

## Research on the Teaching Application of Chinese Painting Techniques in Art Major Courses in Chinese Universities

Ma Xiaodong

Jining Normal University, Inner Mongolia, Wulanchabu, 012000, China

jnsfxymxd@163.com

**Keywords:** Chinese painting, Painting techniques, Art major in universities, Application of course teaching.

**Abstract:** As a traditional Chinese art category, Chinese painting has a variety of painting techniques, which is an important part of the art curriculum in Chinese universities. In the context of the new era, Chinese painting techniques are applied to art courses in Colleges and universities. This is a new mode to promote the teaching of art courses in Chinese universities. In view of this, this article through to the Chinese painting technique manifestation has carried on the concrete elaboration. In view of the problems existing in the application of Chinese painting techniques to the teaching of art courses in Colleges and universities, this paper puts forward some strategies to solve them. To enable the art courses in Colleges and universities to continuously innovate the art education mode according to the development of the new era, and to cultivate more art professionals.

### 1. Research Background

#### 1.1 Literature review

In 2017, Du Yue believed that Chinese painting, as a kind of art with a long history, not only has strong compatibility and creativity, but also is the theoretical support of art education in Chinese universities. In the current teaching practice of Chinese painting in Colleges and universities, colleges and universities should adhere to the basis of Chinese painting techniques. And continue to absorb other advanced forms of painting art. Provide relevant guidance for the continuous innovation of Chinese painting in the specific teaching process (Du, 2017). In 2018, Wang Haifeng believed that the specific purpose of teaching Chinese painting is not simply to learn professional knowledge, but to constantly improve its comprehensive quality education. The teaching of Chinese painting in the art courses of Chinese universities is to cultivate students' aesthetic ability and perceptual knowledge at the same time. And let students integrate human nature, culture and aesthetic aspects of a higher level of aesthetic awareness, improve students' comprehensive ability (Wang, 2018). Tan Jiang believed in 2018 that with the development of the teaching of Chinese art courses, the traditional teaching mode can no longer meet the current demand for art and design talents. The teaching of Chinese painting has not been paid enough attention by colleges and universities, so that students not only do not fully grasp the traditional Chinese culture, but also do not have a deep understanding of painting techniques. Based on this, the art courses in Chinese universities should increase the learning of Chinese painting, constantly improve students' traditional cultural quality and enhance their comprehensive ability. This enables students to create works based on national vitality (Tan, 2018). In 2017, Wang wang believed that Chinese painting had formed a stylized result through the long-term practice of ancient artists. Among them, painting techniques and aesthetic forms have formed a unified model. As long as students learn these stylized concepts, they can easily acquire the skills of traditional Chinese painting. This is also a good basis for learning China well (Wang, 2017). He Xuelei believes in 2017 that Chinese traditional culture is very important for students majoring in Chinese painting, and how to inherit and develop it is an important mission of students. In the specific teaching of art courses in Colleges and universities, we should constantly integrate the knowledge of Chinese traditional culture, so

that the painting techniques of Chinese painting can be continuously inherited and developed. And from the traditional culture, intentional thinking and modeling freehand brushwork to improve students' understanding of Chinese painting, in order to effectively improve the teaching effect of Chinese painting course (He, 2017).

## **1.2 Purpose of research**

Chinese painting is the representative of Chinese national art. It plays an important role in the art education of Chinese universities. It is an important part of contemporary Chinese art education system. Therefore, in the teaching of art courses in Chinese universities, the education departments constantly improve their teaching strategies. In order to achieve a more scientific and efficient art teaching effect. However, in the actual teaching process, some teachers do not know enough about Chinese painting techniques, and even do not make more attempts to solve the problems. To a certain extent, this hinders the further improvement of the teaching of Chinese painting techniques, leading to a decline in students' learning enthusiasm (Liu, 2017). This paper elaborates on different forms of Chinese painting techniques, analyses the problems existing in the actual teaching of colleges and universities, and puts forward new strategies for applying Chinese painting techniques to practical teaching. In order to continuously improve the teaching effect of art courses in Chinese universities, train more art students with Chinese painting foundation, and constantly develop traditional Chinese painting.

## **2. The main forms of Chinese painting techniques**

Chinese painting has been developing from ancient times to modern times. Its techniques are various. The most well-known techniques are white sketch, fine brushwork, freehand brushwork, light color, heavy color and so on. This paper focuses on three of them, white sketch, meticulous light color and meticulous heavy color. Bai Painting, known as “Bai Painting” in Chinese painting, was originally mainly used for the drafting of Chinese painting. It was only in the Northern Song Dynasty that a style of Chinese painting was established. The expressive technique of white sketch is concise and clear. It mainly relies on lines to generalize the image of objects. With the different rhythms of line thickness, straightness and weight, some complex objects are represented. Although the picture does not have the foil of color, the lines are concise and changeable. Through the different changes of lines to shape and combine objects, the final picture is still glorious and moving.

Meticulous light color is also an important part of Chinese painting techniques. This technique is mainly based on line drawing, with light colors to render. Its characteristic is that the whole picture is dominated by lines, and the lines are delicate and meticulous. This technique makes lines and colors coordinate with each other and has a high style. In meticulous light-colored painting, the use of lines is the key to the picture. The rendering color should be combined with lines. It can neither destroy the elegant shape of the picture, but also enrich the variety and interest in the simple picture. It is precisely the expression of these artistic conceptions that other forms of painting can not express (Dai, 2017).

Fine brushwork and heavy color are also an important form of Chinese painting. It mainly uses color to set off the picture. The main pigments used in painting are mineral pigments, which are more gorgeous than light-colored paints. Among them, meticulous heavy-color painting techniques have a unique set of rendering methods. In the traditional meticulous heavy-color painting in China, there are mainly two modes of modelling. One is to emphasize the plane pattern of the picture and not to render it in a large area in the process of creation. The main emphasis is on the graphic effect and the sense of thickness of the picture, so that the whole picture has a strong sense of decoration. The representative works of this technique of expression are like the Palace Music Map of the Tang Dynasty. It mainly deals with the picture in the form of plane, and the main color rendering is flat painting. Another technique mainly emphasizes the use of separate dyeing technique on the basis of plane color, which not only has the decorative effect of plane, but also is rich in changes in subtle places. This technique is thicker than the previous one, and more complex and varied in artistic

processing. Representative works such as Han Xizai's Banquet Picture in the Five Dynasties emphasize the overall harmony of the picture while adding the atmosphere to make the picture artistically interesting (Wang, 2017).

### **3. Problems Existing in the Application of Chinese Painting Techniques to Art Courses in Colleges and Universities**

#### **3.1 Expanding the source of students while reducing the professionalism**

In modern society, there is a growing demand for artistic professionals. In order to adapt to the development of the times, colleges and universities have further increased the enrollment scale of art students. This helps some art-loving students to enter the campus smoothly. But it also reduces the quality of the source. And some of them only study art for college entrance examination, they do not have high artistic talent and art foundation. The basic requirements of Chinese painting techniques for students are relatively high. Although these students have entered art majors in Colleges and universities. However, it is difficult to learn because of lack of interest in the content or poor foundation. In this way, the opening of Chinese painting courses has increased the height of professional threshold and restricted the development of some students. These reasons have become important obstacles for them to learn Chinese painting (He, 2018).

#### **3.2 Unreasonable course setting of Chinese painting techniques**

In theory, the curriculum of Chinese painting techniques should correspond to the training objectives. However, in the process of implementation, some colleges and universities have not adjusted their curriculum according to their own situation. In this way, it is difficult to adapt to the development of society. Some colleges and universities still adopt traditional teaching mode in curriculum setting. Even if some problems of their own are found, teachers will not make drastic reforms, only make micro-treatment in some details. This has little effect on the actual teaching effect. On the other hand, the system of teaching curriculum is unreasonable. The characters, landscapes, flowers and birds in Chinese painting are taught in different subjects. Although it looks perfect on the surface, the actual teaching effect is very poor. Because Chinese painting techniques not only require students to have a solid painting foundation, but also to master the theoretical knowledge they have thought about. However, the traditional curriculum design has less class hours and students can not learn well, so it can not achieve good teaching results (Fan, 2017).

#### **3.3 Lack of effective practice**

In recent years, some universities in China have carried out a series of reforms in the teaching of Chinese painting techniques. But the starting point of its teaching still does not follow the basic principles of Chinese painting. The mastery of Chinese painting techniques requires the study of Chinese painting score. And constantly observe the performance techniques, after such practical training. Only in this way can students consolidate the knowledge they have learned in the classroom. The lack of practical teaching in the courses offered by colleges and universities not only reduces the students' interest in learning Chinese painting techniques, but also limits the improvement of their painting skills to a certain extent.

### **4. New Strategies of Applying Chinese Painting Skills to Art Courses in Colleges and Universities**

#### **4.1 Improving the entrance threshold of Chinese painting major**

From many teaching practices, we can find that to improve the teaching quality of Chinese painting techniques, we need to improve the entrance threshold of Chinese painting major. As a traditional art form in China, Chinese painting has been perfected in the long historical accumulation. Learning Chinese painting requires students to have a good understanding of Chinese traditional culture. Only in this way can we understand the essence of Chinese painting in learning,

and eventually become a professional talent in this field. Colleges and universities should attach importance to the enrollment process, while pursuing the number of students, they should pay more attention to the quality of students. Colleges and universities should also strengthen the supervision of art examinations to prevent some opportunistic students from entering art colleges. In order to ensure that students have a good art foundation. Only in this way can more students with solid art foundation and high comprehensive quality learn Chinese painting. To make the course of Chinese painting techniques achieve good teaching results.

#### **4.2 Setting up scientific and rational course layout**

Colleges and universities should scientifically and rationally arrange the course of Chinese painting techniques through teachers and departments themselves. Firstly, the basic sketch course should be compressed properly. Although basic sketch plays a key role in the cultivation of students' sculpting ability, Chinese painting has a unique way of sculpting. It mainly emphasizes the grasp of lines. In this way, teachers can change the basic sketch course into sketch or sketch course. In order to cultivate students' unique modeling ability in learning Chinese painting techniques, lay a foundation for the study of Chinese painting. Secondly, colleges and universities should add calligraphy courses. Calligraphy is an important form of traditional Chinese painting. It mainly emphasizes the importance, urgency, rigidity, flexibility, setbacks and other changes in the use of pens. This is directly related to the use of brushes in Chinese painting techniques. Increasing students' learning of calligraphy can not only deepen students' understanding of traditional Chinese culture. It can also improve students' learning of expressive techniques of Chinese painting. Thirdly, colleges and universities set up a course of Chinese painting technology and law, so that students can focus on learning a technique that they are interested in. In order to improve their Chinese painting performance techniques.

#### **4.3 Strengthen outward bound training and practice teaching**

The aim of teaching Chinese painting course in Colleges and universities is to constantly correct various problems in teaching. One of the most important points is to let students out of the closed classroom. Strengthen the necessary extracurricular outward bound training and practical activities, in order to strengthen students' horizons. Colleges and universities can arrange such practical teaching contents as watching exhibitions and participating in exhibitions in their teaching. Students can also be organized to study in museums, art galleries and other places, and actively encourage students to participate in relevant skills competitions. Because art needs not only classroom learning, but also practical infection. In addition, each student's understanding of art is different, and the enlightenment and infection in practice are also unreasonable. Such skills can enrich their creative inspiration and improve their painting ability.

#### **References**

- [1] Du Y.(2017). Teaching Practice Research of Chinese Painting Character Creation Course in Colleges and Universities, *Research on Fine Arts Education*, 8 (18), 123-124.
- [2] Wang H.F.(2018). On the influence of Chinese Painting Course Teaching on Aesthetic Literacy and Design Practice of General Education for Art and Design majors, *Fine Arts Education Research*, 9 (21), 108-109+111.
- [3] Tan J.(2018). Research on the Importance of Chinese Painting Course for Art Design Major in Higher Vocational Colleges, *Meiji Times (Middle)*, 10 (06), 97-98.
- [4] Wang W.(2017). On the Application of the Formulaic Principle of Chinese Painting in the Basic Course of Chinese Painting in Colleges and Universities, *Art Literature*, 25 (2), 81-82.
- [5] He X.L.(2017). Student Cultural Background and the Effectiveness of Chinese Painting Teaching, *Art Education Research*, 8 (18), 110.
- [6] Liu T.M.(2017). Chinese Ink and Wash painting, *Contemporary Painting Art, Speculation*,

Grand View of Fine Arts, 30 (10), 106-111.

[7] Dai G.J.(2017). On the Aesthetic Education of Chinese Painting in Colleges and Universities, Beauty and the Times (II), 16 (6), 42-43.

[8] Wang Y.(2017). Course Construction and Practice of Chinese Painting for Art Major, Contemporary Education Practice and Teaching Research, 5 (10), 150.

[9] He X.B.(2018). Thoughts on the Development of Traditional Chinese Painting in the Context of Current Art, Research on Art Education, 9 (6), 13-13.

[10] Fan R.F.(2017). Teaching Reform of Chinese Painting Course for Fine Arts Major in Local Universities, Taking Jining Teachers College as an example, Journal of Jining Teachers College, 38 (4), 114-118.