

Initial Exploration into Image Landscape Teaching——with Pre-Training in Watercolor Landscape Sketching Course as an Example

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Abstract: Image landscape teaching involves subjective refinement of objective scenes, but students often find it difficult to convert image landscapes in the picture without the experience of outdoor sketching. Therefore, new explorations and adjustments can be made in teaching. In the stage before the start of landscape sketching course, targeted exercises can be arranged. For example, teachers provide appreciation of excellent image landscape paintings and give exercise of various image landscape expression techniques in the field of watercolor painting. In this way, students can study the picture effects brought by different media collocation according to respective preferences, refine and analyze the captured landscape pictures, and finally apply these training results to landscape sketching courses to enhance confidence and ability in painting in the outdoor scene.

1. Problem proposal

The interpretation of image landscape is generally subjective. Excellent image landscape paintings harmonize the subjective and objective, not only reflecting characteristic spirit of the scene, but also leading the viewer into a "scenario". Therefore, image landscape is by no means a passive copy of the scene, but requires the painter to have an understanding of the natural scene and express emotion via the scene [1-3]. In outdoor landscape sketching, scenes are varied, and outdoor light and color changes are variable. How to capture the moving parts of the scene within a limited time in the process of landscape sketching and refine characteristics of image scenery through shape and color truly tests students' keen judgment and timing [4]. However, the author learns from teaching feedback information that it is difficult for students to grasp the picture as a whole when expressing image landscape without the experience of outdoor sketching, which easily blows their confidence in the painting process. Therefore, how to help students grasp the expression of image characteristics during outdoor painting in teaching? This is the problem the author first considered when faced with landscape sketching course again, so corresponding teaching adjustments are made as a try [5,6].

2. Research object and methods

2.1 Research object

The research object is the second year students of watercolor major. Although there is preliminary watercolor media material-related experience in the first-year learning, for students with no outdoor sketching experience, there are still many problems in image expression in the watercolor landscape sketching course.

2.2 Research methods

In order to better grasp the image landscape expression characteristics, before the start of landscape sketching course, students will first get into the state. The first is analysis and

appreciation of representative image landscape works without limit to painting species, so that students can dabble in image-landscape paintings in a more open mind. The focus is to direct them to form image landscape schema concept in the process of sketching, so that they try to arrange the picture with a unique way of viewing by combining exploration in terms of individual artistic language. Among the famous contemporary artists cited, there is no lack of blended expression of images in the process of sketching. For example, many recent landscape paintings by British artist David Hockney are all sketched under real scenes. "Big Hawthorn Tree" is one of them. The painting has a strong sense of light and color, but no obvious traces of light and dark shadow can be seen. Cool and warm-toned small color blocks are blended with big color blocks, displaying light and color formed by juxtaposition of complementary color blocks. Even in painting based on real scenes, David Hockney selectively extracts from the objective and converts it into his own painting language under the guidance of his concept of image expression. Many landscape paintings by Spanish artist Antonio Lopez Garcia are also sketches of real scene which provides artistic inspiration. Where, "Landscape of Mount Almodovar in Madrid's Suburb" is a 15-year sketch painting. Ingenious in light and color management, it utilizes circular focus type of light color to form the center point of the picture. When the viewer appreciates the reconstructed scene in the painting, the simple and general light and color scene also contains partially abstracted block elements. There are no cumbersome details as these superb imagery techniques have been integrated into his light and color concepts. The American artist Willif, who has always taken figurative landscape as a research subject, is not restricted by the objective scene. He presents personal identification in his paintings. These highly condensed patterned compositions enable coexistence of image interest and sense of order. In the work "Soaked Tree", the various shapes and lines in the scene are intertwined, and the curve and straight variation is both decorative and vivid in strokes. In "The Garden View Through the Kitchen", the viewing perspective of the Israeli artist Arica often makes the viewer feel both reasonable and unexpected, showing that he is completely independent of conventional routines and can always find a breakthrough for image expression via ordinary objects [7,8].

After absorbing nutrients from contemporary masterpieces in the appreciation class, students can strengthen their own thinking on artistic concepts, but they also need to combine watercolor painting media material characteristics, especially the relevant watercolor techniques in image landscape and selectively make personal exploration and practice. In the early stage of watercolor landscape sketching course, relevant teaching practice can be arranged, and the specific training content is illustrated below.

3. Training arrangements in the early stage of landscape sketching course

Compared with oily media, watercolor dries fast, especially in the dry season. If the picture is repeatedly modified, there will be no sense of coherent vividness. For students who barely have outdoor sketching experience, refining the image expression in painting will easily cause frustration in this process. Therefore, the author suggests that each student take a lot of targeted exercises based on respective style preferences before the start of landscape sketching course. Since image presentation technique varies from person to person, students' spontaneous exploration forms are diverse.

3.1 Training stage 1

Wet watercolor painting exercises. This is a common technique for image landscape expression, i.e. its unique coloring and diffusion effect. First of all, every student should master the ability to

control moisture, because the skillful use of dry and wet moisture directly affects the final painting effect. Too much moisture will easily lead to the loss of shape control and deformation in the painting, while too little moisture makes it difficult to achieve the effect of collision and fusion between colors. Therefore, in the first training stage, students need try different proportions of local water and color in frequent practice to strengthen the mastery of this technique.

3.2 Training stage 2

Exploration of watercolor texture. Watercolor media enjoys a natural advantage in creating sporadic effects, and often makes viewers develop image association, so it is recommended that students can start practice therefrom to accumulate rich and diverse experience in painting texture. For example, in the painting, there is chemical reaction produced by the combination of watercolor and different media materials. For another example, the combination of watercolor and coarse salt. Spreading coarse salt when the picture is semi-wet can create snowflake-like scattered texture. The combination of watercolor and turpentine oil will produce irregular big and small bubbles in the picture due to the characteristics of oil and water separation. For combination of watercolor and crayon, first paint the paper using crayon. As crayon is incompatible with water, difference in crayon thickness will also form different sense of painting texture. The purpose of this training is also to enable students to selectively and flexibly apply accidental effects to the picture based on scenery characteristics in outdoor sketching and thereby achieve more flexible image expression effect.

3.3 Training stage 3

In the combination of watercolor and comprehensive media materials, students interested in further exploration can try more diversified research and practice, for instance, the use of different paper materials. Students can experience watercolor fluidity on smooth white cardboard and mixed use of watercolor and pastel on black cardboard. Also, students can make color base on the drawing paper and create a complementary effect of cold and warm or the same color effect in picture framing. In addition, for media materials other than paper, wooden boards feature strong water absorption and can produce the effect of superposed water color layers. For another example, watercolor painting on a canvas with already-painted bottom can display special mottled water marks.

3.4 Training stage 4

After accumulating practical experience from the above-mentioned various trainings, students can use the landscape pictures shot by themselves as the auxiliary practice objects in order to gradually integrate the training with outdoor scenes. The scenes are still in the pictures, which will enable students to have thinking space to sort out the picture, reflect upon and transform the image style. After sufficient practice at this stage, when students face the real scene with certain accumulation of experience, they will control the picture with higher initiative at the scene and select appropriate techniques to refine and express the image landscape.

4. Result analysis

Students' diverse pre-training in outdoor landscape sketching, from the initial appreciation of excellent image landscape paintings to specific technique practice, has played a role in broadening the mind and initiating painting state. Since image landscape has flexible and diverse expression means not restricted to a fixed pattern, such exploratory exercises are individualized as one of the ways to tap into students' personal traits, so that students can embrace an active thinking scenario in

advance, get rid of passive portrayal in the future sketching process, anticipate and solve some technical problems that may be encountered in the sketching process in advance.

5. Discussion

5.1 Impact of appreciation of excellent image landscape works on students' artistic aesthetics

The inheritance and development of art demands sorting and research in the fields studied. Appreciation and analysis of excellent artistic works is one effective way of learning. For example, excellent image landscape works have rich and diverse expression means, reflecting painters' ingenuity. Appreciation of these works can arouse students' thinking about diversification of aesthetic forms, so that they can choose a style according to their own preferences, learning and deepening it as a reference.

5.2 Impact of pre-training of landscape sketching courses on students' creativity

In the various pre-trainings in landscape sketching course, students have gained sufficient experience and practical experience, developing self-confidence and enthusiasm for outdoor scene painting. Regardless of uniqueness in viewing angle, exploration in personal technique language, or combined use of watercolor and materials, students have gained a higher degree of completeness than before. In particular, they have significantly improved ability to convert objective scenes into subjective image landscapes, reflecting their good governance of creativity in sketching.

6. Conclusion

Good effect in image landscape teaching requires students to master all-round capabilities, which is especially reflected in landscape sketching course. Therefore, the ultimate goal of the adjustments made by teachers in teaching is to encourage students to blend their personal image painting language in the process of outdoor sketching, selectively refine and subjectively strengthen it with reference to the scene. These capabilities require accumulation of a lot of practical exercises in the early stage of the course.

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