

Xu Beihong's Thoughts on Art Education

Lingxi Zhou, Lele Chu

Zhejiang Normal University, Jinhua 321000, China.

Abstract: The history of painting art in China is very long, there have been heydays and periods of impact. During the 19th and 20th centuries, the development of Chinese art was also affected by the introduction of various Western cultural ideas into China. Even today, we can have a different experience when we appreciate his artworks and taste his ideas on art education. Nowadays, more and more attention is focused on children's art education.

Keywords: XU Beihong; Art Education Ideas; Art

1. The formation of Xu Beihong's ideas on art education

1.1 Study in Europe

Xu Beihong was one of the first oil painters in China to receive training from the French Academy of Art, and his artistic achievements are mainly reflected in his paintings and paintings during his stay in Europe. Xu Beihong's sketches of the human body are deeply influenced by the classics, and he pays attention to the mastery of the body structure, the movement and rhythm of the body, and the lines are delicate, deep, solid and concise. Eight years of schooling gave him a keen insight and the ability to express these feelings precisely. Xu Beihong's painting style was greatly influenced by neoclassical to impressionist paintings. His observation and analysis of color is very strict, in the treatment of tones, he attaches importance to the contrast of cold and warm, and on the figures and figures, he boldly uses purple and green tones to make the whole picture light and color shimmer. However, Xu Beihong's body design is centered on the relationship between anatomy, proportion, light and shade, and space, and the expression of his color never transcends form.

1.2 The period of the fifties of the twentieth century

Xu Beihong's modeling skills were already very deep before the fifties of the last century, and his modeling was exquisite, solid, harmonious, and full of charm, and he was the most representative of the Western modeling concept of contemporary painters. It is in this sense that he was the most influential pioneer of Chinese art in the 20th century. Xu Beihong has a pragmatic attitude before and after France. He advocates the selection and improvement of national art. Xu Beihong is in charge art was linked to social change, and he advocated the promotion of new art as a necessary means of promoting social change. By comparing the differences between Chinese and Western aesthetics and culture, Xu Beihong put forward a set of theories for the improvement of Chinese art: "The good of the ancients is kept, the poor continue to keep it, the insufficient people change it, and the insufficient people add it." "On the issue of the integration of China and the West, In his view, Chinese art, the current state of China, is like a dying sick man who urgently needs to be saved: "If we can't learn to create things and pursue truth at this time, then art will perish." Xu Beihong later put forward the "Eight Methods", the prerequisite of which was to "learn from the law to create and change", and regarded sketching as a necessary condition for painting, and sketching as a basic practice. It is believed that painters should have profound knowledge, high cultivation, and high moral cultivation. Xu Beihong pays attention to the language form of painting, which can be corroborated from an article "Puzzled and Incomprehensible" by him and Xu Zhimo: "If it is said that the world is big, like the sunset, like the morning glow, only through the black line, how can it be transmitted?"

1.3 Return to China for the period of innovation

After returning to China, Xu Beihong believed that the traditional Chinese painting method could not carry the spirit of Chinese art for thousands of years, nor could it show the beauty of the colorful world. This is an important reason why he uses the language of Western painting to enrich and perfect the language of old-fashioned Chinese art. Xu Beihong's concept of realist art education starts from this reason.

However, Xu Beihong's combination of Chinese and Western styles has been praised and deprecated to a certain extent, and there is no in-depth analysis of the unique and self-contained forms and creative concepts of China and the West, and the focus of his works is to emphasize "the creation of foreign teachers". His animals and flowers, which appear to be traditional flowers and birds, are in fact very particular about analogy, anatomy, perspective, and the use of light and shadow. Everything Xu Beihong did in his life was centered on realism, and his criticism and reform attitude towards Chinese painting has always been his original intention.

2. The specific content of Xu Beihong's thought on art education

2.1 Heavy body

After the Xinhai Revolution, the "New Art" movement and the "New Culture" flourished, and the call for "improvement" of Chinese painting intensified, and in 1917, Kang Youwei reformed Chinese painting in the Preface to the Collection of Paintings in the Wanmu Thatched Cottage. He felt that Chinese painting had fallen to the extreme. If you want to save Chinese painting, you must start with "vintage".

That is, following the methods of the Six Dynasties, the Tang and Song Dynasties, taking the courtyard as the positive, so as to "be able to be good at the form" and visualize. Xu Beihong was influenced by Kang Youwei's painting thoughts, and he insisted on using Western realism to transform Chinese painting.

2.2 Realism

Xu Beihong firmly embarked on the road of "realistic" painting, believing that "sketching" is the foundation of all plastic arts, just as the study of science is based on mathematics, the study of art should also start with sketching, and if you want to achieve the goal of "creation", you must achieve it through "sketching". His artistic concept is closely related to his outlook on life in real life and his concern for the destiny of the country and the nation. Therefore, in his artistic creation, he boldly reformed Chinese painting by combining Chinese and Western paintings, abandoning traditional Chinese painting methods, taking life as the foundation, using the tools of Chinese painting and a small number of traditional techniques, and transforming Chinese painting with Western techniques, so that his works have the national characteristics of the West and China.

2.3 Advocate realism

Xu Beihong advocated that art should be centered on realism, although it is not the ultimate goal, but it should take realism as the starting point, and interpret realism as realism. The most direct root cause of this is the influence of academic realism and realism during his eight-year study in France, as well as the tendency of traditional Chinese painting theory to realism, which eventually led him to return to China in the late 20th century and teach at the Fine Arts Department of Central University in Nanjing for 18 years, and later continued to expand and refine his realistic ideas at the Beijing Art School and the Central Academy of Fine Arts. Under the influence of Xu Beihong's education and artistic thoughts, this realist aesthetic education system dominated art education in China from the 1930s to the 70s.

2.4 Pay attention to scientificity

Xu Beihong paid attention to the teaching of life painting of the image school, advocated that life painting is the foundation of all plastic arts, advocated the teaching of oil painting in the classical style of the West, and resolutely opposed modern modernism such as modern impressionism and fauvism. Reform the teaching of Chinese painting, advocating "taking the ancient as the beauty, the beauty as the beauty, and the form as the foundation." Xu Beihong's teaching concept of realism is scientific, and he has applied realist teaching methods in the cultivation of basic qualities such as perspective, anatomy, and color, and has made great achievements. Xu Beihong's achievements in artistic life, art education, and the creation of Chinese painting and oil painting made him a leading figure in the Chinese New Art Movement ^[1].

3. The role of Xu Beihong's art education thought in the times

3.1 Help the transformation of art education in China

From the rise of Chinese literati painting in the Yuan Dynasty to the Ming and Qing dynasties, the emphasis on antique ink method made the art fall into the quagmire of retro and formalism. After that, most of the painters drifted away from real life, and eventually became the same and boring. Xu Beihong hated the remnants of literati painting for this. He repeatedly said: "In order to revitalize Chinese art, it is necessary to re-promote the classical art of our country, just like the Song people, who pay attention to exquisiteness and not to use it in landscapes." To solve the current ills, it is necessary to draw on European realism. "The shortcomings of traditional literati painting, especially in the depiction of figures, have long been based on simplicity and freehand, but the form has become increasingly simplified. Xu Beihong believed that by absorbing the realist form of Western drawing, traditional Chinese painting could be enriched and improved^[2]. Xu Beihong's art education ideas and teaching practices have transformed Chinese painting from a simple image expression to a new Chinese painting with sketching as the basic form and brush and ink as the expression language, and has become a symbol of a new form of Chinese painting^[3], a new language, a new concept, and a new expression. His "Introduction to Sketching" is a change from the brushwork of the past and the traditional brushwork. Regardless of whether this new form of Chinese painting is good or bad, the life and form of Chinese painting will be different. The magnitude of its impact is undeniable. The spirit of scientific painting of realism was introduced, and it was swept away and antique and decadent.

3.2 Innovate the form of Chinese art education

As a representative of the "May Fourth" period, Xu Beihong advocated borrowing from the West in art and reforming Chinese painting. His greatness lies not only in the introduction of the Western art education system into the field of Chinese art and the establishment of a scientific and systematic art teaching system, but more importantly, the formation of his art education concept has laid a solid foundation for the development of modern art education in China. Xu Beihong attaches great importance to and introduces the educational concept of Western realism, and creates a new art education system that is different from the traditional education concept. Xu Beihong's thought on art education has also promoted the development and innovation of traditional Chinese art, and also promoted the process of Chinese art education from tradition to modernity.

3.3 Promote the modernization of Chinese art

In the process of promoting the modernization of Chinese art, Xu Beihong has had a profound impact on Chinese art. The exposition of "Xu Beihong" is enough to write a thick book. The Xu Beihong School, also known as the "Xu School", was officially proposed after the founding of the People's Republic of China, and in the field of modern art, it has formed a powerful system. According to the calculations of his disciples, each disciple was nourished by the art of the Xu family. It can also be seen that the Xu system continued between the Taiwan Strait and the mainland.

3.4 Cultivate talents for future generations

In his decades of art education practice, Xu Beihong has always attached great importance to cultivating and cultivating artistic talents. Xu Beihong's decades of art education have produced a large number of outstanding artistic talents, such as Wu Zuoren and Yan Wenliang, who have made great contributions to the development of art education in New China^[4]. Xu Beihong's decades of art teaching practice, "Five generations, extending to today, has actually formed a large number of art education schools. The outstanding artistic talents he cultivated were able to create art as well as to teach, which had a positive impact on Chinese art, especially Chinese art education^[5]. As an outstanding figure in the reform and development of modern art education in China, Xu Beihong's unique, comprehensive, and rich art education system and educational philosophy are the precious wealth of art education in China^[6].

References

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