

Research on Chinese Painting Creation in Contemporary Art Education

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Abstract: The creation of Chinese painting in contemporary art education is closely related to the reform and development of contemporary art education in China. At the same time, China's contemporary art education reform experiment is learned from the west with a late start and a short time. However, due to the long history of Chinese painting creation, contemporary art education has different influences and characteristics on the study of Chinese painting creation in the teaching process, which has an enlightening effect on the study of Chinese painting. This article mainly analyzes the impact of contemporary art education on the study of Chinese painting creation, and on the basis of pointing out the problems, puts forward corresponding solutions, and summarizes the practical enlightenment of contemporary art education on the influence of Chinese painting creation.

Keywords: Contemporary Art Education; Chinese Painting; Chinese Painting Creation; Cultural Heritage

There are many problems in the teaching of traditional Chinese painting in contemporary art teachings, such as serious qualitiveness, single teaching methods, and unclear themes. This also reflects a certain extent some problems in the study of Chinese painting creation. The creation of traditional Chinese painting is a key content of fine art education.

The creation of Chinese paintings often has a certain nationality and artistry, which represents heritage and tradition. However, as an important part of traditional culture, Chinese painting, no matter what the reason, requires serious understanding and research, so the study of Chinese painting in modern art teaching has also become the focus of our research.

1. The influence of contemporary art education on Chinese painting creation

Contemporary art education has a great influence on the creation of Chinese painting. When comparing traditional art with contemporary art educations, there are differences in depth from multiple dimensions.

From the perspective of teaching, researchers should compare the differences between traditional art education and contemporary art education in the creation of Chinese painting in terms of teaching objectives, teaching methods, teaching materials, teaching content, etc., to analyze and study, so as to know the contribution of contemporary art education to Chinese painting.

In terms of teaching philosophy, the difference between contemporary art education and traditional art education is that they have different starting points. Since China has been in a feudal society for a long time, the traditional art education method focuses on serving the feudal rulers and is the product of feudal traditional ideas. The teaching of contemporary art has changed the teaching goal of Chinese painting teaching to serve the ruler, turned to people-oriented, and infused with modern ideas. The teaching methods of traditional aesthetic education are mainly taught by teachers and apprentices, mostly in a one-to-one way, with privacy and strong personal characteristics. Contemporary art teaching is more diversified, more flexible and changeable in teaching methods, focusing on theoretical skills.

At the same time, with the advent of the new media era, the presentation of Chinese paintings is more diverse, not only between

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paper and pen, but even in the form of new media.

In terms of creation, since the creation of Chinese painting, the development of its creative subjects, techniques and emotions has been very mature. At the same time, the creative subjects and meanings of Chinese painting have both narrow and broad senses. In a broad sense, the theme of creation mostly refers to a certain angle in real life, such as history, reality, etc., while the theme of creation in a narrow sense refers to the process of refining and processing painting subjects. And contemporary art education has created a new situation for the theme of Chinese painting creation, and the new era has given Chinese painting a new significance. At the same time, the development of emerging technologies has also given new forms of Chinese painting.

However, there are advantages and disadvantages. The arrival of the era of commodification has also added utilitarian colors to the creation of Chinese paintings. Driven by social pressure and monetary benefits, superficial and entertainment themes have made the creation of Chinese paintings lack the previous spirit.

2. The practical inspiration of contemporary art education to Chinese painting creation

The history of the development and evolution of Chinese painting has given us many enlightenments and triggered many thoughts. In the process of contemporary art education reform, it is bound to face many profound problems. Contemporary art education enlightenment on the creation of Chinese painting is mostly expressed in the emphasis on aesthetic images, the enrichment of the formal language, and the cultivation of creative thinking.

2.1 Pay attention to aesthetic images

In the painting *Wenxindiaolong*, Liu Xie of the Southern Dynasty put forward the "pictures of carpenters, peeping the image and carrying the emotions", which means that the image of the foreign object should be merged with the interest and emotion when conceiving the work, thereby forming an aesthetic image, that is, the imagination of objective materials, things, etc. that are refined and processed in the author's mind.

The development of aesthetic intentions is endless, and the development of aesthetic images is also diverse. Aesthetic images are related to age, cultural level, living environment, and work. Mastering the aesthetic characteristics of Chinese painting, one can observe the creation of Chinese painting from the height of aesthetics. Whether it is Chinese painting or other types of painting art, it is created on the basis of personal aesthetics. Without a good aesthetic, artistic creation will not have beauty, and everything else is empty talk. Therefore, it is very important to pay attention to the cultivation of aesthetic images in modern art teaching which involves improving students' drawing level, so we must pay attention to the cultivation of students' aesthetic images.

2.2 Rich painting language

Formal language refers to the pursuit of truth, goodness and beauty in people's minds, ability, emotion, will, self-care and self-affirmation, etc., showing the ideals and sentiments they want to trust. As we all know, the expression of painting language is related to the soul of artistic work. Without form, the work cannot be established, the content cannot be attached, and the emotion cannot be expressed.

Formal language has always served as a foundation for contemporary art teaching. We can analyze it from the three perspectives of composition, shape and color of the painting formal language of Chinese painting, which has far-reaching significance for contemporary art education.

In the composition of Chinese paintings, first of all, the composition of traditional Chinese paintings at the time of creation is used to applying the perspective of scattering and the principle of "seeing the big through small". The scattered perspective is different from the focus perspective of Western painting. When painting landscapes, scattered perspective is mainly to highlight the horizontal, vertical, deep and high landscapes.

In the course of contemporary art education, the use of composition forms must be adjusted and applied in accordance with the objects of creation, and at the same time as the basic principle of observation methods in accordance with the laws of nature. Focus perspective, scattered perspective and other methods can be applied to the creation of Chinese painting according to the needs of the composition of the picture, which is determined according to the needs of the painting object. Any behavior with strong emotional color and blindly pursuing one of the perspective methods is extremely unwise.

Secondly, leaving blank. The treatment of blank background is also an important feature of Chinese painting. Chinese paintings focus on blankness. This is a unique feature of Chinese art or Chinese culture. It is determined by the aesthetic concept of the Chinese people which embodies the implicit, humble, and restrained temperament of the Chinese nation. It can also highlight the subject and expand the picture. The education model of contemporary art teaches students that the study of Chinese painting must follow this important aesthetic feature and be constructed according to the needs of the picture. Both Chinese paintings and Chinese poetry attach great importance to leaving blanks. The so-called "intention is beyond words" means that the words are not full, leaving room for people to experience.

Every nation has its own unique culture. Contemporary art education must respect the cultural differences of various countries, respect the independence of the culture of each nation, take the essence, and discard the dross. Chinese painting itself has a distinct aesthetic orientation and a unique artistic pursuit. It is an art form that intersects and integrates with artistic concepts such as poetry, book, painting, and printing. Therefore, the development of Chinese paintings should not only follow the inherent requirements of traditional Chinese culture, but also highlight the national cultural spirit, as well as absorb and learn from other art cultures.

The relationship between Chinese painting and modern art education is both interdependent and mutually reinforcing. Chinese painting provides a solid and reliable theoretical basis and painting techniques for the development of modern art education. Contemporary art education also helps Chinese painting better develop in the new era.

2.3 Cultivate creative thinking

Studying Chinese painting and cultivating innovative thinking is an urgent problem to be solved. It is necessary to find a breakthrough in the cultivation of creative thinking in contemporary art education, so as to give play to the personality of students, let them not stick to the old methods and limited by stereotype thinking. At the same time, cultivate students' ability to think and feel, that is, "cultivating spirit" in the ancient expression. While cultivating their creative thinking, they should also cultivate their observing ability, so that they can appreciate the works of art in natural phenomena.

First, give play to students' personality and create freely. When contemporary art education cultivates students' creative thinking, students should not be constrained by rules and regulations, but should be allowed to develop, think freely, create freely, break thinking inertia, and create new works.

Secondly, experience and cultivate feelings. In ancient China, regardless of writing poems, writing, and painting, all pay attention to spirituality, which is the core part of traditional Chinese culture. This kind of elusive spirit is often contained in personal life experience and thinking.

Finally, be good at observation and contact with nature. In nature, every grass, tree, flower and tree can be used for painting. The ancients also looked for objects from nature, life and art from nature, and observed everything in nature in order to better paint. Therefore, experiencing nature is also an important part of Chinese painting creation research.

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