

Research on the Mode of Chinese Art Education History Based on Art

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ABSTRACT

The history of art education is a new subject formed by the intersection of pedagogy and art. The history of art education is a special subject for further study of the history of art education. Based on the perspective of fine arts, starting from the disciplinary nature of the history of fine arts education, this paper systematically grasps its research object, content, scope, concept, field of vision, materials, methods, logical structure and other issues. It can be concluded that the main research object of the history of Chinese fine arts education is the issues related to the history of Chinese fine arts education, and its main research approach is to establish a "cultural integrity" Concept and vision, on this basis, comprehensively examine the materials and determine the core materials; After that, with the core materials as the center, we comprehensively use the research methods of art, education and other humanities to examine the objects and interpret the materials. There are two basic logical structures to construct the history of Chinese art education, one is centered on the art works, the other is centered on the Chinese social culture and art culture.

Keywords: *China; art science; art education history; model*

1. INTRODUCTION

The history of art education, which is based on the vision of art, is a new subject formed in the edge of art. The research object, content, scope, concept, field of vision, materials, methods and logical structure of this new subject are a series of systematic problems. The systematic organization and exploration of these series of problems constitute the research mode of art education history.

The history of Chinese art education is a special knowledge of how to study the history of Chinese art education. Although there are some concerns in the academic circles about this subject, the results are relatively scattered and no systematic works have been formed. As the research object of the subject of the history of Chinese art education, the research of the history of Chinese art education itself has achieved fruitful results.

For example, Li Yonglin's outline of ancient Chinese art education and Ma Keming's history of Chinese art education are some representative and important works. In comparison, it can be said that the research on the history of Chinese art education lags behind obviously, so the research on the history of Chinese art education lacks theoretical guidance. Therefore, from the perspective of discipline construction and theoretical research, it is an urgent academic topic to construct the system of Chinese art education history from the perspective of art science.

2. THE DISCIPLINARY NATURE OF CHINESE ART EDUCATION HISTORY

From the perspective of subject attribute, art pedagogy is a new interdisciplinary subject of art and pedagogy, which can be set under the name of art or pedagogy. Based on these two different disciplines, art pedagogy presents two completely different disciplines, with different research objects, contents, methods, and contents, values and meanings. From the perspective of fine arts, this paper explores the branch of fine arts pedagogy, the history of Chinese fine arts education, that is, the theoretical study of the subject of Chinese fine arts education history.

There is no doubt that the logical starting point of the history of Chinese art education based on the art science is "the art science", because the art science is the upper subject of the history of Chinese art education and the research foundation. The "fine arts" here refers to the "fine arts" as a first-class discipline in the setting of modern disciplines.

Generally speaking, art history, art theory and art criticism are the basic research objects of art of first level discipline, and style and iconography are the basic research methods. At the same time, there are some other research contents and methods in art, mainly a series of interdisciplinary and comprehensive disciplines[1-3].

In this way, we can basically conclude that art pedagogy based on art is an interdisciplinary, new-type and frontier discipline of art and pedagogy. The research field of this

subject is mainly that pedagogy gets involved in the marginal area of fine arts. The intervention of pedagogy is mainly the intervention of research methods and perspectives, which makes some problems originally belonging to art education become the research objects of art education. These problems can be roughly divided into two categories: one is the boundary of fine arts, the problems left behind, missed and accumulated by fine arts; the other is the new problems that are difficult to be contained by fine arts in the process of its growth. For these problems, art studies through the results and methods of pedagogy, the perspective of the problem, the way to solve the problem, so that these problems can be better solved, so as to achieve the purpose of enriching the connotation of the subject and expanding the vision of the subject.

Therefore, the history of Chinese art education constitutes a branch or direction of art education. Its main research object is the edge of Chinese art, or left, missed, accumulated, or new, or can some problems that can be solved, but the effect is not good. For these problems, the Chinese art history uses the interdisciplinary method to treat and solve the problems from the standpoint of pedagogy. These problems, as well as the contents and existing fields of these problems, are the special research contents of Chinese art education history.

However, the premise of studying these contents and problems is to explore the theory and method of the cohesion of Chinese art education history and its running model. Therefore, at the present stage, the concept, vision, materials, methods, framework, structure, as well as the exploration of series and system problems of Chinese art education historiography is an important academic problem to be solved urgently in the construction of Chinese art education historiography.

3. SENSE OF CULTURAL INTEGRITY: THE CONCEPT AND VISION OF CHINESE ART EDUCATION HISTORY

The research object of the history of Chinese art education based on the art science is some problems left behind, omitted, accumulated and added by the art science of China, which are all "Stereoscopic" and "dynamic" historical problems. "Stereoscopic" is reflected as the foundation of these problems in Chinese fine arts, history, culture and other aspects; "Dynamic" refers to the historical accumulation of problems, that is, there is an evolution process of germination, generation and development of these problems. In fact, the "three-dimensional" and "dynamic" of these historical problems are the cultural phenomena caused by the collection, exchange, collision, intersection and overlap of various cultures. To grasp this complex cultural phenomenon, we need a concept and vision of "cultural integrity".

First of all, the historical nature of Chinese art education requires it to be based on the concept and vision of

"cultural wholeness". History is a kind of "objective truth". To rediscover, comb and summarize the meaning of these "objective truth" is to seek for the whole culture and explore the "existence value" and "life meaning" in the whole culture. As qian mu said: "culture is the whole of history, we must seek the great process of history in the whole of history, this is the true meaning of culture"[4].It can be seen that the significance of the study of the history of Chinese fine arts education is to seek the whole of its culture and explore its "existence value" and "life meaning".

Secondly, the "characteristics of humanities" of the history of Chinese fine arts education requires it to establish a concept and vision of "cultural integrity". From the general theory of subject belonging, the history of Chinese art education is undoubtedly a humanities subject. The research object of humanities is "human", and the research method is "knowing human". Its academic characteristics are "the individuality of academic subject, the transcendence of academic spirit, the tradition of academic research, and the nationality of academic consciousness"[5].From the perspective of these academic traditions of humanities, the academic requirements of the historiography of Chinese fine arts education are as follows: take "people" as the center, emphasize "Chinese characteristics", base on "Chinese culture", explore the significance of "historical events" of Chinese fine arts education, and thus explore the value and life of "people". Such a discipline undoubtedly needs a concept and vision of "cultural wholeness".

Finally, the "interdisciplinary feature" of the history of Chinese fine arts education requires it to establish a concept and vision of "cultural integrity". We use the word "dialogue" to deconstruct the history of Chinese art education, and find that it is a discipline that generates, develops and realizes its significance and value in "dialogue". With "dialogue" as the center, the history of Chinese fine arts education is at least reflected in three levels of dialogue. One is the dialogue between Chinese fine arts, art history and pedagogy, which is the most direct dialogue to form the history of Chinese fine arts education. The second is the dialogue between the newly formed history of Chinese fine arts education and other branches of fine arts and pedagogy. The third is the dialogue between the history of Chinese fine arts education and other related disciplines of fine arts. These dialogical relations and structural levels constitute the "network", "three-dimensional" and "dynamic" forms and structures of Chinese art education history. To grasp these forms and structures of the history of Chinese fine arts education, it naturally needs a concept and vision of "cultural wholeness".

4. MATERIALS AND METHODS OF THE HISTORY OF CHINESE ART EDUCATION

Materials and methods are the basic resources of academic research, while materials are literature resources and methods are theoretical resources. The subject nature and attribution of Chinese fine arts in the history of Chinese fine arts education established that the main material for its study was the "material" of the history of Chinese fine arts. The main research methods are fine arts and pedagogy.

As for "materials", the first problem to be solved in the history of Chinese art education is what materials to choose. There is no doubt that the most core materials to be used in the history of Chinese fine arts education based on fine arts are the related phenomena in the history of Chinese fine arts. Because the form of art is directly related to the selected materials, as fu sinian said: "the materials (or 'Medium') on which an art is based are different from other arts"[6].

Secondly, the typicality of materials. The core materials of Chinese art history are mainly representative works of art in history. Similarly, the core material of the history of Chinese art education is also the representative art works in history. The difference is that the history of Chinese art education examines materials from the perspective of pedagogy, and regards some materials closely related to education and teaching and inheriting in artistic style as its core and typical materials. Education in ancient China, especially art, craft, creation and other types of education, is mostly a kind of education inherited by teachers and apprentices. In the field of Chinese art, apprentice inheritance is often a creative method. "The famous paintings of past dynasties" records the painting walls of temples outside Liangjing: "Wu Daozi draws lines, Zhai Yan paints colors", "Liu Xingchen draws lines, Zhao Kan paints colors", "Zhang Fashou draws lines, Zhao Kan paints colors"[7]. It can be seen from this that these temple murals are works of cooperation between teachers and apprentices, and such works of art are often the core and typical materials of Chinese art education history.

Finally, the question of "which comes first" between material and frame structure. The structure of the material needs the frame structure to carry the material, so which comes first, the material or the frame structure? From the perspective of history, the material should come first, and the frame structure should come later, because "history is the study of historical materials"[8]. The historical nature of Chinese art education tells us that we should study more "materials" before constructing the frame structure, and then construct the frame structure flexibly around "materials".

As for how to operate "materials", theoretically speaking, it is necessary to have the concept and vision of "cultural wholeness". Only under this concept and vision can we comprehensively collect and sort out materials, discover core and typical materials, and truly study materials in the "historical context". In terms of methodology, we should use relatively scientific and reasonable research methods.

Research method is not only a kind of theoretical resources, but also a way to view problems and materials. As far as the history of Chinese fine arts education is concerned, its research method has three levels.

The first level is the research method of fine arts. The art works, the most core and direct research material in the history of Chinese art education, determine the main research methods of art style, image and traditional Chinese painting. Both art style study and image study are methods of specialized research on art works (images). The former mainly studies the form of works, while the latter mainly explores the culture contained in works. Traditional Chinese painting is a theoretical method that combines the common sense, theory and practice. This is the most important and fundamental research method in the history of Chinese art education.

The second level is the research method of pedagogy. The fundamental reason for the formation of the historical discipline of Chinese fine arts education is the intervention of pedagogical research methods. The intervention of pedagogy makes some materials originally belonging to the history of Chinese art become the research object of the history of Chinese art education. In fact, the history of Chinese fine arts education is a frontier subject based on fine arts. An important meaning of its frontier is the innovation of research methods and perspectives. As some scholars have said, "the frontier problem of Chinese fine arts is the research method noumenon."[9].

The third level is the research methods of other humanities. The history of Chinese fine arts education is a frontier and new discipline, which is gradually formed and grown up in the process of interdisciplinary crossing and dialogue. From this point of view, the research object of Chinese art education history is dynamic and changing. To grasp this object, we need to use the research methods of other humanities properly.

As the research methods of Chinese art education history, these three levels can actually form a space structure of methodology, in which the first level is at the core level, mainly solving the problem of materials; the second level is at the middle level, mainly solving the problem of research perspective; the third level is in the peripheral area, mainly playing an auxiliary role.

5. THE LOGICAL STRUCTURE OF CHINESE ART EDUCATION HISTORY

The nature and ownership of fine arts and the nature of history and humanities of Chinese fine arts education determine the individuality and commonness of the discipline and culture that construct its logical structure. The history of Chinese art education should first have the "personality" of Chinese art, especially the history of Chinese art, but it is different from the history of Chinese art. The main difference is that the history of Chinese fine arts education looks at the problem of fine arts from the perspective of pedagogy and studies the materials of Chinese fine arts. At the same time, the historiography of

Chinese fine arts education should have the "commonness" of Chinese history and culture, which mainly refers to the commonness between them in cultural thought and artistic spirit. In fact, this "individuality" and "commonness" are the two logical structure clues contained in the history of Chinese art education. Corresponding to the principle of "individuality" and clues, the history of Chinese art education has formed a logical structure centered on "art works". Corresponding to the principle of "commonness" and clues, the history of Chinese art education forms a logical structure based on Chinese culture. The following is further discussed.

First, the logical structure centered on "art works". The principle of "individuality" in the history of Chinese art education and the typical materials centered on "art work" show that the art work is the key element to construct its logical structure. On this point, we can also obtain evidence from some research results of art history. For example, Li Beilei believes that "the" noumenon "of the research and expression of art history is an art work"[10]; "Images are the source of the essence of art, and the discussion of art works has become the axis of the history of art." [10] First, focusing on art works, the establishment of its logical structure, one is to look at problems from the perspective of education; second is to combine art works with artists, literature, history, cultural traditions and other elements.

More specific related research, such as Li Yonglin's "the outline of ancient Chinese art education history". According to Zhang Gong's "a brief list of Buddhist temple paintings in Han and Tang Dynasties seen in ancient books" Statistics: "there are 48 Buddhist temple murals in the Eastern Jin and Southern Dynasties, 23 in total for Zhang sengyao, Zhang shanguo and Zhang Rutong." there are 37 Buddhist temples and 51 murals in Sui Dynasty, including 13 by Zheng fashi, Zheng Falun and Zheng Dewen, 5 by sun shangzi, 9 by Li Ya, Chen Shanjian, Yuan Ziang and Liu Wu. "[11] Through the statistics of related art works, combined with literature and argumentation, it is proposed that "zhangjiaxiang" is the most popular from the Eastern Jin Dynasty to the Sui Dynasty (Table 1).

Table 1 Statistics of the total number of murals and Zhangsengyao samples from the Eastern Jin Dynasty to the Sui Dynasty

Dynasty	Number of murals	Number of samples of Zhang Sengyao	Remarks
Eastern Jin and Southern Dynasties	48	23	Zhang sengyao, Zhang shanguo and Zhang Rutong have a total of 23 paintings.
Sui Dynasty	51	27	Among them, there are 13 pieces of Zheng fashi, Zheng Falun and Zheng Dewen, 5 pieces of sun shangzi, 9 pieces of Li Ya, Chen

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In fact, this research perspective and argumentation method contains an important clue to construct the logical structure of the history of Chinese art education. First of all, the logical starting point and the core material are works of art. However, li yonglin started with the statistics of works. Secondly, the research perspective is "apprentice and teacher inheritance". Zhang shanguo and Zhang Rutong, the sons of Zhang sengyao, inherited from their father, Zhang sengyao. Zheng fashi was under the tutored of zhang sengyao, zheng falun, his younger brother, and zheng dewen, his son. Both of them were under the tutored of zheng fashi. Sun shangzi was under the tutored of gu kaizhi, lu tanwei, zhang sengyao and zheng fashi [12]. Thirdly, the research idea is the mutual confirmation of works, authors and documents, which are obvious in Li Yonglin's argument. According to the general research tradition, we should add the two elements of "historical environment" and "Chinese culture" among these three elements.

Second, the logical structure based on Chinese culture. There is a relationship between "small history" and "big history", "small culture" and "big culture" between Chinese art education history and Chinese history and culture. This relationship is reflected in the logical structure of the history of Chinese art education, which is shown as follows: the history of Chinese art education has formed a logical structure based on Chinese culture.

Looking at some of the existing works on the history of Chinese art education, we can find that they are basically works with the dynasty as the logical structure. From the perspective of culture, this kind of historical structure of Chinese art education, with the dynasty as the main node, is a logical structure based on social culture. Of course, this logical structure has a natural rationality, because Chinese art, including fine arts, often produces a completely different or greatly changed artistic concept, form, style and so on in the change of dynasties. Four types of Chinese art discussed by zhang daoyi: "folk art, court art, literati art and religious art", In fact, it is an artistic and cultural form based on folk, court, literati and religion [13]. Here, we can imagine that, from the perspective of social culture, it is more reasonable to construct a logical structure of the history of Chinese art education based on the four art types of "folk, court, literati and religion", which may be more reasonable than the logical structure that is completely dependent on the change of dynasties.

In addition, Chinese art education history contains not only social culture, but also art culture. Centering on art and culture, Chinese art education history shows a logical structure based on "art consciousness of cultural consciousness". This structure has always existed in the history of Chinese art, especially in the history of literati art and calligraphy. It is generally believed that Chinese literati paintings are a kind of "Express ambition through emotion", This art has been the mainstream form of

Chinese art since the song dynasty at the latest[14].For the construction of the logical structure of Chinese literati art education history, art culture is the center, so it is more reasonable.

6. CONCLUSION

In a word, the history of Chinese fine arts education based on fine arts is an interdisciplinary and new discipline formed by the intervention of pedagogy at the edge of Chinese fine arts. Based on the perspective of fine arts, the research object, content, scope, concept, vision, material, method, logical structure and a series of problems of this new discipline constitute the basic model of the historical discipline construction of Chinese fine arts education. Based on the subject nature and subject ownership of Chinese fine arts, this paper explores the subject attribute of the history of Chinese fine arts education, and it can be considered that the research scope, object and content are mainly some problems which may be left over, omitted, accumulated, or newly added in the marginal area of Chinese fine arts. The main way to solve these problems is to establish the concept and vision of "cultural integrity". The second is to use the concept and vision of "cultural integrity" to comprehensively examine the historical materials of Chinese art education and determine their core materials. Third, comprehensively and stereoscopically use the research methods of art, education and other humanities to treat the research objects and analyze the research materials. On this basis, establish the logic structure of the discipline of Chinese art education history, that is, the logic structure centered on art works and the logic structure focusing on Chinese culture.

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