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A Study on the Artistic Practice of Zhaoqing Lacquer from the Perspective of Aesthetic Education

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ABSTRACT
Based on the perspective of aesthetic education immersion, this paper systematically explores the practical pathways, current development status, and points of alignment with aesthetic education objectives of Zhaoqing lacquer art within the contemporary educational context. It aims to construct a new paradigm for the integrated development of lacquer art and aesthetic education, thereby promoting mutual empowerment between local cultural heritage and educational innovation.The study unfolds across three dimensions—theoretical framework, practical pathways, and development strategies. By integrating aesthetic education practices from primary, secondary, and higher education institutions in the Zhaoqing region, it proposes actionable development recommendations, with the goal of providing theoretical support and practical references for the coordinated development of Guangdong's Aesthetic Education Infusion Initiative and the lacquer art sector.

KEYWORDS
Aesthetic education infusion; Aesthetic education practice; Zhaoqing lacquer art; Support mechanism

1 Introduction

This article adopts the concept of "aesthetic education immersion" as its theoretical framework, focusing on lacquer art aesthetic education practices implemented within the educational system of Zhaoqing City, Guangdong Province, which is primarily composed of universities, secondary schools, and primary schools. It is divided into three core dimensions: First, the unique aesthetic education value inherent in lacquer art itself, which serves as the theoretical foundation for the immersion model; Second, a systematic presentation of the characteristics and collaborative dynamics of practices across three levels—universities (with Zhaoqing University as the key institution), urban primary and secondary schools, and rural primary and secondary schools—with a particularly detailed account of Zhaoqing University's concrete practices in leveraging the university support mechanism to drive curriculum development, teacher training, and joint workshop construction in rural primary and secondary schools;third, a comprehensive evaluation of the practical outcomes of this model, a reflection on its current challenges, and an outlook on pathways for its sustainable advancement and widespread implementation. This study establishes a lacquer art aesthetic education practice system led by universities and featuring seamless interaction among universities, primary, and secondary schools. It represents an effective application of the "aesthetic education immersion" concept in the inheritance and innovation of local intangible cultural heritage, and further deepens the harmonious development of urban and rural aesthetic education resources.

2 The Integration of Aesthetic Education Infusion and Zhaoqing Lacquer Art

"Aesthetic Education Infusion" emphasizes the subtle and gradual integration of aesthetic education into all levels of school education and social culture. Its core lies in cultivating students' aesthetic abilities, innovative spirit, and cultural identity through art education and cultural heritage transmission. As a convergence point between traditional craftsmanship and modern aesthetic education, Zhaoqing lacquer art possesses unique educational value and cultural significance. This section explores, from a theoretical perspective, the necessity and feasibility of integrating "Aesthetic Education Infusion" with lacquer art, as well as its role in achieving multidimensional educational objectives.

2.1 Constructing a Theoretical Framework for Lacquer Art Education within the Perspective of Aesthetic Education Infusion

Aesthetic education is an integral component of quality education. It not only plays a vital role in enhancing students' aesthetic abilities and refining their character but also exerts a significant influence on the cultivation of their innovative capabilities [1]. Based on the concept of aesthetic education immersion, lacquer art education requires the construction of a multi-level, multidimensional theoretical framework. This framework should encompass four components: educational objectives, instructional content, teaching methods, and an evaluation system.Regarding educational objectives, lacquer art education should focus on the comprehensive cultivation of students' aesthetic literacy, cultural understanding, and innovative abilities; in terms of instructional content, it should integrate regional cultural characteristics to develop

lacquer art curricula with local distinctiveness; regarding teaching methods, emphasis should be placed on practicality and experiential learning, enhancing students' sense of participation and fulfillment through workshops, exhibitions, and study tours;Regarding the evaluation system, it should move beyond traditional skill-based assessments by introducing formative and multi-dimensional evaluation mechanisms, focusing on students' holistic development through aesthetic education. The construction of this theoretical framework provides crucial guidance for the systematic development of Zhaoqing lacquer art within aesthetic education practices.

2.2 The Intrinsic Connection Between the Concept of Aesthetic Immersion and Lacquer Art Education

Aesthetic immersion is not merely an educational method but an educational philosophy, whose core lies in achieving the goals of educating through beauty and cultivating through culture via the permeation of art and culture. As an art form with profound cultural heritage, lacquer art integrates technique, aesthetics, and cultural understanding in its creative process, effectively promoting the enhancement of students' comprehensive qualities.From the perspective of aesthetic immersion, lacquer art education is no longer merely the transmission of skills. Instead, through the study and practice of lacquer culture, it stimulates students' interest in and identification with traditional crafts, cultivates their aesthetic perception and cultural confidence. By introducing lacquer painting creation into school-based curricula in primary and secondary schools, students not only learn lacquer art techniques but also, in the process, come to understand the historical context and aesthetic value of lacquer culture, thereby achieving the educational goals of building confidence through beauty and promoting learning through beauty.

2.3 The Cultural Value and Educational Functions of Zhaoqing Lacquer Art in Aesthetic Education

As a significant representative of Lingnan culture, Zhaoqing lacquer art offers rich cultural resources for aesthetic education through its unique regional characteristics and artistic style. From a cultural perspective, lacquer art embodies the historical memory and cultural identity of the Zhaoqing region; its creative themes often draw from local natural landscapes and humanistic traditions. This fusion of regional and cultural elements enables lacquer art to effectively strengthen students' sense of identity and pride in their local culture within the context of aesthetic education.From an educational perspective, lacquer art education cultivates students' practical skills, creativity, and teamwork spirit. In university lacquer art courses, students enhance their professional capabilities through participation in lacquer painting creation, exhibition planning, and academic seminars. Moreover, through interdisciplinary collaboration, they broaden their horizons and strengthen their overall competencies.

3 Exploring Pathways for Implementing Aesthetic Education through Lacquer Art

Aesthetic education immersion emphasizes not only curriculum design but also practical experience and social engagement. Through diverse practical pathways, Zhaoqing lacquer art has achieved comprehensive integration from the classroom to society and from technical skills to cultural literacy, forming a locally distinctive aesthetic education practice system. In the process of constructing this system, the School of Fine Arts at Zhaoqing University, as a local institution of higher education, has fully leveraged its professional leadership role. By implementing an aesthetic education immersion action plan, it has integrated aesthetic education resources and utilized its own resource advantages to provide support for art education in primary and secondary schools in rural townships. This has transformed art from an isolated entity within the walls of the university into a bridge connecting the university with rural communities, and theory with practice [2].

3.1 Targeted Assistance: Building an Aesthetic Education Community Between Universities and Rural Secondary Schools

In advancing the Aesthetic Education Infusion Action Plan, the School of Fine Arts at Zhaoqing University innovatively established a "one-school-one-plan" targeted assistance mechanism. Tailoring support to the distinct characteristics and developmental needs of Lianmai Middle School and Jianggu Middle School, the school formulated differentiated assistance plans, thereby creating a multi-tiered, comprehensive aesthetic education support system. At Lianmai Middle School, the School focused on assisting with the establishment of a local lacquer art workshop. Recognizing that the school is located in a rural area with rich local cultural resources but a relatively weak foundation in aesthetic education, the School dispatched a support team composed of professional faculty and outstanding students to provide regular on-site guidance. The support team collaborated with the school's art teachers to develop specialized courses integrating lacquer art with agricultural culture, guiding students to draw creative inspiration from their familiar rural lives. In their

lacquer painting projects, students employ lacquer techniques to depict elements such as rice paddies, farming tools, and scenes of labor, transforming their everyday experiences into artistic creations. The support team also places special emphasis on utilizing local materials, guiding students to create art using common items such as eggshells, rice grains, and leaves—a practice that not only reduces material costs but also highlights local cultural characteristics.



Figure 1

The lacquer painting workshop at Sihui Jianggu Middle School showcases a different approach. The school has deeply integrated lacquer art instruction with labor education, forming an educational model that "cultivates beauty through labor and promotes labor through beauty." The workshop features a comprehensive teaching system comprising three phases: basic technique training, creative practice, and exhibition of results. During the foundational training phase, students systematically learn about basic lacquer painting materials and the use of tools; in the creative practice phase, students complete themed projects through group collaboration; and in the exhibition phase, the school regularly hosts art exhibitions.

A standout feature of Jianggu Middle School's lacquer painting workshop is its emphasis on cross-material integration. When creating a series of works that combine lacquer art with handicrafts, students must first shape specific forms through handicrafts and then incorporate these handicraft pieces into lacquer-based creations. This process not only enables students to master two traditional crafts but also cultivates their ability to think across different materials. The university support team also assisted Jianggu Middle School in establishing a three-tiered, progressive lacquer art curriculum system: the foundational course is open to all students, focusing on fostering interest in and basic understanding of lacquer art; the interest-expansion course targets students with special talents, emphasizing technical training and the development of creative abilities; and the professional advancement course provides personalized guidance for students interested in pursuing the art in greater depth. This tiered curriculum ensures the accessibility of aesthetic education while also addressing students' individual development needs.



Figure 2

3.2 Faculty Development: Talent Cultivation and Creative Advancement in University Lacquer Art Programs

As the advanced stage of lacquer art aesthetic education, universities bear the important responsibilities of cultivating professional talent, driving academic research and innovation, and leading social service initiatives. As the main force in lacquer art education in this region, Zhaoqing University has, through years of exploration, established a "teaching-creation-exhibition" trinity model for professional talent development.In terms of curriculum development, the university

emphasizes the organic integration of technical training and theoretical research. It offers a series of courses including Lacquer Painting Creation and Research, Aesthetics of Lacquer Art, and Lacquer Painting Art, forming a comprehensive curriculum system ranging from foundational to advanced levels. Among these, the Lacquer Painting Creation and Research course adopts a studio-based teaching model, where professional faculty guide students through the entire process—from conceptualization and sketching to the creation of finished works—with a focus on cultivating students' creative thinking and problem-solving abilities. The Lacquer Art Aesthetics course, meanwhile, guides students from the perspective of aesthetic theory to explore the intrinsic characteristics and cultural connotations of lacquer art, thereby enhancing their theoretical literacy and critical thinking. In terms of creative practice, the university has established a comprehensive incentive mechanism to encourage students to actively participate in various professional exhibitions and academic competitions. Significant achievements have been made in recent years. At the 14th National Art Exhibition, three lacquer painting works by faculty and students from Zhaoqing University were successfully selected. This not only affirms the quality of teaching but also provides students with a valuable platform for professional exchange. In addition to regular instruction, the university promotes the in-depth development of lacquer art education through specialized programs such as advanced lacquer painting workshops and faculty training sessions. During the 2025 Guangdong "Lacquer Painting" Aesthetic Education Master Teacher Studio Training Series, the project brought together experts, scholars, and leading artists in the field of lacquer painting from across the province. Through intensive lectures, thematic seminars, and creative guidance, the initiative not only enhanced the artistic proficiency of professional artists but also provided systematic training in lacquer art pedagogy for elementary and secondary school art teachers, effectively addressing the shortage of art educators at the grassroots level. This multi-tiered talent development system provides a solid talent foundation for the Aesthetic Education Immersion Initiative, fostering a virtuous cycle where professional education and popular education mutually reinforce one another. Consequently, it builds an integrated aesthetic education system spanning higher, secondary, and primary education levels. By strengthening cooperation with primary and secondary schools, it achieves the sharing and complementarity of aesthetic education resources, forming a complete chain of aesthetic education [3].

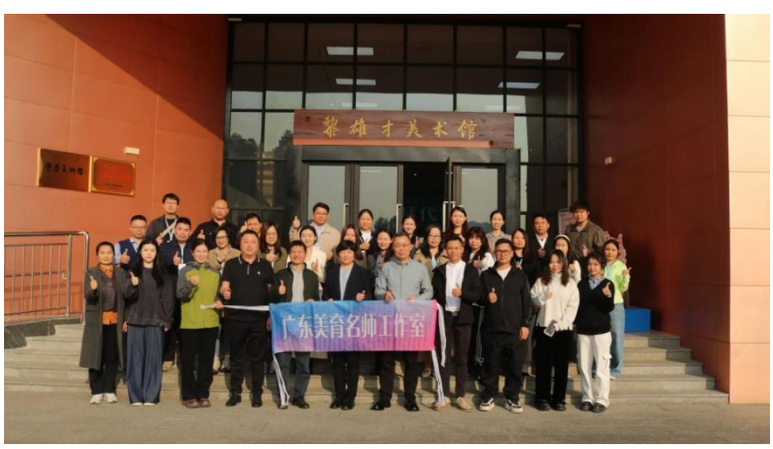

Figure 3

3.3 Resource Integration: The Expansion and Integration of Lacquer Art Workshops with Social Aesthetic Education

As a vital link connecting school education with community education, lacquer art workshops play an irreplaceable role in expanding the breadth and depth of the Aesthetic Education Infusion Initiative. In recent years, lacquer art workshops in the Zhaoqing region have actively participated in the initiative. Through signature activities such as "Lacquer Art in Schools" and "Lacquer Art in the Community," they have sown the seeds of lacquer art among a broader segment of society. These workshops are typically led by professional lacquer artists, university faculty, and intangible cultural heritage inheritors. When designing activity content, they fully consider the characteristics and needs of different audiences, resulting in flexible and diverse teaching and outreach models. Introductory lacquer art workshops for primary and secondary school students emphasize fun and interactivity. By simplifying the production process and using safe materials, students can complete a small lacquer art piece in a short time and gain a sense of accomplishment. Weekend lacquer art salons for community members place greater emphasis on cultural significance and leisurely experiences. By explaining the historical and cultural value of lacquer art and guiding participants in creating practical lacquerware, these events bridge traditional craftsmanship with modern life. Particularly noteworthy is the Advanced Research Program in Guangdong Lacquer Painting. This initiative not only elevates professional artistic standards but also innovatively

incorporates a training module for primary and secondary school teachers. Through a mentor-apprentice system, it has cultivated a cohort of versatile professionals who are both skilled artisans and effective educators, thereby building a pool of teaching talent to promote lacquer art in basic education.Furthermore, the workshop actively collaborates with public cultural institutions such as art galleries, museums, and cultural centers to build a multi-dimensional network for aesthetic education. By combining professional exhibitions with hands-on activities, it not only showcases the artistic excellence of lacquer art but also lowers the barrier to public participation, achieving a harmonious balance between professional depth and widespread accessibility. This school-community-venue collaborative model of aesthetic education has not only expanded the reach of lacquer art but also diversified the pathways for implementing immersive aesthetic education, thereby infusing traditional crafts with new vitality in modern society.

Through these multi-level, multidimensional explorations, Zhaoqing lacquer art has established a relatively comprehensive practical system within aesthetic education across primary, secondary, and higher education. This system is characterized by: a focus on seamless transitions between educational stages, with teaching content designed according to the cognitive characteristics and aesthetic needs of students of different ages; an emphasis on the unity of knowledge and action, closely integrating cultural heritage with hands-on practice; and a commitment to transcending campus boundaries to build a healthy ecosystem of collaborative education between schools and society.These practices not only promote the inheritance and innovation of lacquer art itself but also provide valuable experience for integrating other traditional crafts into the modern aesthetic education system. In the future, as the Aesthetic Education Infusion Initiative continues to advance, the practical pathways of Zhaoqing lacquer art will continue to be enriched and refined, playing an increasingly important role in cultivating students ' core competencies and enhancing cultural confidence.

4 Development Strategies for Zhaoqing Lacquer Art within Aesthetic Education

In response to the current issues and challenges facing Zhaoqing lacquer art in aesthetic education practices, development strategies must be formulated across multiple dimensions—including system building, resource integration, content innovation, and evaluation mechanisms—to promote its sustainable development through deep integration with aesthetic education.

Establish a multi-stakeholder collaborative system for aesthetic education. By leveraging the combined efforts of the government, schools, social organizations, and families, a social support network for lacquer art-based aesthetic education can be formed. The government must increase policy and financial support for lacquer art education, incorporate lacquer art into local aesthetic education development plans, and encourage social participation through measures such as purchasing services and project funding. Schools should further refine the lacquer art curriculum system, promote its deep integration with subject-based instruction and campus culture, and simultaneously strengthen teacher development by enhancing educators ' capacity to implement aesthetic education through training, exchanges, and incentive mechanisms. Social institutions such as art museums, intangible cultural heritage centers, and cultural centers should proactively open up their resources and collaborate with schools to organize lacquer art exhibitions, lectures, and hands-on activities, thereby expanding the scope of aesthetic education. Families, meanwhile, can enhance their appreciation and support for lacquer art by participating in parent-child lacquer art workshops and family creative activities, fostering a healthy ecosystem of co-education among schools, families, and society.

Strengthen the integration and sharing of lacquer art educational resources. To address the imbalance in resources between urban and rural areas and among schools, regional lacquer art education resource platforms can be established to consolidate curriculum materials, teaching cases, expert resources, and digital content, thereby achieving resource sharing. Develop online lacquer art courses and virtual experimental platforms to enable rural schools to access high-quality aesthetic education resources through digital means.At the same time, we should promote in-depth cooperation between universities and K-12 schools. Through initiatives such as university support for K-12 schools and lacquer art workshops in schools, we can achieve a two-way flow of teaching staff, curriculum, and activity resources. Additionally, we can explore models that integrate lacquer art with cultural tourism, incorporating lacquer art experiences into study tours and cultural tourism projects. This allows students to experience the charm of lacquer art in authentic cultural settings, achieving a mutually beneficial outcome for both aesthetic education and cultural tourism.

Emphasis should be placed on content innovation and technological empowerment in the practice of lacquer art education. At the content level, we must transcend the limitations of traditional craftsmanship and promote the integration of lacquer art with contemporary aesthetics and social issues. Students should be guided to use lacquer art as a medium to express themes such as environmental protection, ethnic unity, and technological innovation, thereby enhancing its contemporary relevance and educational value.On the technological front, new technologies such as digital media, virtual reality, and artificial intelligence can be leveraged to develop immersive lacquer art experiences, interactive teaching software, and online creation tools. This will lower the barrier to entry and stimulate student interest. By using VR technology to simulate the lacquer art production process, students can safely and conveniently experience complex

techniques, thereby enhancing learning outcomes. Additionally, cross-disciplinary collaboration between lacquer art and fields such as design, architecture, and film and television should be encouraged to expand its application scenarios and aesthetic education functions.

Establish a scientific evaluation mechanism for aesthetic education practices. Currently, the effectiveness of lacquer art in aesthetic education relies largely on qualitative descriptions, lacking quantitative indicators and systematic evaluation. In the future, a comprehensive evaluation system could be developed by integrating formative and summative assessments, covering multiple dimensions such as student engagement, improvement in aesthetic ability, cultural identity, and creative outcomes. Through methods such as questionnaires, artwork analysis, and interviews, changes in students before and after learning lacquer art can be tracked to assess the actual impact of aesthetic education. At the same time, lacquer art aesthetic education practices should be incorporated into the evaluation of schools' aesthetic education work to incentivize educational institutions to continuously optimize the content and methods of these practices.

5 Conclusion

From the perspective of aesthetic education, Zhaoqing's lacquer art practices have successfully pioneered a distinctive approach to aesthetic education—one led by higher education institutions, featuring seamless interaction across primary, secondary, and tertiary levels, and grounded in practical realities. This initiative goes beyond the mere preservation of an ancient craft; through systematic educational planning, it effectively integrates cultural heritage, aesthetic literacy, and the spirit of craftsmanship into the developmental journey of the younger generation. When outstanding traditional culture is deeply integrated with modern educational concepts, the educational power it unleashes is immense and its influence far-reaching. This "Zhaoqing Model" holds extremely important reference value and promotional significance for considering how to efficiently utilize local resources to advance high-quality, integrated aesthetic education across a broader geographical scope.

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