Integration of Innovative Spirit of Modern Lingnan Painting Art into the Teaching of Watercolor Creation

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Abstract: Because of its historical background and geography, the formed Lingnan culture is unique. The modern Lingnan painting art with its cultural characteristics and academic value has profound influence on the development of Chinese painting art and guides the development of art education in Lingnan. As a worker of art education, the author faces students from all across the country who pursue study in arts schools in Lingnan area. In the years of watercolor teaching practice, the author is committed to instructing students to learn the spirit of innovation and pioneering from Lingnan's outstanding predecessors, and integrate the spirit to their watercolor creation concepts.

1. Introduction
Direct students to appreciate the innovation and inclusiveness of modern Lingnan painting art to broaden their horizons and creative thinking. In the teaching of watercolor creation, the author lets students demonstrate new looks in watercolor creation through a variety of experimental trainings.

2. Research Objects and Methods
2.1. Research Objects
The research objects are senior watercolor majors. One of the professional basic courses: watercolor creation course is used an experimental case to enable students to understand characteristics and innovative spirit of Lingnan painting art, so that they embody their creative intentions and innovation in individual cases of watercolor creation. [1]

2.2. Research Methods
Let students understand the characteristics and innovative spirit of Lingnan painting art. Lingnan refers to the area in south of China's Five Ridges, which is today's Guangdong and Guangxi areas. Lingnan area boasts natural geographical advantages. The convenient and developed waterway transportation is very beneficial to the external contacts and exchanges in Lingnan area. Therefore, Lingnan culture not only absorbs the culture from the Central Plains, but also integrates marine culture, so that Lingnan people can expand external vision earlier, thus forming unique face of Lingnan painting art. The export paintings which rose in the mid-eighteenth century and reached the climax in the mid-nineteenth century were mainly oil paintings. The original communicators were Western painters living in Guangzhou, Hong Kong and Macao. Their painting techniques and oil paintings were then widely spread among the civilian population, making people at that time have the opportunity to witness unique realistic style of the West, and the local painters who followed these European painters became the first Chinese painters engaged in oil painting creation and sales. These export paintings have a strong naturalistic style. The painters learned the Western treatment of perspective, light and shadow, took local conditions and customs at that time as the subjects, and sold their works to Europe and the United States. The achievements of modern Lingnan painting art are equally eye-catching in Chinese painting. For example, the Lingnan School of Painting, which
originated from the late Qing Dynasty, is dedicated to innovation of Chinese painting. They combine Japanese and Western painting techniques on the basis of traditional Chinese painting techniques. Their spirit of innovation has an important impact on the paintings development in later generations. The large number of outstanding paintings left by them reflect the valuable spirit of Lingnan people who dare to seek changes and pursue novelty, which is indeed worthy of adherence by our future generations.

Instruct students to learn the innovative spirit of Lingnan painting art, and integrate it into the teaching of watercolor creation[2]. The valuable academic value presented by modern Lingnan painting art, in the author’s view, reflects the innovation and inclusiveness of Lingnan people in the pursuit of painting art, so that future generations can broaden the modern painting art fields from the current perspective, making it constantly advance development. In watercolor creation, students can't satisfy their expression needs of watercolor creations merely by watercolor paints and watercolor papers. Therefore, the author arranges different training stages in teaching and tries to combine watercolor materials with other media. In addition, the demonstration form of the works will be different from that of more traditional watercolor creations [3].

3. Training Arrangements

3.1. Training Stage 1

Figure 1 "Yin Haixin" watercolor on the cloth, 260x250cm.
The combination of watercolor paint and other materials. The work "Yin Haixin" (Fig. 1, watercolor on the cloth, 260x250cm) is a mosaic of 56 triangular images, which is inspired by the kaleidoscope imaging principle. As the kaleidoscope inclusiveness deeply attracts the author, any ordinary scene seen through kaleidoscope's prism can create harmonious and beautiful patterns. Since the basic form forming each kaleidoscope pattern is an equilateral triangle, the original plan was to cut the watercolor paper into triangles. However, for smooth mosaic to better represent the kaleidoscope effect, the author decided to try to make a triangular oil painting frame and then paint the canvas with watercolors. On the one hand, mosaic is convenient and aesthetic, the side view of the whole mosaic work can reveal three-dimensional sense of solemnity. On the other hand, because the canvas surface already with foundation has almost no water absorption, watercolor paints will produce some sense of mobility in the depth of the color when drawing on it. Then, in almost consistent triangles, there is a subtle difference effect, and variation is created in the regular arrangement of the kaleidoscope. In addition, as the image effect required by the author is colorful and overall saturation of the work must be consistent, image saturation of each triangle needs to be
relatively close. The combination of watercolor paint and canvas makes color scrubbing and change easy. At the same time, it also plays a stabilizing role in maintaining purity of the painting. Considering that the use of watercolor paper will easily cause paper damage, color graying and staining after repeated modifications, the author finally chose to draw on the canvas, which is more conducive to the expression of creative intention of kaleidoscope. Therefore, medium presenting the watercolor will be selected according to the author's needs in watercolor creation. Take the work "Instinct" (Fig. 2, watercolor on board, irregular size) for example. The author is good at the combination of watercolor paint and collage. She chose to use board for drawing instead of paper. The board is sawn into figurative shapes of different sizes, revealing character relations of men, women, women's torso, mother and baby. The collage material is selected from fashion magazines and human organs anatomy, exhibiting surreal, grotesque atmosphere. [4] As board has solid texture, it is suitable for collage on top. In addition, watercolor color has a good adhesion on the board, which provides a good foundation for her to depict the overlapping scenes of time and space in the work. Since the content she expresses is a scene of the unreal world, she can utilize some accidental effects of the picture to enhance sense of illusion of the picture. For example, using the inconsistent texture of the board, board can exhibit diffusion effect when the watercolor paint has sufficient water content. Also, the dry thick watercolor paint can be locally piled up according to the needs of the picture to produce watercolor texture effect of dry and wet combination on the board. The special hand-painted texture combined with picture collage can better express her desired creative intention. In terms of display, because the board has a thick bottom surface, it can be attached to the wall of the exhibition hall by using blue tack and the works can be flexibly combined freely. Even for watercolor creation on paper, students are not satisfied with single choice of paper. The work "Fickleness" (Fig. 3, watercolor on various papers, 120x150cm) is an example. The author presents watercolor paint on various papers of different textures to create a mood of the picture and express the state of “fickleness” in today's society. The paper types she chooses include: watercolor paper, black and white cardboard, wrapping paper, rice paper, writing paper made from bamboo, etc. In order to differentiate the effect of watercolor on each type of paper, paper texture with great contrast should be chosen. Before the start of the final draft creation, she did a lot of experimental exercises, and then selected different combinations of papers according to the needs in image intention expression so that differences in the senses of different organs are shown through repeated comparisons and re-combinations: eyes, ears, water, various eyes concentrated somewhere, shadows, grayness and flower fragments. Then, they are combined and interspersed to synthesize a picture, thus creating a "fickle" mood, which is a metaphor for the eyes impacted in today's society and ears hearing too much. When the viewer appreciates this work, the visual conveyance of watercolor on a variety of textured papers is rich and emotional.

3.2. Training Stage 2

![Figure 4](image)

Figure 4 "Don't be quick, I want to live slowly" paper watercolor, 270x224cm.
Figure 5 "Eternal Energy" paper watercolor, 180x130cm.

Figure 6 "There is everything, there is nothing" white cardboard watercolor, 250x150x200cm.

A combination of special frames and watercolor works. The traditional watercolor creation display will bring limitations to the expression of the author's creative intentions. The work "Don't be quick, I want to live slowly" (Fig. 4, paper watercolor, 270x224cm) represents a display mode breaking the routines. The 21 works form the character "slow". In each work, the author takes advantage of lightness and permeability of watercolor glazing. Plus slightly exaggerated deformation in dealing with the styling, it well reflects sense of movement and shows the fast-paced life scene of metropolis. The 21 custom-made iron frames are the focus of the author's idea. By peeping into the fast-paced life scene through the iron frame like a prison window, he expresses his criticism towards “fast” life. If common frame-mounting method is applied in the initial idea, it will not properly express his creative ideas. By employing the relationship between the outer frame and the work to select the best display mode, the author can make the work reinforce the theme. The work "Eternal Energy" (Fig. 5, paper watercolor, 180x130cm) is one of the 100 watercolor products that have a profound influence on the world. The expression technique is to generalize and extract product shape through monochrome watercolor wet painting method. The author believes that with the development of human beings, the substances (products) developed for people’s use have
deeply affected the life of human beings. This substance brings convenience to human beings, but also inexhaustible spiritual energy. The author expects to convey "energy" through the work. The overall seven-color gradient effect of the work represents the energy of the “seven-color light” and also implies the spiritual energy he wants to convey. This requires an overall coherent visual effect. Therefore, improper mounting will affect the expression of his intention in the work. For example, the evolution from the original plan of mounting a small frame on each piece of work to the final decision to use perspex is because the transparency of perspex can make these 100 works well blended. In addition, the texture of perspex and the work he depicts are consistently simple and modern.

3.3. Training Stage 3

Three-dimensional display of watercolor works. The display mode selected by students is based on the creative intention. Display on the wall is not the only choice. For instance, the work "There is everything, there is nothing" (Fig. 6, white cardboard watercolor, 250x150x200cm) is a large-scale watercolor installation work: This wooden frame house has wall made up of paper bricks on all sides. Each side of paper wall conveys different effects and styles, which consists of paper carving, irregularly-arranged cube and concave cube. The author's creative intention is to use a gorgeous but may easily destroyed house to metaphorize an unrealistic, skin deep inner heart. Therefore, choosing three-dimensional work demonstration can enhance her intentions desired to express. In terms of viewing perspective of the work, the audience has multiple ways of viewing, which increases expressiveness of the work. [5]For example, the wall of paper carving is a paper wall from a distance. But in close look, these paper bricks have quite rich three-dimensional combinations. First, watercolor is used to draw a large number of two-dimensional plane materials on white cardboard. The image in the work subtly utilizes various texture effects of watercolor, which are cut and collaged to form the effect of scattered space. For the concave and convex wall on the other side, the content to be expressed is painted on the whole paper brick via watercolor, and then the paper brick is flexibly pushed back and forth, forming concave and convex which creates effect of optical illusion. If she chooses to paint a house on paper only with watercolor, the two-dimensional picture can only depict a part of the "house", and for the audience, sense of immersion in the three-dimensional work is lost. She eventually found a better expression effect for her creative ideas.

4. Conclusion

The previously traditional unitary watercolor creation method does not necessarily apply to each student's ideas, but constrain their potential for development. All the above teaching cases reflect the students’ creative intentions of selectively using a combination of various media and watercolor for expression without confinement of single form, but giving play to individual specialty as much as possible. [6]As the instructor, the author will also give them a larger space for efforts of attempts, and mobilize the students' positive thinking in the creative process, which exactly abides by innovative spirit and concept of advancing with the times of Lingnan art, so that works with the spirit of the times can be developed with contemporary people's perspectives and thinking characteristics.

References


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