

Analysis on the Influence of Lin Fengmian's Art Education Ideology on Contemporary Art Education

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Abstract:

Lin Fengmian is not only one of the founders of Chinese modern art in the 20th century, but also one of the founders of modern Chinese art education. He inherited CAI Yuanpei's idea of "replacing religion with aesthetic education" in fine arts education, and practiced the ideal of "introducing Western art, combining Chinese art, integrating Chinese and Western art, and creating art of The Times". In his more than ten years of art education career, many of his educational thoughts and methods are in practice and innovation. He transplanted the artistic experience he learned in France in his early years to China and established an art education system with distinctive characteristics. At the invitation of CAI Yuanpei, Lin participated in the founding of the National Hangzhou Art Institute and served as its president. He actively explored the integration of Chinese and Western painting, paid attention to the integration of western painting and traditional Chinese painting, and made great achievements in talent training and art education.

Keywords:

Lin Fengmian, Art Education, Ideology, Impact

1. Introduction

The 20th century is an important period of the transition from traditional to modern Chinese art education. Lin Fengmian is one of the important pioneers in the field of modern Chinese art education, and plays an important role in the history of modern Chinese art education. In his more than ten years of art education career, many of his educational ideas and methods are in practice and innovation. The research on Lin Fengmian and his creative art education not only helps us to correctly evaluate Lin Fengmian's historical figures, but also helps us to deepen our knowledge and understanding of the 20th century Chinese art education, and has a certain reference role.

2. Lin Fengmian's Art Education Ideology

Lin Fengmian is an important artist in the history of Chinese modern art, and also the founder of modern art education. His thoughts on art education involve many aspects. The following are some of his core viewpoints: (1) Emphasizing individuality and creativity: Lin Fengmian believes that the fundamental goal of art education is to cultivate students' individuality and creativity. He advocated allowing students to freely express their thoughts and emotions, and encouraged them to boldly try new artistic styles and techniques. (2) Integration of Chinese and Western art: Lin Fengmian advocated the exchange and integration of Chinese and Western art, and believed that art has no national boundaries and the art of each country has its own unique value. He advocated learning from the concepts and techniques of western modern art and integrating them into traditional Chinese art in order to realize the modernization of traditional art. (3) Aesthetic education: Lin Fengmian emphasizes the importance of aesthetic education, believing that aesthetic education is the key to cultivating students' artistic accomplishment and aesthetic concept. He advocated that in the process of learning art, students should cultivate their perception and appreciation of beauty, as well as their understanding and respect for art history. (4) The combination of practice and theory: Lin Fengmian believes that artistic creation needs theoretical guidance, while theoretical learning needs to be verified and perfected through practice. He advocated that students should combine theory and practice in the process of art learning, and improve their artistic accomplishment and creative ability through continuous practice. (5) Diversified teaching methods: Lin Fengmian advocates the use of diversified teaching methods, such as observation, discussion, creation, etc., in order to stimulate students' learning interest and creativity. He believes that every student has his or her own characteristics and advantages, and teaching plans and methods should be formulated according to students' personalities and needs. (6) Education equity: Lin Fengmian believes that art education should be fair and everyone should have the right to receive high-quality art education. He advocated the establishment of a fair art education resource allocation system to provide equal learning opportunities for students from different regions and family backgrounds. In a word, Lin Fengmian's thought of art education emphasizes personality and creativity, the integration of Chinese and Western art, aesthetic education, the combination of practice and theory, diversified teaching methods and educational equity. These thoughts have a profound influence on the development of modern Chinese art education.

3. Feasibility of Lin Fengmian's Art Education Ideology

3.1. About the "whole" of art

3.1.1. Art language (wording)

Nowadays, art criticism has produced different titles for some pure art majors, such as "contemporary oil painting", "contemporary Chinese painting" and other terms, which are actually subordinate to "contemporary art"; Some arguments also hold that oil painting or Chinese painting should not be separated from "contemporary art"; It is true that the term should not be based on the category of art -- there is a question of language, not visual language. During the period of founding the Art Movement Club and serving as the president of Beiping Art College, Lin Fengmian changed the terminology of the art language and became more Westernized in order to better

connect Chinese and Western art culture, develop modern art and view the art world as a whole. For example, he used "Chinese landscape painting" instead of "landscape painting", "art" instead of "fine art", "form" instead of "brush and ink", or "imagination" instead of "moving thoughts". This initial approach cannot be ignored, making the concept of art more international, affirming the inclusiveness and universality of artistic communication in terms and recognition, and actually helping the development of contemporary art in China to remove some obstacles in the conceptual communication of the world art world. Art is a whole, just as it should be more "art" rather than "fine art", the practice of contemporary art should be based on this point, so as to have more "forms" emerge, thus creating cross-border between disciplines, blurring the boundary between art and other disciplines, making art integrated into the whole of The Times and becoming an inseparable force of progress and spiritual pillar for human beings. And the contemporary development of art, innovation and creation are therefore more in line with the concepts of "experiment" and "practice".

3.1.2. The form changes, the purpose changes, and the concept remains unchanged

Following the above concept of art terms, the act of unifying "address" is the first step of acceptance and communion. The change of the surface literal interpretation has produced a change in the closure and outward, but the core of the development of art in line with The Times is always the same. Revolution, cross-border, deduction and change in the field of art, take long progress and survive. Which is exactly in line with Lin Fengmian's ideological position -- integration and development of its body. He once said, "The paintings after the Qing Dynasty, in addition to imitating other people's brush and ink, rarely contain the meaning of The Times, or can create a special style; In modern times, Chinese painting has almost reached the end of the mountain and has no way to live!" It is this that appeals to the art after modern times, not to achieve progress by imitating form, but to understand and create art from the profound connotation of culture. Form is only the medium to achieve transmission, and the decision of how to choose is still within the concept of the era in which art is located. Lin Fengmian emphasized that it is not simply to learn the West, but how to truly explore the core of different civilizations and different arts. He believes that Chinese and Western art have advantages that can make up for each other's shortcomings, and the two complement each other's strengths. The new way for the development of Chinese fine arts that Lin Fengmian recognized was to reconcile Chinese and Western art. According to the statement of the Art Movement Club, "We know that the greatest duty of an artist is to create." Creation is inseparable from the combination and search for the cultural core, outside the core wrapped with the appropriate form carrier, in the complementary culture to form the whole of art. Only in this way can we truly deviate from the norm, base ourselves on The Times and transcend The Times. The division and revolution in the history of art, in the continuous differentiation, synthesis, and together, in the entire framework of art, like a shaft formed by the continuous differentiation of the inner wheel, along with and pushing the history forward. The practice of contemporary art is not only limited to the communication between China and the West, but even pays more attention to the nation itself. However, the epokality and artistic innovation emphasized by Mr. Lin Fengmian are still applicable and will continue to influence the contemporary art world.

3.2. *Aesthetic education and responsibility of The Times*

The practice of Lin Fengmian and other predecessors makes it more possible for people in this era to integrate the thoughts of two civilizations and two cultures as much as possible. CAI Yuanpei once hoped to set up an art academy in West Lake through the Graduate School to “create beauty, so that people in the future can change their superstitious heart to the love of beauty, and truly realize the ideal of replacing religion with aesthetic education.” Lin Fengmian also agreed with and was moved by his ideas on the complementarity of China and the West. After serving as the president of Beiping Art School, Lin hired the French painter Crodo, who had a tendency of Impressionism, to teach oil painting and Qi Baishi to teach Chinese painting, providing opportunities for the integration of Chinese and Western art on campus, trying his best to implement aesthetic education instead of religion and promote the creation of beauty. Lin Fengmian observed the history of art horizontally and vertically, grasped the essence left by the art world, in order to shield and renovate the dregs left by the development of national art, and opened up a new road for aesthetic education. In view of this, to return to the practice and education of contemporary art, we should abandon the clichés of a single dimension. For example, the creative practice not only pays attention to social issues, but also pays attention to the most intimate and ordinary self; In addition to recalling the past and recording the present, it can also predict and fantasize about the future. The goal of aesthetic education is to put the practice itself into the whole artistic environment, pay attention to The Times, be humble and inclusive, and enhance the thinking power of the complex. The efforts of CAI Yuanpei, Lin Fengmian and others inform the present: contemporary art should also “unconsciously” assume the responsibility given by an era. This is another step towards developing multi-dimensional thinking practice: It is the responsibility of The Times that gives rise to the concept of contemporary art. The profound significance of art in history has endowed the descendants with fruits and demanded inheritance. Aesthetic education has become more and more important nowadays, and has deeply penetrated into people outside the art industry. Invisible interaction and influence. The definition of artistic practice and completion is not whether it looks like a work of art, or whether it has some general cognitive characteristics of “modernity” and “contemporary”, but whether it can reflect a height of a new era based on the “contemporary” feeling of today’s social life. In his art practice, Lin Fengmian focuses on depicting the truth, cruelty and idealistic beauty of reality. In fact, he conveys the real social response and emotional cognition of the present through his creation. Contemporary artists should not forget their original intention and responsibility, and take the initiative to pay more attention to and think about issues such as society, history and humanity.

4. Problems in Contemporary Art Education

There are mainly the following aspects:

4.1. *The curriculum is unreasonable*

Some art education courses lack pertinence and practicality, and lack the cultivation of artistic creativity and practical ability. The curriculum is too theoretical and lacks practical courses, resulting in insufficient practical ability of students in art creation.

4.2. *Antiquated teaching methods*

Some art education teaching methods are too traditional, lack of innovation, can not adapt to the needs of contemporary art development. Traditional teaching methods often pay too much attention to the transfer of skills, but neglect the cultivation of students' creative thinking and aesthetic ability.

4.3. Single evaluation system

The current art education evaluation system often attaches too much importance to technical evaluation, such as painting skills, sculpture skills, etc., but neglects the evaluation of artistic creativity, aesthetic ability and cultural connotation of works. Such a single evaluation system tends to lead students to pay too much attention to the virtuosity of skills, while ignoring the real value of artistic creation.

4.4. Uneven distribution of artistic resources

The uneven distribution of art education resources between different regions and different schools leads to the low quality of art education in some schools, which affects the overall level of art education. At the same time, insufficient investment in art education has led to insufficient equipment and facilities for art education, which can not meet the practical needs of students.

4.5. The quality of teachers is uneven

The quality of art teachers is uneven, and some teachers have limited professional level and lack experience in art creation and education practice. This phenomenon affects the quality and effect of art education to a certain extent.

5. The Influence of Lin Fengmian Art Education on Contemporary Art Education

Modern art education should take ideas as the means, which ideas can be used to paint what kind of works, cultivate students' open thinking, which is conducive to their future life creation and practice. However, many of our modern art education focus on skills and thinking, which has led to students' increasing lack of innovative thinking. They imitate the skills of their predecessors or teachers, especially in art education and training in modern secondary schools. In order to improve the speed of learning, the training teachers will mechanically copy the painting habits and techniques of some college marking teachers, and even the students in the training classes are all the same painting, without personality and vitality. Mr. Lin Fengmian is not only a painter, but also a great art educator. His educational philosophy is "academic freedom and inclusiveness", which still influences the development of contemporary art education.

5.1. Teacher appointment, not limited to one standard

At the beginning of the establishment of Beijing Art College, he vigorously pursued Mr. CAI Yuanpei's teaching concept of "academic freedom and inclusiveness", and carried out a drastic reform, which is reflected in the personnel: he broke the first door, and hired Qi Baishi, who was a carpenter, and had no family opinion; Second, he invited the French painter Crodo, and rehired the four professors Xiao Junxian, Peng Peimin, Feng Bai and Xie Yang who had resigned in the past. The teachers hired by Lin Fengxian included professors from overseas in different styles of Western painting, such as Crodo from France, Keizo Saito from Japan, Wei Da from England,

etc., as well as authentic Chinese traditionalist painters and historians such as Pan Tianshou, Huang Binhong and Feng Zikai. There were also Wu Dayu, Li Jinfa, Li Chaoshi, William CAI, Liu Kaiqu, Fang Qianmin, Wang Yuezhi, Tao Yuanqing, etc. who had returned from studying abroad or had made great achievements in Western painting and Chinese painting and had their own styles. Wang Yuezhi studied in Japan. Although Tao Yuanqing did not study abroad, he had a strong artistic personality and was invited by Lin Fengmian. From his construction of Beijing National Art College teachers, we can appreciate Lin Fengmian's diversified and inclusive art education thought. Lin Fengmian's pluralistic thoughts on the construction of teachers show his mind and vision as an educator. His multi-painting, multi-style and highstandard teaching team not only injected a strong force into the development of Beijing art College and provided a group of main forces with artistic vitality, but also had a profound impact on the later Hangzhou Art College.

5.2. In teaching, Chinese and Western integration, innovative and diversified environment, cultivating new art talents

In order to encourage students to absorb nutrition in art learning, he and the founder of the art college have been actively creating a free and diversified learning atmosphere for students, and have always encouraged all kinds of flowers to flourish, which can be seen from the following aspects:

5.2.1. In the curriculum, the combination of Chinese and Western, focusing on Western painting in one stove

Lin Fengmian believes: "The difference between Eastern and Western art is that Western art is centered on imitating nature, and the result tends to be realistic on the one hand. Eastern art is based on description and imagination, and tends to be freehand on the one hand. The former form seeks expression outside itself, and the external form tends to be different due to different methods. Each has its own strengths and weaknesses due to appropriate conditions, and this is why eastern and western art should communicate and harmonise... In fact, the weaknesses of Western art are the strengths of Eastern art, and the weaknesses of Eastern art are the strengths of Western art." In order to better let Chinese and Western art learn from each other's strengths, Lin Fengmian boldly reformed his teaching practice and merged the department of Chinese and Western painting into the Department of Painting. We can see that Lin Fengmian does not stick to western painting or Chinese painting, but "compatible" with his art without losing his individuality. Wu Guanzhong later recalled: "As an art educator, I sincerely think Mr. Lin Fengmian is outstanding, and his art education thought is a combination of Chinese and Western. From our students' personal experience, this kind of thought is combined with Western openness, emphasis on basic skills and emphasis on tradition, rather than talking about it verbally, he has practice. At that time, he advocated the establishment of a department of painting, which did not separate Chinese painting from Western painting, and demanded the study of both. This idea influenced me, and I think it is still of great reference value today." Regarding the Sino-Western integration department, Provost Lin Wenzheng believes that it is a bold innovation to cultivate innovative talents. Only the painting department, regardless of China and the West, students can learn a variety of both, laying the foundation for compound talents, no doubt, this has great reference significance for today's higher art colleges and universities to cultivate talents.

5.2.2. In terms of teaching methods, it embraces all kinds of cultures and advocates the free expression of individuality

(1) The bold use of body painting teaching method When he was in Beijing Art College, he boldly used human models to sketch, so as to strengthen the training of students' basic painting skills. Mr. Wu Guanzhong recalled: "When Mr. Lin Fengmian was the principal, Hangzhou Art College adopted an open attitude toward Western modern art, so the young students realized the importance of formal beauty in painting very early, and paid great attention to color, line, rhythm and rhythm while practicing basic skills..." In Hangzhou Art College, Lin Fengmian always maintained a neutral attitude towards the conflict between different painting schools in the school, so that students could freely express their opinions in a free and vibrant academic atmosphere, and absorb the nutrition of various painting styles. Mr. Lin Fengmian's broad-minded education will benefit students throughout their lives.

(2) Emphasize the foundation, advocate free and strict basic training and personality performance. Lin Fengmian attaches great importance to sketching, pays attention to requiring students to have solid modeling ability at ordinary times, and also emphasizes the display of personality. He advocated that students go to nature for personal observation and research. In order to facilitate students to sketch, he even set up a special zoo in the art department for students to observe and study. At the same time, Lin Fengmian also paid great attention to the cultivation of students' creativity, and tried to let students give full play to their talents. He used the beautiful metaphor of "breaking the cocoon into a butterfly" to teach students to dare to break through, bravely express themselves, and let students show their "true emotions". He did not preach to students with empty theories, but influenced them by his own actions. Their works can be seen from the beginning of Lin Fengmian, and later, they gradually went in different directions. They all became famous painters, showing a variety of different customs.

(3) The truth, goodness and beauty are not only reflected in professional teaching. In the study of students' cultural courses, Mr. Lin Fengmian often encourages students to read more books and dabble in more, no matter what subject, so as to improve students' comprehensive literacy. He believes that students should not be limited to their own professional field, but should broaden their horizons, in all kinds of arts. The colorful spare time study life of Hangzhou Art College enables the versatile students of Hangzhou Art College to receive a well-rounded education.

6. Conclusions

Lin Fengmian is the practitioner and interpreter of CAI Yuanpei's aesthetic education thought. He is committed to advocating the integration of Chinese and Western art education ideas, and has made some contributions to the development of modern Chinese art education. Many artists and scholars have deeply understood and carried forward the advanced part of his art education thought in art creation and art education practice, and further developed and perfected his art education thought system. From the new perspective of the development of art education today, this paper reiterates and evaluates his historical status and contribution, hoping to bring enlightenment to the construction of art education discipline and the reform of art education teaching.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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