

Study on the Role of K.M. Maximov's Teaching Method in the Formation of Chinese Modern Art School

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Abstract—Modern Russia and China are countries that are rapidly developing in terms of economy, science and public infrastructure. The active dialogue between the two countries at the socio-economic and political levels has a long history and this dialogue played an extremely important role in the series of events that took place in the middle of the last century. The dialogue contains many important internal and external factors, such as the changes in the state system and ideology, which have had a great impact on the development of the cultural and educational systems of China and Russia. These changes have also affected the art education field. The changes in the role of art in the social and cultural systems of Russia and China have led to significant changes in its teaching methods. The modern art teaching method played an important role in the development of China, the Soviet Union and the Russian academism. At the beginning of the founding of New China, Maximov was invited to open a training course on oil painting at the Central Academy of Fine Arts, and trained a group of top talents for China. With his help, China's first art syllabus was born, which has had an important impact on the formation of new methods and pedagogy in modern Chinese art teaching.

Keywords—*art education; modern art school; Maximov teaching method*

I. INTRODUCTION

The process of cultural dialogue between China and Russia has had a great impact on the formation of various relationships in the field of education, including in art education. Even so, it is still necessary to fill the gaps formed in this area and to study the potential of various relationships. This is necessary to optimize the process of student communication, to carry out cultural and educational cooperation projects between the two sides, and to explore new ways of modern education development. Especially for the interactive exchanges between China and Russia in the framework of art education, the inheritance and development of traditional academic art education are the top priority of both countries. At the same time, it can be noticed that in the modern Western art school, the academic art teaching method has almost disappeared. This fact shows that the development of various relations between China and Russia in the field of fine arts education is necessary.

II. RESEARCH METHOD

For the research on the role of Maximov's teaching method in the formation of Chinese modern art school, the following methods are reasonably adopted:

A. Historical Research

It can be used to determine the formation of various stages of the art and education relationship between China and Russia and the various factors and special conditions that affect the process.

B. Comparative Analysis

It can help to reveal the developments and results of the cross-art pedagogy.

C. In-depth Application Method (Art Structure)

It can be used to analyze the works of Chinese and Russian students studying in universities in China and Russia. The method covers a range of practical assessment criteria based on the quality of the work done, as well as working methods based on art styling, artistic creation and solutions to teaching problems.

D. Interpretation Method

It is the method that is necessary to reveal the hidden features of tradition and innovation in modern art and its teaching methods.

III. AN OVERVIEW OF THE DEVELOPMENT BACKGROUND OF MAXIMOV'S TEACHING METHOD IN CHINA

A. The Development of Modern Art Teaching Method in China

For the development of modern art teaching methods in China, it should be pointed out that in this development process, the Soviet and Russian academies played an important role. To a large extent, the political and ideological similarities between the Soviet Union and China in the early 20th century led to the emergence of a large number of

publications introducing Russian art since the 1950s. As a result, Chinese experts have been able to reach out to works by outstanding Russian painters such as Iria Yefimovich Repin, Ivan Ivanovich Hirschkin, Ivan Nikolaevich Carat Muskeyi, Valentin Aleksinovich Sherov and others. The most important factor affecting the popularization of Russian and Soviet art in China is that the government has raised the awareness of realism as a kind of unique cultural language acceptable to the broad masses of the people.

All these factors have had a great impact on the Chinese art education system. The Chinese art education system currently requires high-level professionals to create and make it inherent, innovative, and in line with the needs of the modern art school. In the field of cultural education, China and the Soviet Union have been in a framework of mutually beneficial cooperation in the past, and various educational programs have been carried out within this framework. Among them, the assistance of Soviet experts in teaching law is an important part of various projects. Many high-level experts, artists, theorists, teachers and graduates from the higher art schools of the Soviet Union were sent to China, which had a great influence on the new methods of teaching and the formation of teaching methods. Among them, there is the people's artists from the Soviet Union, the Soviet national award winner — Konstantin Meftiyevich Maximov.

B. The Sprout of Maximov's Teaching Method in China

The main problems that Konstantin Meftiyevich Maximov faced at the time were urgently needed to be addressed are as following:

- The first problem is to modernize the current art teaching method and improve it;
- Based on the realist school, the traditional view of Chinese art education is preserved and adapted; and the art education is raised to the scientific level.

In the 1950s, China's oil painting level stayed in the era of "oil painting" as a whole. At that time, Chinese art education urgently required realistic oil painting, especially socialist and modernist creation methods. In 1955, Konstantin Meftiyevich Maximov was a professor at the Moscow State Academy of Art and was sent to China along with other experts. Maximov is a famous oil painter, art educator and two winners of the Stalin Prize in the former Soviet Union. During the Central Academy of Fine Arts, he founded a training course on oil painting and served as an art director. On August 27, 1913, Maximov was born in a village not far from the city of Plyos along the Volga River. He received art education at the Ivanov Voznezc Secondary Technical School, from 1937 to 1942. He studied at the studio of the painter Georgie Georgievich Riyazhsk at the Moscow Academy of Art. After graduating with honors, he taught in the oil painting department of the college and was active in the art world with portrait creation.

Maximov has a wealth of experience in oil painting creation and education, which has determined that he was the most suitable candidate for the reconstruction of Chinese oil painting education. Maximov is honest and eager, his work is

serious, and his teaching is step by step. Through his solid teaching, the students of the oil painting training class received a systematic and comprehensive training on the teaching methods of the former Soviet Union's oil painting, which improved the understanding of the creation and teaching characteristics of the oil painting. Maximov has a complete teaching system in teaching. Under the guidance of Professor Maximov, the students are systematically and comprehensively accepted the training of oil painting techniques from plaster to human body, from sketch to oil painting, from indoor work to external light training, and from composition draft to completion of creation. From the world outlook, art view to concrete art practice, he taught the students the practical skills and realistic methods of creation. The curriculum played an important role in the development of Chinese art painting. The teaching of European painting techniques began to become the development of Chinese oil painting. Therefore, more and more young artists can use the European modeling system and color structure to create their own works, taking it as the basic principle of personal creation, and skillfully combining with the essence of traditional Chinese painting.

IV. MAXIMOV'S TEACHING METHODOLOGY

A. Artistic Observation and Creation Object

In the personal methodology of Konstantin Meftiyevich Maximov, how to improve the creative technique from the perspective of realist painting art to make it more expressive is the main problem. To this end, he believes that it is necessary for students to develop pre-study and analysis of the object of creation. It is necessary to carefully analyze the shape, structure, texture, color and other characteristics of the object of creation, and then proceed to look directly at the image. In addition, students need to have basic knowledge of image theory, and master the rules of perception of color and shape (air perspective, environmental condition simulation, light and dark configuration, etc.). According to Maximov's point of view, in order to better grasp the basic knowledge of image theory, students must learn the method of plane organization and composition, which helps to maximize the expressiveness of the work and reveal the emotional meaning of the artistic image.

Relying on his own methodological system, he conducted research and analysis on the achievements of Russian academic art, including the research on the teaching method of Bavel Petrovich Cesakov. Konstantin Meftiyevich Maximov believes that in order to overcome the many difficulties in the process of self-improvement, it is necessary to conduct in-depth and meticulous research and analysis on the object of creation. Maximov's method aims to limit the decorative intentions inherent in Chinese art. To this end, Konstantin Meftiyevich Maximov added special significance to the exterior painting. This way of creation allows artists to get rid of the stereotypes of classroom research and consolidate their creative experience under rapidly changing natural conditions. Revealing the teaching methods of different style genres can be said to be another achievement of Maximov. For example, he pointed out that

the conveyance of the artist's unique creative intentions in landscape painting is as important as the painter's conveyance of the inner world and character. In addition, if the artwork is a multi-type synthesis, then the landscape can help to further explore the meaning of the image and further convey the emotional state of the person.

B. Analyzing the Objects Instead of Copying Them

As a supporter of academic art education, Konstantin Meftiyevich Maximov educates students to note that a single copy of a work of art cannot be used as a teaching material; If there is no careful study on the objects needed creation, there won't be artistic masterpieces created. Personal feelings must be added to the works and the feelings are from the personal sights. Painting skills and acquired skills are the means to convey the artist's thoughts and feelings, as well as professional painters. Therefore, Maximov called on his students to learn to sum up and learn to avoid using too much detail as the main way to explain the nature of objects. In his view, if a person copies the artistic works and the objects of creation mechanically and without thinking, it will bring great harm to the artist. Each subject assignment should be completed in a well-founded and methodical manner, and students must have a clear understanding of the problems they face. Konstantin Meftiyevich Maximov encouraged research on the achievements of world art and repeatedly said that this does not mean to exclude the achievements of traditional Chinese art. The method of flat organization composition, unique skills and generalization of traditional art has a history of thousands of years. Its understanding on the psychological and subconscious level should not only be regarded as a representative of literature and art, but should be regarded as an artistic heritage to inherit.

C. Analyzing Color and Observing Form by Sketching

Konstantin Meftiyevich Maximov is a proponent of the idea that artists should engage in "living" communication with nature. As an experienced teacher, he can clearly and systematically describe the relevant content of the teaching materials, and use his own actions to assist in explaining. For example, he often works outside with students to create exterior paintings, and shows examples of the principles of modeling knowledge, painting techniques, and creative methods. As a practical artist, Maximov actively engages in creation and uses his practical actions as an example to inspire students to work hard to improve and perfect their painting skills. Maximov gave the students a detailed introduction to the characteristics of the Soviet art school and oil paintings. His contribution to the development of Chinese art is incalculable. It can be said that Maximov's teaching method has taken root in the soil of Chinese art culture and has become the source of the development of Chinese painting. In accordance with Russian artistic techniques, the Soviet art school can be considered as the successor of the Russian realism art school.

V. EFFECT OF K.M. MAXIMOV'S TEACHING METHOD IN THE FORMATION OF CHINESE MODERN ART SCHOOL

The entrance exam for the Konstantin Meftiyevich Maximov Study Group is very strict. Only the most outstanding artists and teachers in Chinese art schools can participate, many of which are well-known artists throughout the country. Through the careful guidance of Maximov, the students mastered the basic rules of oil painting, and understood the principles and methods of realism more concretely, especially improving the styling and color ability. More importantly, they have obtained a set of blueprints for formal reconstruction. It is because of this extremely difficult and productive learning program that many of them have achieved greater success in their future teaching and creative activities. It can be said that the Maximov oil painting training class has a positive historical significance for the overall promotion of new Chinese art. However, each student trained, because of his or her personal life experience and degree of education, is not exactly the same in understanding and choosing Professor Maximov's teachings. When they convey their feelings to the students, they create a vivid and intuitive teaching line in the historical logic.

Many students of Maximov have now become famous experts in the field of Chinese oil painting. For example, as one of his students, Jin Shangyi has made significant contributions to the development of painting pedagogy, especially in oil painting. Another student of Maximov, Zhan Jianjun, is an outstanding master of painting. He marks the beginning of a new national art direction and seeks to use new painting techniques to reflect the native language. His personal works of art are known for their unique romanticism, and many of the details of their paintings are united through complex styling rhythms and have an important influence on the formation of later art genres. This genre is called "苏" (Su), which means Soviet art. The methodology of Russian academic art is the core of this trend. It is expressed in the desire of Russian art for humanism, the revealing of its educational ability, and also has Chinese characteristics. This is a unique kind of realism based on the artist's scientific knowledge of painting, color, perspective, anatomy, etc., and combined with typical oriental features — rich and fruitful colors and techniques for coloring oil painting. At the same time, this style is characterized by the embodiment of the Eastern world, a philosophy of life based on the pursuit of harmony, and a meditation on the core values of Chinese culture.

It is precisely because of the efforts of art educators like Konstantin Meftiyevich Maximov and the Chinese experts who studied in Russia to receive art education that people are making traditional Chinese art and here. The achievements of the new people's art created on the basis can be re-recognized. The Russian Academy of Fine Arts is promoted and well known in the teaching process based on Western European art achievements and Western art culture and the experience of the entire world of art and culture. This kind of experience is beneficial to both Russia and China. Because in the field of modern world education, the subject of art development is not only a heritage of pedagogy research, but also a unique artistic and cultural expression. The importance

of this is that scholars in the field of art and culture, after relevant training and guidance, can have the ability to more fully evaluate the advantages and strengths of the world's art and culture. And this ability is necessary for experts in culture or education.

Rethinking the cultural education experience between China and Russia helps to find ways to solve the crisis of ideological awareness in the art field. As the senior experts in the field have said, the crisis of ideology has been formed in modern art. For example, influenced by the older generation of artists who have studied Soviet art, there are also disputes between different schools of Chinese painting. At present, the status quo in the field of Chinese art shows that young artists and realist painters who have studied European painters have deviated from the artistic creation characteristics of the Renaissance and Impressionism. Similarly, for young artists who studied in Russia from the end of the 20th century to the beginning of the 21st century, they also favored the creation of realism. They have created another new realism genre in the field of modern Chinese art, namely "new era realism", which is not in conflict with the "苏" (Su) genre.

Under the influence of art educators such as Konstantin Meftiyevich Maximov, the "New Age Realism" genre as a new generation of Chinese modern artists not only retains the main part of oil painting technology, but also is integrated with the creative experience of Chinese new art. All shows that it is necessary to continue to promote the development of China and Russia in the fields of art, science and culture. This will help the two countries form new partnerships based on mutual understanding and trust.

VI. CONCLUSION

In this age of artistic diversity, various styles and doctrines emerge in an endless stream, but no matter how the external form changes, and the nature of art does not change. Maximov's teaching method has helped improve the level of Chinese art creation and teaching, and has formed an art creation and teaching model that is based on the Soviet teaching system, which is compatible with Western Europe and has Chinese characteristics. This kind of teaching mode has cultivated a large number of top talents in the field of art and art in China, and has made great contributions to the prosperity of culture. Maximov's teaching method still has extensive influence and profound revelation, and plays an important role in the formation of the Chinese modern art school.

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