

Study on the Role of Academic Painting in the Modern Training System of Chinese Art Educators

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Abstract—Russian academic painting is born out of the western academic school. It often gives people a bright, dignified and elegant feeling in painting style, and advocates realism system. Academic painting is a scientific methodology and practice of learning painting art guided by realistic aesthetic standards. It has formed a set of scientific teaching and learning methods in the field of western higher art education for a long time, which plays an important guiding role in the teaching of Chinese art education. Nowadays, the trend of modern education and the development of large-scale international cultural exchanges have provided new demands for the cultivation of talents in the field of fine arts education. With the continuous development of education and training system, academician painting plays an important role in the modern training system of Chinese art educators. In the process of careful analysis of the world experience in this field, it is of great significance to re-recognize the art teaching methods of the Soviet Union and Russia.

Keywords—academic painting; art educator; modern training system

I. INTRODUCTION

Every artistic form of the times has its own way of expression. It survives and develops on the basis of inheritance and criticism. Only on the basis of solid academic painting can painting become authentic. Academic painting has formed its own educational model and structure with the development of the times, which has played a guiding role in the modern training system of Chinese art educators.

II. INTERNATIONAL EXCHANGES HAVE GUIDED THE DEVELOPMENT OF THE MODERN TRAINING SYSTEM OF CHINESE ART EDUCATORS BY ACADEMIC PAINTING

The most important factor affecting the popularization of Soviet art in China is the government's vigorous propaganda after realism as a cultural language and educational value accepted by the masses. More than once, Mao Zedong proposed that he support theorists and practitioners in the field of plastic arts, such as Xu Beihong. Both Chinese and Russian scholars have participated in the study of the theory and history of plastic arts. Among them are Walinsky, Wang Zhong, Vasilyev, Kedov, Yang Feiyun and other well-known scholars.

For example, in the monograph "Oil Painting Language" written by Yang Feiyun and Zhu Chunlin, they summarized their teaching and creative activities as well as traditional European oil painting teaching activities. Rigorous research shows that in order to enable Chinese students to learn realistic art better, it is necessary to study the basis of painting teaching in depth.

The following figures illustrate the extensive cooperation between China and the Soviet Union in the field of education:

- During that period, more than 10,000 Chinese citizens studied in the Soviet Union.
- Only ten years after the signing of the Friendship and Cooperation Agreement in the People's Republic of China, more than 800 Soviet experts taught in various fields.

Therefore, the interest of Chinese people in Russian art has increased significantly. Even before the start of the cooperation, many well-known Chinese artists focused on the achievements of Russian art. For example, as early as the 1960s, Xu Beihong and Lu Xun talked about the highest artistic level displayed by Russian art educators.

At that time, a large number of articles related to the teaching methods of plastic arts were published in China. Among the related publications is "Teaching Method of Painting in Middle Schools" (1951) of the Soviet Union author Gandacha, the "Basic Sketch Method" of G. and its Chinese version, as well as a series of other periodicals. At that time, joint exhibitions of Russian and Chinese works of art were also held. The works of famous Soviet artists such as Grasimov and Maximov were exhibited in China, and the posters and cartoons of the Soviet Union were exhibited at the Chinese Soviet Artists' Works Exhibition held in 1951. Many influential artistic and cultural figures provided strong support for the promotion of Soviet art. They played an important role in the popularization of Russian and Soviet art in China.

All these factors have influenced China's art education system. Now, it is necessary to improve the professional level in order to establish a unique, new art school that meets the needs of modern times. In this way, China and the Soviet Union are in a state of mutual benefit in culture and education. On this basis, different teaching plans have been

started, including technical support provided by Soviet experts to China's education. Many high-quality Soviet experts, professional artists, theorists, teachers and graduates of art colleges and universities were sent to China, which had a tremendous impact on the formation of new methods and theories of Chinese plastic arts. Therefore, it is necessary to establish the specialty of graphic design in normal schools nationwide.

The first art school in the normal direction of the People's Republic of China was established in 1949, and the major of arts and crafts in Beijing Normal University was established on the basis of the labor professional courses of former Peiping University. In 1952, the National Educational Administration changed its name to Art Graphics Design. This major trains talents in two directions: Chinese traditional painting and Chinese painting. In 1956, the major of art graphic design was separated from the university and merged into Beijing Normal University. After a period of transformation, the college became a structural unit of Beijing Normal University and was qualified to establish a department. Today's colleges and universities of art education belong to normal colleges, and are presided over by the Ministry of Education.

III. ACADEMIC PAINTING UNDER REALISM SYSTEM

The brilliance of Russian art in the 19th century is closely related to the reform of Peter the Great. His Westernized reform had an important impact on Russia's development. After the reform, the upper classes began to actively learn Western technology and culture, and made remarkable progress in science and art. Peter I's yearning for the West was not only in science and technology and military, but also in western culture and art. He had always wanted to build a European-style art academy. One year before his death, Peter signed a decree on the "Academy of Language, Other Sciences and Elegant Art". Although he did not see the implementation of the decree, the decree laid the groundwork for later Russian painting art. In 1763, Catherine II founded the Royal Academy of Fine Arts in St. Petersburg, which trained a large number of outstanding artists in the history of Russian art and made Russian painting art flourish.

From the 19th century to the 20th century, in the later period of the development of academism, some official academies hired famous painters and artists to hold exhibitions and lectures in the academy. After the October Revolution in Russia, the former Soviet government advocated realistic painting, which is the core of the school. Since then, academics have flourished in socialist countries. In the early days of the founding of New China, Xu Beihong's sketch system and Cheskov's sketch system of the former Soviet Union followed, borrowed and absorbed the principles of academism, which had a far-reaching impact on China's higher art education. It can clearly see that the "academism" inherited for hundreds of years have a set of art teaching methods and knowledge system. Since then, various academies of fine arts established in other countries, whether from the teaching mode or the leading ideology to the structure of the academy, have produced an important exemplary role and a leading influence.

In the field of Chinese painting, painting is divided into Western painting and Chinese painting. And in the history of the development of these two kinds of paintings, "academism" has appeared. Both Chinese painting academism and Western academism attach great importance to copying and realism, especially Chinese traditional painting and traditional calligraphy. In many fields of art in the world, there is a saying of "academism". In other words, academism is the so-called "orthodox school". It refers to the group of people who have learned from the college, have certain creative ability, elegant style characteristics and common artistic aesthetic tendency. In the artistic atmosphere of the college, students should gradually and systematically achieve the teaching purpose in accordance with the specific requirements of teachers, and develop their personality on the basis of fully learning traditional skills. Such a model is worthy of careful observance by every beginner, because it is the accumulation of experience inherited by the "academism" for hundreds of years. Therefore, in a broad sense, "academism" is not only the name of an academic style, but also the general name of an educational model and teaching structure.

IV. FORMATION OF MODERN TRAINING SYSTEM FOR CHINESE ART EDUCATORS

A. Talent Training Background in Higher Education

After the founding of the People's Republic of China in 1949, the government, together with the Ministry of Education, decided to carry out extensive reform and transitional planning and regulation of the whole higher education system. At that time, China injected new vitality into Sino-Soviet cooperation in the field of public life. In accordance with the Treaty of Friendship and Cooperation between the People's Republic of China and the Soviet Union in 1950, China invited Soviet educational experts, which showed that the Chinese government attached great importance to the development of education specialty. In the Draft of Time Planning for Primary and Secondary Schools promulgated on March 27, 1952, students' learning tasks were clearly put forward. According to the content of the document, it can judge the important role played by the art discipline. That is to say, art discipline can improve students' aesthetic sense and artistic taste, and students will have a preliminary understanding of art knowledge.

Nowadays, it is more and more urgent to study and analyze the formation process of Chinese contemporary art education system in detail. In this context, the development and dissemination of Russian realism school in China are extensively studied to understand the Russian art creation method and its systematic development conditions. This is very necessary for the formation of a more progressive, effective and systematic training system for educational artists. In order to reveal the basic role of painting teaching in the training system of contemporary Chinese art educators, it is necessary to study the problems in the communication between China and Russia in the fields of history, culture and information in detail.

B. The Characteristics of the Cultivation of Art Educators

In the framework of talent training in higher education, students need to be taught the basic knowledge of European art school, that is, realism system. This plays an important role in the teaching of painting. On the other hand, the law of realism enlarges the possibility of realizing students' creative potential and stimulates students' enthusiasm for self-recognition. In addition, learning the basis of academic painting can expand the scope of expression of the means, ways and methods of painting. As it has pointed out, Chinese traditional paintings are characterized by graphic depiction. Therefore, although there are great differences between the skills of painting teaching and those of traditional Chinese art works, there are also many similarities. The stipple method, the color plasticity of the shape and the line drawing method used in all sketches are all important methods in the teaching of Russian and European traditional painting as well as in the traditional Chinese art works.

V. THE ROLE OF ACADEMIC PAINTING IN THE MODERN TRAINING SYSTEM OF CHINESE ART EDUCATORS

At present, China's higher art education system has two training directions:

- Cultivating all-round talents who carry out further professional activities in any field related to artistic sculpture.
- Training high-quality talents in specific fields.

For example, students majoring in oil painting and traditional Chinese painting are trained in Capital Normal University. The main task of oil painting specialty is to cultivate high-quality talents with outstanding oil painting skills based on the achievements of Eastern European art schools. The concept of traditional Chinese painting appeared at the beginning of the twentieth century. It was quoted from Chinese to mean "national sketch". Now, Chinese painting means modern Chinese watercolor sketches on silk and paper rolls, which are different from oil paintings and watercolor paintings. Against the background of the decline of Chinese art in the late nineteenth century, traditional Chinese painting, which appeared from the third to the second centuries B.C., revived the traditional national art in the early twentieth century. It has its own technical characteristics, genre characteristics and professional skills in describing things. Against the blank background, it provides more possibilities for space transformation through point-line description. These two training directions are quite different in painting teaching. A long discussion on this issue has confirmed the necessity of introducing this subject into teaching planning.

For example, in 1962, during the National Painting Teaching Conference, Professor Pan Tianshou, the president of Zhejiang Academy of Fine Arts, expressed doubts about the rationality of introducing Cheskakov's painting teaching theory into the process of Chinese artists' training method system. In particular, this method was not suitable for teaching traditional Chinese painting. At this conference, it was proposed that the light and shade of painting should be

replaced by sensitivity and lines. However, after a long period of controversy on this issue, some universities still incorporate painting teaching as a discipline into the talent training plan, revealing the rationality of the realistic art for students.

Nevertheless, the process of seeking to optimize the teaching of plastic arts in China through its own understanding of painting teaching is still not over. This problem involves the cultivation of artists and art educators. In the first section of Chapter III of the "Draft on Intention of Establishing Art Specialty Disciplines of Full-time Higher Education Institutions (Normal Education)", the term "mural painting" is further replaced by the term "elementary painting" in the "Draft on Intention of Establishing Art Specialty Disciplines of Full-time Higher Education Institutions (Normal Education)". This fact not only illustrates the importance of elementary drawing teaching, but also emphasizes the importance of painting teaching as a discipline in the talent training system of Chinese art colleges, which introduces the basic knowledge of art ("elementary drawing").

Therefore, through the above situation, it can conclude that although there are differences in different professional training directions. However, painting as a teaching course has been widely incorporated into the education system of Chinese art colleges and universities. This is also confirmed by the following facts. "Oil painting" and "Chinese painting" majors have the same academic hours. There has 260 hours for the elementary course in the first school year, 240 hours in the second year and 240 hours for the professional course in the third year.

The following conclusions can be drawn from the analysis of the painting courses of "oil painting" and "traditional Chinese painting" majors.

First, the system is similar in many ways to the training system of master and expert in the field of art education in Russian higher education schools and that of Chinese educational artists.

Secondly, the basic way of working for the main task of the system is natural sketch. At the same time, one of the tasks is to systematically analyze the form of professional courses, especially for the "oil painting" major close to the European art education system.

Thirdly, the main difference between "oil painting" major and "traditional Chinese painting" major in the teaching system of painting is that the latter tends to enable students to have the ability of linear structure analysis model to a large extent, while the former tends to enable students to master the use of points and the ability of color plasticity in depicting objects. For example, in the first year of learning "oil painting" majors, the task is to draw the basic structure through still life sketches of gypsum geometry and complex shape of daily necessities, while in the third year of the presupposition system of "traditional Chinese painting" majors, the emphasis is to draw on curtains and different fabrics, at the same time, to study the general proportion of

animal heads and pay special attention to structural transformation.

VI. CONCLUSION

In summary, it can be concluded that painting teaching plays an important role in the talent training system of Chinese art educators. First of all, sketching is the basis of any direction of painting activities. Secondly, whether it is Chinese traditional art, or European and Russian academic art, artists are required to have good motor function and high-level expression methods, skills, knowledge, materials and artistic expression techniques. Finally, Chinese traditional plastic arts only use several unique forms of expression. For example, from the perspective of European Academic art, "finger painting" is classified as a figure, not a sketch. The professional artistic techniques used here are composed by toning spots (not palettes), shadows and lines. This is of special significance to our research. It clearly shows that although there are great differences between European Academic art and traditional Chinese creative forms, there are still many similarities between them. In order to train high-quality art educators, China's education system should attach importance to students' learning of the basic knowledge of academician painting.

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