

The Practice of Humanistic Spirit in College Watercolor Creation Teaching

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Abstract: Under the background of deepening the reform of higher education, the fine arts education in colleges and universities shoulders the dual mission of cultivating professional skills and shaping humanistic spirit. As an important carrier of artistic talent training, the educational function of watercolor painting course in the creative practice has attracted more and more attention. Based on the aesthetic system and spiritual connotation of Chinese watercolor art, this paper explores the implementation strategy of integrating the traditional aesthetic wisdom and the spirit of The Times into professional teaching by analyzing its nationalization characteristics and typical cases. Focus on constructing the teaching mode combining technique study and humanistic infiltration, to provide practical reference for cultivating artistic talents with cultural consciousness and innovation ability.

Keywords: Humanistic spirit; University; Watercolor painting; Creative teaching

Introduction

After watercolor art was introduced into China at the end of the 19th century, it has formed a unique art system through localized development. In contemporary art education, watercolor teaching focuses on the technique training and ignores the spiritual cultivation, which leads to students' creation often stays at the level of image reproduction and lack of conscious expression of cultural connotation. There is a gap between this teaching situation and the requirements of aesthetic education in the new era, and it is difficult to adapt to the talent training needs of cultural inheritance and innovation. The national aesthetic characteristics and humanistic spirit carried by Chinese watercolor painting provide an important educational resource for art education. From the perspective of cultural inheritance, this study explores the deep connection between humanistic spirit and watercolor art, and explores the effective method of integrating cultural consciousness into creative teaching, which has practical value for promoting the reform of art education and cultivating innovative talents ^[1].

1. The importance of humanistic spirit in the teaching of watercolor painting creation in colleges and universities

Watercolor art teaching needs to strengthen the core of humanistic spirit. At present, there is a tendency to emphasize techniques rather than connotation, which weakens the essence of humanistic care in artistic creation. As an emotional carrier, watercolor is not only the carrier of formal beauty, but also a unique presentation of the life experience of the creators. The teaching reform should focus on three dimensions: the integration of technique study and humanistic cognition, stimulate the creative consciousness through the analysis of classical works; the dialogue balance between individual emotion and social culture, the visual expression of individuality and commonness; the coordination of skill improvement and aesthetic consciousness, and the cultural cognition in the creative practice. The specific path can be around: innovating the copying paradigm, establishing the step training from technique training to humanistic cognition; developing the impromptu expression of water media, strengthening the correlation between material language and spiritual connotation; and constructing the evaluation system covering technical standards and ideological depth. When artistic creation and humanistic thinking form a deep intertext, watercolor can break through the attribute of the medium and transform it into a visual representation of the spirit of The Times. Although art education in colleges and universities is not a training platform for professional artists, it needs to build a balance system between techniques and humanities. If art practitioners lack the philosophical

thinking ability and historical and cultural cognition, it is difficult to break through the creation dimension even if they are skilled. In teaching practice, the core position of humanistic quality should be highlighted, and it should form a two-way empowerment with aesthetic education. As an important carrier of humanistic value, watercolor art has a unique educational function in quality education.

2. The expression characteristics of the humanistic spirit of Chinese watercolor painting

2.1 Ethnic nature

The national characteristics of Chinese watercolor art originate from the inheritance and innovative practice of cultural spirit. The inclusive characteristics of Chinese civilization after thousands of years has laid a foundation for the diversified development of contemporary watercolor art. In the collision of ink painting artistic conception and western painting skills, the artist gradually constructs a visual expression system with Oriental aesthetic characteristics. Taking character creation as an example, Chen Jian, a painter, extracted artistic elements from the Tajik life scenes during his visit to Xinjiang. His creation breaks through the depiction of representation, pays attention to the transmission of humanistic temperature and emotional thickness, echoing Gu Kaizhi's classical aesthetic concept of "both shape and spirit". The work of *The Tajik Bride* uses concise brushwork to construct the picture space, and the imagery of the background implies the philosophy of reality and reality of traditional ink painting. At the moment of the bride's meditation, the abstract processing and color tension of the dress pattern not only retain the national symbols but also highlight the spiritual connotation.

2.2 The nature of The Times

Art carries a philosophical reflection of the essence of human survival, and social ideology continues to evolve with the historical process. The creator responds to the social change through thinking innovation. Just as the theory of "brush and ink should follow The Times" proposed by Shi Tao, a painter in The Qing Dynasty, the evolution of painting has always been closely related to the characteristics of The Times. In the historical context of differentiation, there are significant generational differences between the humanistic characteristics of artistic creation and the visual language. The specific cultural trend of thought often breeds the creative clusters with humanistic exploration consciousness, who continue to break the boundary in the level of theme dimension and visual rhetoric.

The popularization and application of digital technology has officially opened the era of visual culture. This paradigm transformation not only reshaped the perception system of the audience, but also makes image cognition become an important component of modern thinking. The generalization of visual communication plays a profound role in artistic production, but the core value of painting creation lies in revealing the spiritual core ^[2] under the representation^[2].

2.3 Regional

There is a significant correlation between Chinese watercolor art creation and regional cultural characteristics. The interaction between geographical environment and humanistic tradition shapes the differentiated forms of artistic expression, which directly affects the expression of humanistic connotation in the creative practice.

The contrast of northeast China and Jiangnan watercolor art shows the essential differences. The plain geomorphic features of China in northeast China give birth to a vigorous and profound artistic paradigm, and the creative subject tends to use concrete means of interpreting regional attributes. Zhao Yunlong's "Sunshine in Early Spring" uses the deep processing and realistic language of light and shadow modeling to accurately capture the geographical characteristics of the Black Soil Plain, and its dignified color and texture directly reflects the regional attributes of the north. Meng Xiande's book reflects the problem of spatial alienation in the process of modernity through the structural reconstruction of urban space. This kind of practice proves that the northeast creators construct the logical path of visual expression in the natural and humanistic interaction based on the regional cultural matrix.

Jiangnan watercolor presents the aesthetic paradigm of differentiation. The tradition of water-based expression of regional climate characteristics forms a creation system with water rhyme control as the core. Wu Guanzhong uses the techniques of ink and wash painting in the theme of water town to transform the traditional architectural components into cultural recognition symbols, and the precise control of the virtual and real relationship effectively carries the humanistic attributes of Jiangnan. With the help of multi-level rendering of wet painting method, Liu Yi realizes the organic integration of building entity and water pattern medium, and constructs the unique artistic conception dimension of Oriental aesthetics. This artistic translation mechanism of regional characteristics makes the creation achievements become the material carrier of cultural memory ^[3].

The shaping and shaping mechanism of watercolor creation includes three core aspects: the visual reconstruction mechanism of natural elements, the aesthetic transformation mechanism of cultural symbols, and the image generation mechanism of humanistic spirit. The practice and exploration of different regions jointly build the diversity picture of Chinese watercolor, which is not only reflected in the surface differences of visual form, but also rooted in the thinking mapping of the deep structure of regional culture.

3. The practice of humanistic spirit in college watercolor creation teaching

3.1 Analysis of teaching practice of The New Miner

Through the two-way effect of ideological depth and emotional resonance, humanistic and artistic creation helps students to build a multi-dimensional cognitive framework and deepen the understanding of human living state and the law of cultural development. Zhou Gang, a scholar artist, realized the effective combination of teaching theory and creative practice in the New Miner, and formed a benign interaction between his educational system and artistic exploration. In the practice of art education, he promoted the modern transformation of the humanistic connotation of watercolor art through the integration of systematic teaching and practical research. This situational teaching mode significantly enhances students' ability to analyze cultural context and cultivate critical humanistic cognitive ability.

In the practice of watercolor creation, the artist uses dark blue and dark black to form the main color, and partially integrates orange warm color to form visual rhythm. By moderately reducing the color brightness, the unique light texture of the downhole working environment is accurately captured. The block-surface color processing method breaks through the traditional technique framework and shows a deep understanding of the real context. In teaching practice, teachers can guide students to analyze the modeling characteristics of the posture of the workers in such works, especially the firm eyes of the characters and the natural stretch of the body language, which vividly convey the calm state in the difficult environment. The core of the creation focuses on the spiritual characteristics of contemporary workers, and shows the inner power of ordinary workers through simple image depiction. This kind of creative cases with humanistic care is of great value in watercolor teaching, which can not only be used as a visual sample to observe the society, but also promote students' cognitive understanding of social groups. In the current art education system, such works that deeply show the spiritual map of workers are becoming an effective carrier of humanistic quality cultivation.

3.2 Analysis of the teaching practice of "The Scenery of Mail · The Soldier Forever"

With the help of the performance characteristics of watercolor media, the series of "Landscape by Mail" deeply explores the core of humanistic spirit. Zhao Long uses the flow characteristics of watercolor materials to transform local memory into visual artistic philosophy through the interactive relationship between color layer texture and light and shadow. By analyzing its composition logic and creation method, we can systematically explain the dual value of the series in the innovation of formal language and the transformation of academic research. His creative achievements provide a practical reference model for watercolor teaching in colleges and universities, in which the breakthrough artistic concept forms an effective methodology in expanding the dimensions of expression and aesthetic cognition. The artist's exploration and practice of watercolor ontology language has contributed a valuable academic observation perspective to the construction of contemporary Chinese watercolor theory.^[4]

Conclusion

The teaching of watercolor painting in colleges and universities deeply permeates the connotation of humanistic spirit, reflecting that art education is shifting from skill training to cultural education. Through the construction of a teaching framework based on cultural understanding and guided by spiritual expression, it not only deepens the connotation of students artistic creation, but also strengthens their sense of mission of cultural inheritance and innovation. In the subsequent teaching practice, emphasis should be placed on improving the contemporary interpretation ability of traditional art resources, and constructing a creative evaluation system of creation with cross-cultural dimensions, so that watercolor teaching can better bear the cultural characteristics of The Times. The continuous optimization of this mode will help the characterization process of Chinese watercolor education and contribute innovative paths to the art talent training system in the new era.

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