

Innovation and Practice Exploration of Oil Painting Teaching Mode Integrating Eastern and Western Art Elements

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Received: 20 October 2024; **Accepted:** 14 November 2024; **Published:** 1 December 2024

Abstract:

With the in-depth development of global art exchanges, the integration of Eastern and Western art elements in oil painting teaching has become an important trend in art education. Based on the current situation of oil painting teaching, the characteristics of the integration of Eastern and Western art elements are analysed in depth, and a systematic study is carried out in terms of the teaching concept and curriculum as well as the teaching methods. Through the introduction of the teaching method of combining the oriental ink and watercolour mood with the western realistic techniques, a teaching system that meets the needs of modern art development has been established, and in the practical teaching, a diversified teaching method has been adopted to organically combine the traditional Chinese painting techniques with the oil painting, and cross-cultural art practice activities have been carried out, and the works of the students have shown distinctive characteristics of the East and West art, and the innovation ability has been significantly improved after a period of two years' teaching and practice, which formed a unique artistic expression language, achieved the expected teaching effect.

Keywords:

Oil Painting Teaching, Eastern and Western Art, Teaching Innovation, Artistic Integration

1. Introduction

In the context of global cultural integration, there is an urgent need to break through the limitations of the traditional teaching mode in the field of art education. Eastern and Western art have their own characteristics, with Eastern art focusing on the expression of meaning and stressing the divine charm, while Western art attaches importance to the formal aesthetics of the pursuit of realism. The organic integration of the advantageous elements of the two art forms is of great significance to the enhancement of the teaching effect of oil painting. Through field research, it is found that the current teaching of oil painting still exists problems such as emphasis on technique but not innovation, lack of cultural integration, etc. Aiming at these

problems, the teaching mode of integrating the elements of eastern and western art is designed to introduce the elements of oriental art on the basis of maintaining the characteristics of the body of oil painting, and the systematic teaching practice is carried out, and the practice shows that the new teaching mode effectively promotes the students' artistic quality and the students' artistic quality. The practice shows that the new teaching mode effectively promotes the comprehensive improvement of students' artistic quality, and provides a new way of thinking for the reform of oil painting teaching.

2. Analysis of the Current Situation of Oil Painting Teaching

2.1. Status of the teaching model

The traditional oil painting teaching mode mainly focuses on technique training, emphasises the cultivation of realistic basic skills and copying training, and takes still-life sketching, portrait and landscape sketching as the main content in specific teaching sessions, and teaches according to the progression from simple to complex. In the process of classroom teaching, teacher demonstration is combined with students' practice, through repeated practice to master the basic skills of light and dark relationship and colour mixing as well as brushstroke performance, and at the same time, focus on the copying of classic western oil paintings, through copying masterpieces to understand the colour language and modelling rules, in the evaluation of the teaching, the main focus is on the students' ability to observe the object and the ability to perform realistically, and focus on the completion of the final work and the accuracy of the application of the technique. Although this teaching mode can help students master the solid basic skills of oil painting, there are obvious deficiencies in artistic innovative thinking and personalised expression [1].

2.2. Analysis of problems

There are many problems in the current oil painting teaching that need to be solved. In the teaching concept, over-emphasis on the acquisition of western oil painting techniques ignores the value of oriental art elements, resulting in a lack of cultural connotations and spiritual qualities of the students' works, and the teaching content of the curriculum is relatively homogeneous, confined to the training of realistic techniques and the lack of exploration and experimentation of different forms of art. The teaching method still follows the traditional model of copying and demonstration, which fails to fully mobilise students' initiative and creativity, and the teaching evaluation system is also one-sided, paying too much attention to the performance of techniques and belittling innovative thinking, and there is a lack of systematic research on the fusion of Eastern and Western art and practical cases in the construction of teaching resources, which makes it difficult to provide students with effective learning references, which leads to the tendency of students' creativity to be programmed and difficult to form unique artistic styles. These problems lead to the tendency of students' creativity to be programmed, making it difficult to form a unique artistic style and expressive language, which restricts the cultivation of creative talents in art.

3. Characteristics of Eastern and Western Art Elements

3.1. Comparison of artistic expressions

Oriental painting art pursues the expression of mood, focuses on the rhythm of ink and brushwork, emphasises vividness, stresses the combination of white and reality, and adopts scattered perspective in composition to present a sparse, dense and layered picture, and the use of colours emphasises the rendering of ink and wash in a monochromatic tone to express the object through the change of intensity and dryness. Brush strokes pay attention to the lightness and urgency of the brush, through different line changes to express emotion, while the Western oil painting art is realistic, focusing on the precise portrayal of light and shadow to pursue the three-dimensional and spatial sense of real performance. In the composition of the focus on the use of perspective picture with a rigorous geometric structure, the use of colour is rich and varied, attaching importance to the sense of colour and texture of the performance of the layers, through the multilevel coverage and superposition to shape the form. The two art forms have their own characteristics reflecting different aesthetic orientation and expression methods.

3.2. Differences in artistic mindsets

Eastern and Western artistic thinking presents distinctive differences, Eastern artistic thinking tends to holistic cognition emphasises the expression of imagery, attaches importance to subjective feelings and emotions, the pursuit of the artistic realm of both form and spirit, in the process of creation focuses on the artist's inner spirit and the integration of the external landscape, through the concise and generalised approach to convey the richness of the artistic connotation. Painting often adopts the expression of the natural objects to refine and sublimate, forming a unique artistic language. While Western artistic thinking pays more attention to rational analysis, emphasizes the scientific observation and reduction of the objective world, and pursues the accuracy of the structure of the form and the rationality of the spatial relationship, pays attention to the details of the painting, and expresses the authenticity of the object through strict modelling means and rich colour language, which directly affects the artistic creation of the artist. Thinking difference directly affects the expression and final effect of artistic creation, providing diversified thinking perspective and expression possibility for artistic innovation [2].

4. Innovative Design of Teaching Models

4.1. Teaching philosophy construction

The new oil painting teaching mode is based on the integration and innovation of Eastern and Western arts, emphasizing the introduction of the aesthetic concepts and expressive techniques of Eastern art on the basis of maintaining the basic technical training of oil painting, starting from the technical level, in-depth study of the modelling laws of the Western oil painting such as the relationship between light and dark and the composition of colors as well as the spatial structure, and at the same time, incorporating the realistic and abstract expressive techniques of Eastern art. In the teaching process, we focus on cultivating the two-way thinking ability of students to master Western realistic modelling skills, and to understand the expression of Oriental art, through the establishment of an open teaching concept to encourage students to try to use Oriental art elements in addition to the traditional language of oil painting for innovative expression, and at the same time attach importance to the personalised development of students, guiding students to form a unique artistic style on the basis of integrating elements of both Eastern and Western art, this teaching

concept emphasises the importance of artistic creation, which is the first step in the development of the art world. This teaching concept emphasises the diversified development of artistic creation, breaking the limitation of single technique training to provide students with a broader space for artistic exploration.

4.2. Optimisation of the curriculum

The optimized curriculum system includes three levels: basic training module, integration and innovation module and practice development module. The basic training module continues the training of traditional oil painting realistic techniques, including still life sketching, figure sketching and landscape sketching, focusing on the training of basic skills such as composition and perspective as well as colours, and cultivating students' accurate grasp of the structure of the body and spatial relations. The Integration and Innovation Module focuses on the introduction of oriental art elements, and sets up courses such as ink writing training and mood expression training, guiding students to explore the integration of eastern and western art expression, and deepening their understanding of the spiritual connotation of oriental art through the study of traditional ink techniques. The Practice Development Module focuses on art creation practice, and allows students to transform what they have learnt into creative abilities through thematic creations and sketching and picnicking. The curriculum follows the principle of gradual progress, and the modules are interconnected and gradually in-depth to form a complete teaching system [3].

4.3. Innovations in teaching methods

Innovative teaching methods focus on diversity and interactivity, using a combination of demonstrative and inspirational teaching. In the technique training session, through on-site demonstrations and step-by-step explanations, students are helped to master the expressive characteristics of both oil painting and ink painting techniques, with an emphasis on the flexibility and creativity of the application of techniques, and in the creative guiding session, thematic seminars and work analyses are adopted to cultivate the students' artistic perceptual ability and innovative thinking. In-depth discussion of the aesthetic characteristics and expressive techniques of Eastern and Western art. In the teaching process, we actively use multimedia technology to enrich teaching resources through pictures and videos to expand students' artistic vision, and at the same time, we introduce group co-operative learning to encourage students to communicate with each other and inspire each other, and in the creative practice, we adopt an open teaching mode to give students full freedom of creativity to guide students to explore the fusion of the elements of Eastern and Western art in the practice, and to stimulate students' artistic perception and innovative thinking through flexible teaching methods. Through flexible and diversified teaching methods, students' interest in learning and enthusiasm for creation are stimulated.

5. Process and Effectiveness of Teaching Practice

5.1. Design of Teaching Practice Sessions

The teaching practice is carried out in three stages: basic training, integration and exploration, and innovative practice. The basic training stage starts with oil painting still life sketching, through the systematic training of light and shadow, colour and brushwork and other elements to consolidate the foundation of realistic techniques,

emphasizing the accurate grasp of the structure of the object and spatial relations, focusing on cultivating students' keen observation of the relationship between light and darkness, the colour hierarchy and the changes in brushwork in still life sketching training, and focusing on the completeness of the composition and the wholeness of the picture, and based on this, gradually introducing figure sketching and landscape sketching training to deepen the understanding of the spatial relationship and modeling rules. On this basis, students are gradually introduced to figure sketching and landscape sketching training to deepen their understanding of spatial relationships and modelling rules. The integration and exploration stage focuses on the introduction of oriental art elements, exploring the combination of the two art forms through ink and wash technique training and mood expression exercises, emphasising the flexibility and expressiveness of the brushstrokes in the ink and wash training to guide students to appreciate the pictorial characteristics of oriental art, while the innovation and practice stage focuses on thematic creations, guiding students to organically integrate the elements of eastern and western art to create art works with personal characteristics, and encouraging students to boldly experiment with different expressions in their creations. Students are encouraged to boldly try different methods of expression in their creations, and the whole practical session focuses on gradual progress so that students can gradually master the expression characteristics of different art forms in practice.

5.2. Curriculum Implementation Strategies

The implementation of the course adopts a combination of theoretical teaching and practical training, and sets up corresponding teaching content and practical tasks in each teaching unit. The theoretical teaching part focuses on introducing the performance characteristics and aesthetic features of Eastern and Western art, and deepening the students' knowledge of different art forms through work appreciation, focusing on comparative analysis in the process of explaining and highlighting the differences between the Eastern and Western art in terms of formal language and spiritual connotations. Practical training part is based on the teaching objectives to set up targeted exercises, from simple to complex and gradually promote. In the basic training stage through the realistic copying and sketching training to cultivate modelling ability, emphasis on the structure of the form and spatial relations of the accurate expression. In the integration of the exploration stage through the ink and ink writing training to cultivate artistic perception to guide the students to experience the beauty of the Oriental art of the mood. In the creative practice stage through the theme of creation, and in the stage of creative practice through the theme of creation to cultivate artistic innovation ability, encourage students to explore their personal artistic language, the teaching process focuses on teaching students according to their individual characteristics and receptive ability to adjust the teaching progress and difficulty, through individual guidance to help students overcome the difficulties encountered in the creation of creative potential [4].

5.3. Evaluation of Teaching Effectiveness

The evaluation of teaching effect adopts a multi-dimensional evaluation system, including mastery of technique, innovative performance and artistic quality. The mastery of technique mainly examines the students' ability to apply the basic techniques of oil painting and oriental artistic expression, which is assessed through the degree of completion of the works and the accuracy of technique, and the focus is

on the performance level of the students in the areas of modelling, colour and brushstroke, etc. Innovative performance focuses on the degree of integration of Eastern and Western artistic elements in the students' artistic creation, as well as the formation of their personal artistic language, which is evaluated through the innovation and expression of the works. Creative expression focuses on the degree of integration of Eastern and Western artistic elements in students' artistic creations, as well as the formation of their personal artistic language, which is evaluated through the creativity and expressiveness of their works. In the aspect of artistic quality, students are evaluated through their artistic cognitive level and aesthetic ability, and the depth of their understanding of the spirit of Eastern and Western art is examined. On the whole, after systematic teaching practice, students' artistic expression and innovative thinking have been significantly improved, and their works show distinctive characteristics of the fusion of Eastern and Western art, which demonstrates a good effect of the teaching, and the results of the evaluation show that through the fusion teaching mode students have not only mastered solid oil painting elements, but have also learnt a lot of new techniques and techniques. Evaluation results show that through the integrated teaching mode, students not only mastered solid oil painting techniques but also formed a unique artistic expression, showing a stronger sense of innovation and expressiveness in art creation.

6. Optimisation Pathways for Practice Models

6.1. Exploring Innovative Directions

The innovative direction of oil painting teaching practice mode needs to be based on the deep integration of Eastern and Western arts. At the level of technical innovation, we can try to integrate the characteristics of ink painting strokes into oil painting, and form unique artistic effects through the superimposition of different textures, specifically exploring the combination of the ink staining effect and oil paint, and researching the possibility of applying the rhythm of oriental brushes in oil painting creation. In terms of expression, we can draw on the oriental art of white space and scattered perspective to break the realistic framework of traditional oil painting, and try to integrate the aesthetic concepts of the oriental art of 'the real and the imaginary' and 'simplicity is better than complexity' into the creation of oil paintings, and in terms of thematic expression, we can integrate the oriental art of the pursuit of the mood to strengthen the expression of emotions and the spiritual connotation, and open up a new field of artistic expression by the integrated use of different forms of art, and pay attention to the inheritance of traditional artistic values in the process of innovation and exploration. In the process of innovation and exploration, we should pay attention to the inheritance of traditional artistic values, and achieve innovation and breakthrough on the basis of maintaining the essence of art, avoiding simple superimposition of forms and pursuing a deeper level of artistic integration.

6.2. Well-established practice system

To improve the practice system, we need to optimise the teaching content, teaching methods and evaluation mechanism, etc. In terms of teaching content, we increase the proportion of Oriental art elements, systematically set up training courses on ink techniques, strengthen the practice of fusion of Eastern and Western art, and deepen students' understanding of Oriental art through thematic lectures and practical

workshops. The teaching methodology adopts a more flexible and interactive teaching method, stimulates creative inspiration through group creation and thematic seminars, introduces case study teaching method, inspires students' thinking through the creative experience of outstanding artists, establishes an open evaluation mechanism, pays attention to the progress and breakthroughs of the students in the process of artistic innovation, and encourages diversified artistic expression, and at the same time strengthens the practice of artistic creation, provides students with opportunities for artistic development through the organisation of regular creative exhibitions and art salons. At the same time, the practice of art creation is strengthened, through regular creative exhibitions and art salons and other activities to provide students with a platform for display and communication, professional artists are invited to comment and guide, and the improvement of the practice system should focus on the sustainability of the development of the establishment of a long-term teaching feedback mechanism to adjust and optimise the teaching content in a timely manner [5].

6.3. Development Strategy Recommendations

Specific and feasible strategies are proposed for the future development of the oil painting teaching practice mode. In terms of teacher construction, it is necessary to cultivate compound teachers who are both proficient in oil painting techniques and familiar with oriental art, to improve the professional level of teachers through regular training and exchanges, and to organise teachers to participate in professional seminars and workshops, so as to promote the sharing of teaching experience and innovation, and in terms of resource allocation, it is necessary to set up a rich teaching resource library to collect and collate the information of Eastern and Western art works, so as to provide sufficient reference materials for teaching practice, and to build a digital teaching platform to facilitate students' access to learning materials at any time. In terms of resource allocation, a rich teaching resource library is set up to collect and collate materials of art works from the East and the West, providing sufficient reference materials for teaching practice, and a digital teaching platform is built to facilitate students' access to learning materials at any time. In terms of the teaching environment, we should build an integrated art creation space equipped with facilities and equipment adapted to the needs of different forms of art creation, and create a multi-functional creation studio. The development strategy should be formulated with a long-term perspective, so as to promote the continuous optimisation and innovative development of the teaching practice mode of oil painting through systematic planning and sustained investment.

7. Conclusions

Through the fusion of eastern and western art elements of oil painting teaching practice to achieve a breakthrough in the teaching mode of innovation. In the teaching process, the spirit of the oriental art of writing and the western oil painting techniques of realism are combined to cultivate students' diversified artistic expression ability, and practice has proved that the new teaching mode has stimulated the students' enthusiasm for creativity and enhanced their artistic perception ability to form a unique artistic style. And it is necessary to further deepen the fusion of the elements of eastern and western art in the teaching practice to improve the teaching evaluation system and to optimize the teaching method continuously in the future. In the future teaching practice, it is necessary to further deepen the integration of eastern and

western art elements, improve the teaching evaluation system and continuously optimise the teaching methods, so as to provide an effective way to cultivate art talents with international vision.

Conflicts of Interest

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

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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