

Inspiration of Differences between Chinese and Western Painting in Art Teaching in Universities

X. Q. DENG

Department of Fine Arts, Qinghai Normal University, Xining, 810008, P. R. China

ABSTRACT: Based on polynomial secret sharing, we construct a robust forward-secure threshold signature schemes. This scheme have the following property: even if more than the threshold number of players are compromised, it is not possible to forge signatures relating to the past. This property is achieved while keeping the public key fixed and updating the secret keys at regular intervals. The scheme is reasonably efficient in that the amount of secure storage, the signature size and the key lengths do not vary proportionally to the number of time periods during the lifetime of the public key. The proposed scheme is based on the Bellare-Miner forward-secure signature scheme. It is based on polynomial secret sharing and tolerates malicious adversaries. We prove it's secure via reduction to the Bellare-Miner scheme, which is known to be secure in the random oracle model assuming that factoring is hard.

KEYWORD: China and West; Painting; Art

1 INTRODUCTION

After a long development, world art has basically formed the Eastern art represented by Chinese art and Western art with Europe as the representative. Because of cultural differences, the development of Chinese and Western art, painting technique, expression ways, painting tools and expression moods are very different.

2 DIFFERENCES EXISTING BETWEEN CHINESE AND WESTERN PAINTING

Because all countries and ethnics have differences in social, political and economic aspects and cultural traditions, paintings of the world countries also have a clear difference in the form of art, expression means, artistic style and so on. In general, oriental paintings are developed from Egypt, Persia, India and China and other ancient eastern countries, mainly with China as a typical representative. Western painting is developed from Greek and Roman painting with Europe as the center; they are the world's two most important painting systems. They influence each other in the history and have made important contributions to human civilization. Chinese painting has its own unique artistic appeal

and artistic charm, which is the largest difference between Chinese painting and Western painting.

2.1 *Different picture composition*

China and the West have some differences in the picture composition. In traditional Chinese painting, a large part of works belong to the blank type composition; when the object is placed in the painting frame, intentionally a part of the space was left and the space will make people imagine, so as to achieve an actual and illusory combined effect. Blank part is valued by the artist in composition, intended to use limited inks to show the infinite realm; the paintings give people a unique ethereal and misty experience. Relatively speaking, landscape of Chinese painting is more far-reaching with vast domain, and more reflect the emotion between the nature and men. The Western traditional painting puts the main emphasis on littered type composition. The painter draws selected scene proportionally faithful to their eyes and draw details one by one; they extreme follow the law and focus on realism. They always shape the body with the slightest error and some subjective details are not allowed to leave on the painting; they always objectively portray the character and describe the nature. It is also because of this that the overall feeling of Western painting is relatively static and geometric.

2.2 *Different performance methods of painting*

In terms of painting performance method, in the "cavalier perspective" based Chinese painting, the tree is performed in sections and the mountain is in groups. The scatter distribution forms an atmosphere; it does not focus on individuals, but focus on visual the effect of the entire group. Dunhuang mural painting depicts the mountains, flowers and beautiful and pleasant scenery in "Elysium", such as "picture of Mountain Wutai" in the Mogao Cave 61. In the "focus perspective" based Western painting, they use centralized perspective to view things; with an accurate focus and reasonable light arrangement, they insist that natural picture has primary and secondary points[1]. In addition, as for the use of color, Chinese painting uses black color and stress to be thick or thin, deep or shallow and light or strong. Ancient Chinese Painting thinks that black has five colors: coke, thick, heavy, light and blue. Ink is divided into six colors: black, white, dry, wet, thick and pale. Black and white show light and shade; to be dry and wet shows green and moistened; to be pale and thick indicates bump and distance, while the West is based on oil color to contrast three-dimensional effect of the picture and indicate the light and dark relationship and perspective relationship[2].

2.3 *Different light and shadow*

Chinese painting takes ink as the main raw material, which is extremely appropriate to reflect the actual and illusory situation. As what is said before, Chinese painting does not focus on the background and thus the light requirements was also weakened. Because of materials and Chinese painters' ideas, they pursue the deep and distant, actual and illusory and light and dense scene. In Chinese painting, a majority of it appears in the form of line drawing. It only uses single concise lines to complete, which also leads to the neglect of Chinese paintings for light and shadow. Even if there is, it is very hazy. Moreover, the Chinese painting uses scatter perspective; if one point is required too much, it will cause great differences with reality and appear contradictory scene and reality. Thus, under the influence of many factors, light and shadow gets little attention in Chinese painting from the beginning.

The Western painting is even more different from Chinese painting in this respect, and realistic style also encourages artists' study on light and shadow. As a classic painting, the light performance is quite in place; like photography, the painter makes oil creation as light and shadow reproduction. The Western painting uses focus perspective, so it is easier to capture the light track and make clear primary and secondary clarification to reach the intended theme performance.

Whether Chinese painting or Western painting, as a form of art, they not only have some differences, but also have common characteristics, which are mainly manifested in that they are concrete artistic images which can be seen directly with visible shape and color to reflect the social life and express the artist's feelings about objective reality. Compared to fiction and poetry, it appears to have the image and is easier for the masses to accept. The content is more widely. Therefore, painting is one of particular colorful art forms in the whole art and even the entire art category, and has the far-reaching influence in the world.

3 THE CULTURAL ROOTS CAUSING DIFFERENCES BETWEEN CHINESE AND WESTERN PAINTING

3.1 *Different ways of thinking*

Rationalist tradition and dualistic worldview of Chinese people is antithetical to perceptual tradition and monistic worldview of Westerners. In Chinese people's monistic worldview, man and nature are mutually consistent; man is a part of nature. Chinese people pay attention to harmony in man and heaven; in Taoism "the same heaven, the same way" is a true reflection of Chinese thought. The Chinese people's view of harmony in man and heaven sprout in primitive society and got mature in the pre-Qin feudal society. Chuang Tzu once said that the world coexists with me and everything and me integrates in one. The nature centered concept to regard the person as a part of the nature casts the perceptual way of thinking as characteristics of the Chinese. Love of nature makes the Chinese regard mountains and rivers as the mother of the nation. Integrated nature and human can be said to be the essence of the idea of the Chinese spirit.

Western rationalism and binary world view of the world originated in ancient Greece. Rationalism and humanism is the inspiration source of ancient Greek art. Behind rationalism and humanism is the two-part dualism universe view of human and nature.

Different ways of thinking in China and the West decides differences in the inherent nature of Chinese and Western art. It is the different attitude of China and the West towards nature that makes Chinese and Western painting have such a big difference. Chinese painting's theme is to express landscape and make people be close to nature and have a sense of spiritual joy. And we rarely see human existing in the Western landscape, as they want to express an independent nature.

3.2 *Different geological environment*

Because of different survival terrain of China and the West, there are differences between Chinese

plains and basins culture and western island culture. Chinese nation puts emphasis on natural and self-protection; they seek peace before resorting to force. They save military strength in politics, avoid the strong and strike the weak; in the architectural style, they adopt winding streets and hide it in the deep place. The main emphasis of the western nation is to take the initiative and expose publicity. The western ethnic politics shows open, attacking and aggressive attitude; in the painting, it is rendered intuitive, assertive and exposed.

3.3 *Different degree of attention*

In traditional Chinese painting, unless the need of the theme, a lot of works do not paint backgrounds. Because in its paintings, every drawing and point is orchestrated by the painter, whose pursuit is specific and abstract imagery effect, many factors can be omitted. In the eyes of many artists, the background becomes less important; even if the background is drawn, it is nothing more than some of the typical signs, because to show the real and illusory aspect of the images is also one of its attention. Too much ink in the background will have an adverse effect that "the customer replaces the master". Therefore, in Chinese painting, the background only plays a secondary role. It is aimed to highlight the practical matter and the degree of attention also will be dodged.

The Western painting is on the contrary; the principle of realism once again leads to the position of the background throughout the creation that can not be ignored. For realism, its requirements are becoming very strict; a ripple and an inch of cloud should be portrayed realistically, in order to avoid affecting its real effects. In addition, the background can also be used to imply the person's living conditions and reflect things the subject cannot express.

4 INSPIRATION OF DIFFERENCES BETWEEN CHINESE AND WESTERN PAINTING FOR THE ART TEACHING IN COLLEGES

Conceptual comparison of Chinese and Western painting has never been seen in traditional teaching in China; it was produced since the beginning of this century, after Western painting gradually established the position in Chinese colleges. The traditional Chinese painting and theory has developed for nearly two years and continued to prove to us in this territory the relationship between man and nature, the community and the inner heart. From today's perspective, some ideas still have ongoing inspiration for our own humanity.

The author believes that, in art teaching, we have to teach based on these aesthetic differences, but at

the same time, we must take into account the different characteristics, so that the art teaching is broader, more inclusive and more abundant. In art class, the teacher should not only respect the differences in child development to develop their unique views for the problem, but also develop their rich imagination and creativity to cultivate their inclusive hearts and cultural care. Rudolf Arnheim believes that the ability of many people to understand art through the eyes is sleeping, so it must be waked up. Susan Lange said: "Imagination is also a source to cause a variety of different insight and genuine faith."^[3] In art education, we should uphold this view: stimulate children's art potential, dig children's comprehension ability for beauty in life, preserve and develop children's most primitive imagination.

In the course of art education in colleges and universities, implement new and elegant painting art education. Chinese ancient paintings are elegant as poetry and music, which can cultivate the spirit. Painters in Southern Dynasty and Song Dynasty stressed to make the spirit joyful; in Tang Dynasty, Zhang Yanyuan also pointed out in "famous painting in history" that the painting can delight spirit; he was longing and advocated the way of Zong Bing and Wang Wei to accompany painting with poetry and wine. It is the romantic life to fuse painting with literature, chess, piano and natural beauty. He considered that painting can delight the inner aspiration and cultivate the outside body. This concept was supported by the most ancient Chinese painters and continues to the present. In our country, there has always been the saying of to enjoy the country is like to enjoy painting. It largely advocates new type elegant painting art education.

We should also pay attention to practical skills in the painting art education. The craftsmanship and technology literature in the pre-Qin Dynasty included the craftsmanship of setting color, which is painting. In the modern, painting education in practical skills is more prominent; the major categories of institutions have set up design, technology and other practical art; the general category of professional institutions and schools at all levels have set all kinds of practical art courses auxiliary with art.

The so-called fine arts disciplines educational philosophy is the study of the fundamental problems of fine arts disciplines education to answer what art disciplines education is, what it is used for and why it exists; it is the study of its nature, characteristics and value; the relationship between fine arts disciplines education and school education; community and individual needs for art education; educational purposes of art disciplines and factors restricting the development of art. In terms of treatment works, Western artists are proud that their own work can often produce the desired economic

benefit, because most Western artists regard painting as a living means and naturally focus on the commercial effect. Chinese painters mostly come from literati, because they are relatively wealthy in economy and aloof in spirit, they have little hope to earn money by painting and are more ashamed to speak price. Although in Qing Dynasty, Yangzhou painters posted prices for painting, in terms of the entire painter group in Chinese art history, they are ashamed to make painting as a commodity. For Chinese and Western painters' values, Western artists stress fame and practical effect, while Chinese painters value virtue and belittle fame. Art is humane, so art education must therefore be humane. As a way of aesthetic education, art education is to make this subject of the child, that is, the "people" to feel the strength life gives us and in the future growth always have passion and concern. Hager Ponty once said: "People also do not understand how a mind can draw. It is through lending his body to the world that the painter turns the world into paintings." [4] The process of art teaching is such a process to make the kids lend the physical and mental to the world; in the process, they can enjoy the imagination and play their role with brush and colors, to understand the beauty, truth and kindness in this world.

Today, with mutual penetration of Chinese and Western culture and the art fused more into life, life is an art and art should also become a discipline truly meeting the child's physical and mental development from a more inclusive perspective.

5 CONCLUSION

In terms of all aspects of Chinese and Western painting, there are indeed many differences, but they have similarities; whether Chinese painting or Western painting, they are a form of art able to directly see the tangible and colored concrete artistic image. The presence forms of art are various. Painting has always been a move from the heart; painting image is formed by the touched soul to reflect the social life and express the artist's perception of objective reality. Colors, brush strokes, texture, structure and space presented in the painting exist resonance and then collide with the audience mind to resonate. In short, as a painter in the twenty-first century, only by recognizing the difference, the domestic painting industry can achieve real prosperity and show an unprecedented broad picture.

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