beard reflecting its majesty and solemnity. In the hearts of the people of Tunpu, Guan Yu is the embodiment of loyalty and righteousness, representing a noble moral code and code of conduct. By wearing Guan Yu's mask for performance, the people of Tunpu expressed their

admiration and pursuit of the spirit of loyalty and righteousness, and also hoped that this spirit could be inherited and carried forward in daily life. Another example is the Monkey King mask, its shape is lively and smart, and its fiery eyes are shining with the light of wisdom, reflecting the quality of wit and bravery. The image of Sun Wukong is deeply loved by the people of Tunpu, he dares to challenge authority, subdue demons and eliminate demons, symbolizing the power of justice to defeat evil. In the cultural context of Tunpu, the Monkey King mask symbolizes people's yearning for bravery, wisdom and justice, and encourages people to move forward like Monkey King and use wisdom to solve problems in the face of difficulties and challenges(Zhang, 2018). The use of color in the opera masks also has a unique symbolic significance. Red represents auspiciousness, festivity, and enthusiasm in traditional Chinese culture, and is often used in masks to represent positive characters, such as Guan Yu and Yue Fei, emphasizing their justice and bravery. Black symbolizes majesty and uprightness, and is often used to express upright characters such as Bao Gong. White is often associated with treacherous and sinister, such as Cao Cao's mask, which is usually white, highlighting his cunning character. Green represents bravery and recklessness, and is often used to show some generals with bold personalities and strong martial arts. The use of these colors not only enhances the visual impact of the mask, but also conveys the understanding and judgment of the character and quality of the people of Tunpu through the symbolic meaning of the color, so that the audience can feel the characteristics and emotions of the characters more intuitively when enjoying the local opera performance. From the point of view of artistic expression, the local opera mask is an outstanding representative of folk wood carving and painting art. The carving of the masks is intricate and delicate, using techniques such as openwork and relief carving to carve the wood into lifelike figures. In the carving process, the craftsmen pay attention to the details of the depiction, and the facial expressions of the figures, the texture of the clothing, and the hair and beard are all depicted vividly. The eyes of the mask are usually carved to be large, round, and intense, capable of conveying the emotional and mental state of the character. The texture of the garment is depicted with delicate lines, showing the texture and layering of the garment. These exquisite carving techniques make the local opera masks not only have artistic appreciation value, but also become a precious heritage of folk craft inheritance. The art of painting the opera masks is also unique. The colors on the mask are bright and eye-catching, with strong contrasts, and have a

strong folk-art style.

The craftsmen used a rich color to paint the masks in a colorful way, making them more eye-catching in the performance. In the process of painting, the craftsmen pay attention to the matching and transition of colors, so that the color layers of the mask are richer. The combination of red and yellow creates a warm and festive atmosphere; The combination of blue and green gives it a fresh, natural feel. The ingenious use of these colors makes the local opera masks a piece of exquisite art, showing the unique aesthetic taste and artistic creativity of the people of Tunpu (Jirajarupat & Yinghua, 2023). Nowadays, the local opera mask not only plays an important role in the local opera performance in the Tunpu area, but also gradually becomes a cultural tourism product and art collection that has attracted much attention. With the development of cultural tourism, more and more tourists come to Tunpu to enjoy local opera performances, buy local opera masks, and feel the culture of Tunpu unique charm. The production skills of local opera masks have also been inherited and developed, and groups of folk artists are committed to the creation and inheritance of local opera masks, and they continue to innovate and improve on the basis of traditional crafts, so that local opera masks are more in line with modern aesthetic needs while retaining the connotation of traditional culture. Some artists have also combined the local opera masks with modern design concepts, and developed a series of creative cultural products, such as local opera masks in the shape of accessories, stationery, household items, etc., which further expanded the market space of local opera masks and promoted the spread and exchange of Tunpu culture. As an important symbol of Tunpu culture in Guizhou, the local opera mask has become a bridge connecting history and modernity, tradition and innovation with its unique symbolic philosophical connotation and artistic expression, and is radiating new vitality and vitality in the context of rural revitalization (Hu et al., 2023).

4.4. Yuanjia Village, Shaanxi: Ethical Dimensions and Philosophical Reflections on Food Aesthetics

Yuanjia Village, Shaanxi Province, as shown in Figure 3, this small village located in the Guanzhong Plain is like a bright pearl, blooming with dazzling light in the journey of rural revitalization. It takes rural cuisine as the core, skillfully integrates art, philosophy and rural industry to create a unique folk culture tourism brand, and becomes a successful model of rural revitalization (Wu, 2020).

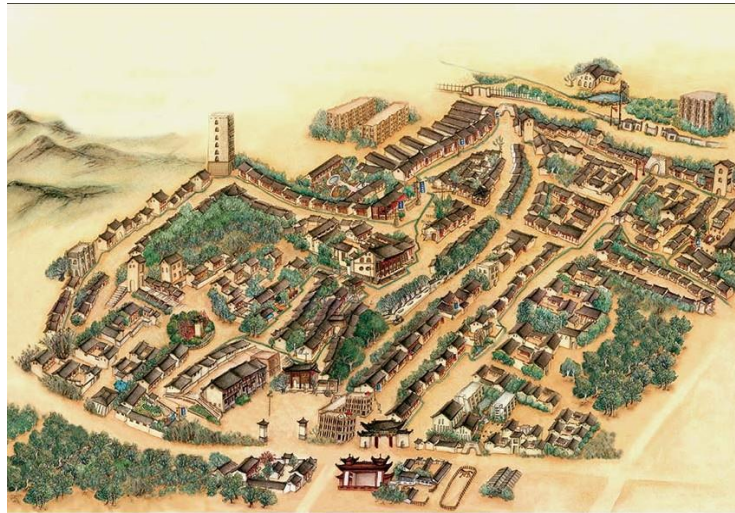


Figure 3: Yuanjia Village, Shaanxi

The food culture of Yuanjia Village has a long history, carrying the profound historical heritage and folk customs of the Guanzhong area. Walking into the snack street of Yuanjia Village, it is like stepping into a kingdom of food, with hundreds of special snacks dazzling and mouth-watering. Retort cake, bright color, soft glutinous and sweet, every bite can taste the mellow glutinous rice and the sweetness of red dates, its production process is exquisite, reflecting the Guanzhong people's dedication and inheritance of traditional food; Mutton soaked buns, the soup is delicious, the steamed tendons are rotten, and the steaming bowl is not only a warm comfort in winter, but also a representative of Guanzhong's food culture, from the selection of ingredients to cooking skills, all contain rich life wisdom. These delicacies not only satisfy people's taste buds, but also become an important signboard for Yuanjia Village to attract tourists (Yu, 2021). From the perspective of gastronomic aesthetics, the cuisine of Yuanjia Village pays attention to the original taste and original presentation of ingredients. The cuisine here adheres to traditional cooking methods and fresh local ingredients, and strives to preserve the original taste of the food. The handmade noodles have a strong taste and overflowing wheat aroma, making people feel the simplicity and innocence of food; The tofu brain made on site is delicate and tender, with special marinades and seasonings, which is delicious and makes people have an endless aftertaste. This pursuit of the original taste of ingredients reflects the admiration of nature and authenticity in the gastronomic aesthetics of Yuanjiacun, and the "Taoism of nature" in traditional Chinese philosophy. The idea is compatible. The process of making the food is also full of art. The chefs' skill and attention to detail make the cuisine a work of art. When making oily noodles, hot oil is poured on the chili noodles, which instantly

stimulates the aroma and bright color, bringing people a double enjoyment of sight and smell; When making the cold skin, the cold skin is cut into uniform strips, accompanied by side dishes such as cucumber shreds, bean sprouts, gluten, etc., and then poured with special chili oil and vinegar sauce, which is bright in color and rich in taste, like a beautiful picture (Feng et al., 2023). There is also a profound ethical dimension behind the food of Yuanjia Village. In Yuanjia Village, food is not only an economic industry, but also an emotional bond and cultural inheritance. The villagers pass on the skills and culture of their families by making and running their food, and integrate their love for their hometown and passion for life into each dish. Many snack bars are family-owned, and the craft has been passed down from generation to generation. Yuanjiacun pays attention to the quality and safety of food, and maintains the good reputation of Yuanjiacun cuisine with the concept of honest management. The village strictly controls the procurement and processing of ingredients to ensure that every food meets the hygiene standards, so that tourists can eat at ease and happily. This insistence on quality and integrity embodies the moral code and business ethics in Yuanjiacun's food culture. From the perspective of philosophical thinking, the development model of Yuanjiacun embodies the philosophical concept of "people-oriented". In the process of development, Yuanjia Village has always put the interests of the villagers in the first place, and through the development of rural tourism, it has driven the villagers to increase their income and become rich. The village has carried out shareholding reform of collective assets, and transformed oil mills, tofu mills, noodle mills and other businesses into cooperatives, and built a community of villagers' interests with shares as a link. All villagers and merchants cross-sharehold, forming a "you have me, I have you" interest pattern, realizing "everyone participates in shares and shares benefits". This development model not only stimulates the enthusiasm and creativity of the villagers, but also promotes the harmony and stability of the rural society (Guan et al., 2019). Yuanjiacun's success is also due to its keen insight into market demand and its development philosophy that keeps pace with the times. In the context of the vigorous development of tourism, Yuanjiacun seized the opportunity to fully tap its own food and cultural resources and build a folk culture tourism brand. With the continuous change of tourists' needs, Yuanjia Village continues to expand its business and develop homestays, bars, cafes, etc., to meet the diverse needs of tourists, so that rural tourism has transformed from a simple food experience to a comprehensive cultural tourism. This development concept of keeping pace with the times embodies the philosophy of "advancing

with the times" and "seeking truth from facts", so that Yuanjiacun can be invincible in the fierce market competition. Today, Yuanjia Village has become a well-known tourist attraction, attracting a large number of tourists every year. The successful experience of Yuanjia Village not only provides a useful reference for the development of other villages, but also provides a vivid case for the integration and application of art and philosophy in rural revitalization. Through the study of the ethical dimension and philosophical reflection of food aesthetics in Yuanjia Village, we can better understand the connotation and value of rural culture and explore a road of rural revitalization with Chinese characteristics. In the future development, Yuanjiacun will continue to inherit and carry forward the food culture, continue to innovate and develop, and make greater contributions to rural revitalization (Lian & Li, 2024).

4.5. Case Comparison and Model Refinement

"Architectural Acupuncture" in Songyang, Zhejiang, Tunpu Opera Masks in Guizhou, and Food Aesthetics in Yuanjia Village, Shaanxi Province, present a unified and distinctive appearance in terms of the integration of art and philosophy and the embodiment of cultural values. In terms of commonality, the three places attach great importance to the excavation and inheritance of local culture. Songyang is deeply engaged in rural history, culture and characteristic industries, such as the farming culture of Pingtian Village and the tradition of brown sugar production in Xingcun, and integrates cultural elements through architectural transformation, so that rural architecture can become a carrier of cultural memory and connotation. Carrying more than 600 years of Tunpu culture, the carving process and symbolic symbols reflect the Tunpu people's respect for history, heroes and gods, and are the key symbols of cultural inheritance. Yuanjia Village excavates the food culture and folk customs of Guanzhong, and attracts tourists with special delicacies such as retort cakes and mutton steamed buns, as well as folk arts such as Qin dialect and shadow puppetry, and inherits the traditional culture of Guanzhong. In the integration of art and philosophy, they skillfully integrate philosophical ideas into creation and cultural expression. Songyang's "Architectural Acupuncture" adheres to the concept of respecting nature and harmonious symbiosis, and renews rural buildings with minimal intervention, retains the original texture and style, and embodies the pursuit of "harmony between man and nature". Guan Yu's mask symbolizes loyalty, Sun Wukong's face is witty and brave, and the color conveys moral judgment and emotional symbolism, showing philosophical ideas in the form of art.

The gastronomic aesthetics of Yuanjiacun pursues the original taste of ingredients, embodies the "Taoism and Nature", and the artistic display of the production process and the ethical dimensions such as the inheritance of family skills and honest management behind the food, highlighting the deep integration of philosophy and art in the rural industry. In terms of differences, the integration methods have their own emphasis. Songyang takes architecture as the material carrier, and integrates philosophical ideas into the function and form of rural architecture through space design and transformation, shaping the aesthetics of rural space and enhancing cultural connotation. The Tunpu opera mask uses wood carving and painting art, and integrates the symbolic philosophy through the mask modeling, color, and carving process, and has become the core of the local opera performance and cultural inheritance. Yuanjia Village takes food as the starting point, and integrates philosophical ideas and cultural values into the rural tourism industry through food production, display, experience and folk cultural activities (Lian & Li, 2024). The embodiment of cultural values also has its own highlights. Songyang's "architectural acupuncture" focuses on reshaping rural space, creating a cultural atmosphere, renewing buildings, building cultural facilities, improving the quality and attractiveness of rural culture, promoting the development of rural tourism and cultural industries, and enhancing the villagers' sense of identity and belonging. As a national intangible cultural heritage, it is a unique symbol of Tunpu culture, which inherits the performance and mask making skills of local opera, continues the cultural bloodline, and strengthens the people of Tunpu Cultural pride and national cohesion. The aesthetic value of Yuanjia Village's food is more reflected in rural economic development and cultural exchanges, creating a folk culture tourism brand, attracting tourists, prospering the local economy, disseminating Guanzhong food culture and folk customs, and promoting cultural exchanges and integration between regions. From these cases, we can summarize the effective mode and path of the integration of art and philosophy in rural revitalization. The mode of "cultural excavation - art presentation - philosophical sublimation" excavates rural cultural resources as art creation materials, integrates philosophical thoughts, and makes art works have both artistic beauty and cultural and philosophical connotations, such as Songyang excavation culture into architectural transformation. The model of "Symbolism - Art Expression - Cultural Inheritance" refines the typical symbols of rural culture, expresses them through art design, integrates philosophical thoughts, inherits and disseminates rural culture, and becomes an important symbol of cultural inheritance such as the Tunpu opera mask.

The model of "industrial integration - art experience - philosophy leading" combines art with rural characteristic industries to create an artistic atmosphere industrial space and cultural experience activities, and leads industrial development with philosophical ideas, such as Yuanjiacun to build a tourism brand with food industry. In the actual practice of rural revitalization, these integration models can be flexibly used according to the needs of rural characteristics to inject strong cultural impetus into rural revitalization (Su et al., 2022).

5. THE PRACTICAL DILEMMA AND BREAKTHROUGH PATH OF THE INTEGRATION OF ART AND PHILOSOPHY IN RURAL REVITALIZATION

Although the integration of art and philosophy has great potential and value in rural revitalization, it also faces many practical difficulties in the process of practice, and it is necessary to explore effective breakthrough paths to ensure the sustainable and healthy development of integrated practice, as shown in Figure 4.

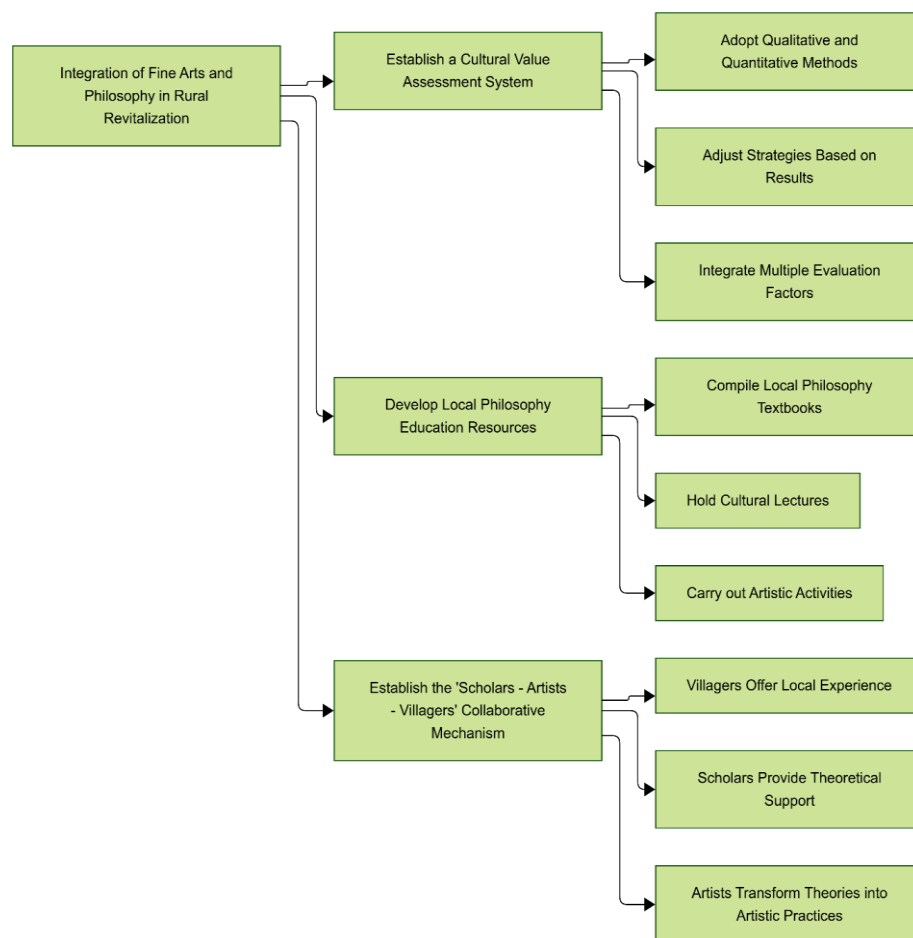


Figure 4: A Breakthrough Path for the Integration of Art and Philosophy

5.1. Practical Dilemma

The wave of modernity has had a strong impact on the traditional values of the countryside, leading to value conflicts in the process of integrating art and philosophy. With the acceleration of urbanization, the exchanges between the countryside and the outside world have become more and more frequent, and the concepts of utilitarianism and consumerism in modern culture have gradually penetrated into the countryside, and have conflicted with the original traditional values of the countryside, such as simplicity, harmony and mutual assistance. In the practice of the integration of art and philosophy, some development behaviors that pursue short-term economic benefits may destroy the original cultural ecology and value system of the countryside, and make the integration practice deviate from the original intention (Bing et al., 2024). There is a risk of symbolization when art intervenes in rural construction. Some art projects only use rural art elements as a decorative symbol to simply apply them to architecture, product design, etc., without digging deep into the philosophical connotation and cultural value behind them. This approach makes the integration of art and philosophy superficial, and cannot really play its role in promoting the revitalization of rural culture. Some rural tourism projects use a large number of art patterns with local characteristics for decoration, but lack of in-depth interpretation of local culture and philosophical thoughts, tourists cannot get a real cultural experience from them, resulting in the sustainable development of these projects. There is a disconnect between philosophical theories and rural practice. Philosophical ideas are often abstract and profound, and there is a lack of effective methods and ways in the process of transforming them into rural construction practice. The philosophical concepts put forward by some scholars are difficult to implement in the actual operation of the villages, and cannot be combined with the daily life and actual needs of the villagers. In rural ecological construction, although the concept of ecological philosophy has been introduced, due to the lack of specific implementation guidance and technical support, villagers do not know how to practice these concepts in actual production and life, resulting in poor ecological construction results (Wen & Li, 2025).

5.2. Innovation Path

Build a "Scholar-Artist-Villager". The synergy mechanism is the key to solving the problem of integration practice. Scholars can provide theoretical support and philosophical reflections, artists are responsible for

translating abstract theories into concrete artistic practices, and villagers are the inheritors and builders of rural culture, providing local knowledge and practical experience. Through the close cooperation of the three parties, the organic combination of theory and practice can be realized, and the integration of art and philosophy can be ensured to meet the actual needs of rural areas. In a rural culture construction project, scholars conduct in-depth research on local cultural and philosophical traditions to provide creative inspiration and theoretical guidance for artists. According to the life scenes and needs of the villagers, the artist creates art works with local characteristics; Villagers participate in the creation and display process of the works, and put forward opinions and suggestions to make the works closer to rural life (Gimbut & Rega, 2022). The development of local philosophy education resources and the improvement of villagers' cultural literacy are conducive to promoting the practice of integrating art and philosophy. Through the compilation of local philosophy textbooks, cultural lectures, and artistic activities, the philosophical knowledge is imparted to the villagers in an easy-to-understand form, so that they can understand and apply philosophical ideas. In some rural schools, local philosophy courses are set up to explain philosophical principles in combination with local folk tales and traditional customs; Lectures on philosophy were held in the village culture hall, and experts and scholars were invited to explain the relationship between philosophy and rural life for the villagers. This can not only enhance the villagers' understanding and recognition of the local culture, but also enhance their enthusiasm and initiative to participate in the construction of rural culture. The establishment of a scientific and reasonable cultural value evaluation system can objectively evaluate the practical effect of the integration of art and philosophy, and provide a basis for subsequent improvement and development. The evaluation system should comprehensively consider the factors of cultural inheritance, social impact, economic development, ecological protection and other aspects, and adopt a combination of qualitative and quantitative evaluation methods. For example, through the collection and analysis of data such as the number of participants in rural cultural activities, villagers' cultural satisfaction, economic benefits of cultural industries, and rural ecological environment indicators, the effectiveness of integration practice is comprehensively evaluated. At the same time, the practice strategy should be adjusted in a timely manner according to the evaluation results to ensure that the integration practice is developing in the right direction (Yan et al., 2024).

5.3. Policy Recommendations

At the policy level, the dimension of philosophy should be included in the revitalization plan of rural culture, and the important position and role of philosophy in the construction of rural culture should be clarified. When formulating policies for the revitalization of rural culture, government departments should fully consider the leading role of philosophical thought, and encourage the integration of philosophical thinking and theoretical research into rural cultural projects. In the planning of the construction of rural cultural facilities, it is required to reflect certain philosophical concepts and cultural connotations; In the cultural industry support policy, priority support is given to projects that focus on the integration of philosophy and art. Set up a special fund for rural construction with the integration of art and philosophy to provide financial guarantee for rural construction projects integrating art and philosophy. The special fund can be used to support projects such as artists' creation in villages, research on rural culture, and development of educational resources for local philosophy. Through government guidance and social participation, more funds will be attracted to invest in the revitalization of rural culture. For example, a special fund has been set up in one region to encourage artists to carry out creative activities in rural areas, bringing new cultural vitality to rural areas. At the same time, the fund is used to support the research of local scholars on rural philosophy and culture, which provides theoretical support for the construction of rural culture (Li, 2023). Promote the intellectual linkage between universities and rural areas, give full play to the talents and scientific research advantages of colleges and universities, and provide intellectual support for rural revitalization. Colleges and universities can establish long-term cooperative relations with rural areas to carry out activities such as practical teaching, cooperation in scientific research projects, and cultural volunteer services. For example, art students from colleges and universities go to the countryside to sketch and create practice, combining artistic creation with rural culture; The philosophical research team of the university went deep into the countryside to carry out research and provide theoretical guidance for the construction of rural culture. Colleges and universities organize volunteers to carry out cultural lectures, art training and other activities in villages to improve the cultural literacy of villagers. Through this intellectual linkage, we can achieve mutual benefit and win-win results between universities and rural areas, and jointly promote the implementation of the rural revitalization strategy (Schmalbach, 2011).

6. CONCLUSIONS

This study focuses on the integration of art and philosophy in the context of rural revitalization, deeply explores its cultural value and practical path, and obtains the following research results with important theoretical and practical significance through multi-dimensional analysis and multi-case research. From a theoretical perspective, this study systematically explains the internal logic of the integration of art and philosophy, and reveals the close relationship between the two in terms of ontology, methodology, and value generation mechanism. As an intuitive visual expression of rural culture, art builds a unique art world with lines, colors, shapes and other elements, carrying the perception and emotions of rural people on life; Philosophy, as the deep value core of rural spirit, provides ideological guidance and value orientation for rural culture with abstract thinking and logical system. The two complement and promote each other in the cognition and expression of the world, and jointly enrich the connotation of rural culture. At the practical level, through the in-depth analysis of typical cases such as "architectural acupuncture" in Songyang, Zhejiang, Tunpu opera masks in Guizhou, and food aesthetics in Yuanjiacun, Shaanxi, a variety of successful models and valuable experiences in the integration of art and philosophy in rural revitalization are summarized. With the concept of "architectural acupuncture", Zhejiang Songyang combines modern architectural aesthetics with traditional rural culture through the micro-transformation of rural buildings, retains the original texture and style of the countryside, and improves the cultural quality and quality of life of the countryside. The integration of art and philosophy has shown rich cultural value in rural revitalization. In terms of ontological value, it repairs the rural cultural genes, reconstructs the local aesthetic system, and enables the inheritance and development of rural culture in modern society. Through the protection and innovation of folk art and rural architectural aesthetics, the memory and identity of rural people for traditional culture have been awakened, and their aesthetic literacy and aesthetic level have been improved.

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