

On Teaching the Curriculum of Urban Landscape Painting in The Field of Chinese Painting

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Abstract: The concept of "urban landscape painting" was introduced in 1992, and thirty years have passed since the creation of this theme. This controversial new wave of painting, which has emerged in recent decades, mainly depicts urban life and urban architecture, reflecting the long-standing urbanization process in China and the increasing number of Chinese landscape paintings on urban themes. Throughout the curriculum of Chinese painting in domestic colleges and universities, there is less involvement in the teaching of urban landscapes. This paper focuses on undergraduate students, and from the author's own practice and observation, reflects on the problems in teaching urban landscape today and makes a few suggestions.

Keywords: Chinese painting, Urban landscape painting, Curriculum, Teaching.

1. Introduction

In the Ministry of Culture and Tourism issued the "Fourteenth Five-Year" art creation plan "mentioned in the focus of creation should comprehensively show the new era in China's economic, political, cultural, ecological civilization construction and other major achievements, accumulated valuable experience, reflecting the spirit of the new era and the reality of life." From the document can be seen from the record of the times and the country's major development strategies is the responsibility of every literary artist shoulders. Therefore it is particularly important for the recording of urban life, not only to reflect the grandeur of national construction in this era, but also to depict the state of life of the inhabitants and the concrete form of architecture, which has realistic significance. In Aesthetics, it is argued that "a certain content determines a form suitable for it". Facing the "new content" of today's urban landscape, we should also explore the "new form" suitable for it.

2. The Development and Teaching Status of Urban Landscape Painting

Throughout the development of urban landscape painting, it has gone through a long process, and the boundary painting, with its rigorous and realistic brushwork, was its predecessor. After the founding of New China, boundary painting began to change to urban landscape painting in the true sense. Some old artists such as Li Keran, Fu Baoshi, Guan Shangyue and others painted a large number of works that glorified or preached socialist values. These works were bright in ink and brush and included some industrial symbols such as factories and bridges, which were worth learning from later generations in terms of both aesthetic concepts and modeling techniques. In the twenty-first century, artists such as Lin Rongsheng, Yang Mingyi, Li Xiaoke and Song Yuming emerged with high attainments in the field of urban landscapes. The process of urbanization and the development of social civilization have made these artists not only influenced by political orientation, but also added their personal character and aesthetic aspirations to the creative process. From a macro point of view, today's urban landscape paintings not only have the subtlety of traditional Chinese

painting but also the openness and rigor of Western painting. In today's outstanding urban landscape paintings, natural scenery no longer occupies the majority of the space, but is mostly painted using the architecture itself and the understanding of the city, showing not only the urban scenery under the seal of the times, but also the author's spiritual enlightenment and reverie on the urban atmosphere. We can also see that these works have different aesthetic systems, whether they are written, brushwork or other techniques, and not just the calligraphic use of the brush, but some of the painting works have a new and distinctive look.

The main target of this paper is the undergraduate level students. First of all, these students are mostly post-00s, and most of them grew up in the city and have a strong sense of identity and belonging to the city, which can stimulate their desire to create urban landscapes in the field of Chinese painting. Secondly, all undergraduate students have a basic foundation in drawing and watercolor, which enables them to master some perspective and the basic means of dealing with light and shadow, which are very important for urban landscape painting. Finally, there are few courses in major institutions that offer teaching on urban landscapes, and the graduation exhibition works of students on such subjects are inferior to the exhibitions of some outstanding young and middle-aged artists, with slightly naive modeling and technical levels. Therefore, the exploration of the subject of urban landscapes is crucial to the education of contemporary students of Chinese painting.

3. Problems in Teaching Contemporary Landscape Painting

3.1. Questions about the transmission of traditional brush and ink

The expression and style of urban landscape painting in the field of Chinese painting, no matter how it changes, is very important to inherit the traditional aesthetic orientation of brush and ink, whether it is strong or subtle. When depicting objective scenery, the painter should pay attention to the expression of self-consciousness and character, and unify the objective depicted object with the subjective emotional connection in order to achieve the state of "integration of things and me". In the teaching of Chinese painting, many

students who are new to this subject matter find it very novel, so they subjectively believe that this novelty can be completely free from the constraints of traditional Chinese painting. In fact, it is not so. Both the technique of writing and brushwork should follow the basic rules and spiritual connotation of traditional Chinese painting.

Therefore, a course on urban landscape should be offered after the traditional Chinese painting techniques, so that students can master the basic brush and ink techniques of landscape painting and then be comfortable with this new subject matter. When teaching this course, teachers should also pay more attention to the guidance of students' learning thinking, and teach them with their roots in brush and ink techniques. However, when we look at the works of contemporary painter Mr. Liu Jian, his rigorous modeling, strong lines and the use of traditional Chinese painting techniques also build a very contemporary urban landscape, and the images reveal a sense of reverence for classic architecture. Although he uses a Western form of modeling, he has the unique humanistic heritage of Chinese painting, which is a successful example. In the teaching of urban landscape painting sometimes the brush and ink often have to be compromised like figurative, but in no way can the tenet of literati rhythm be departed from.

3.2. The problem of inheritance of traditional composition

The layout of landscape painting is quite important, as evidenced by Zong Bing's "Preface to Landscape Painting", which says, "A vertical painting of three inches is the height of a thousand feet; a horizontal ink of several feet is the vast body of a hundred miles. The "Song Hua's show, the spirit of the mystery, all can be obtained in one picture" can be confirmed. When creating a painting, "the idea must be set first, and then the chapter method", and the chapter method of the composition should be set before the idea and then the "management position", which is the "general principle of painting". In addition to the "six methods" in the "management of location", also includes the perspective of the landscape, such as Guo Xi "three far method", Han clumsy "hole far, confused far, far The "three distant methods" of Guo Xi and Han's "cave far away, misty far away and far away". Chinese painting often adopts a scattered perspective, which adds to its emphasis on abstraction. Driven by today's art market, large panoramic landscape paintings are highly sought after, and such panoramic compositions can be found in urban landscape subjects.

In urban landscape painting courses, can we only use traditional composition forms and aesthetic rules for teaching? Actually, no. While it is important to inherit the traditional composition of landscape painting, the appropriate addition of some Western compositional methods will give the work a different look. Students of this generation have systematically studied some Western composition methods before entering school, and some institutions offer courses on graphic composition in their junior college courses. The development of the contemporary information age makes students more or less influenced by the propaganda of some movies, magazines, and game graphic design advertisements. When teaching the course, they should give full play to this characteristic of students and strengthen their subjective awareness of composition. Teachers should also pay attention to guiding students to grasp the degree of inheritance of traditional composition and innovation in Western-style composition,

not blindly, not simply objective reproduction.

3.3. "The common inheritance of "city" and "landscape"

The creation of landscape painting should focus on the traditional Chinese culture and its philosophical connotation of mood expression, and the spirit of "metaphysics" has always been the basis of the relationship between brush and ink in Chinese painting. In his "Aesthetic Walk", Zong Baihua said, "In the place of mountains and rivers, what he expresses is the interplay of subjective life moods and objective natural scenery, resulting in a spiritual realm where kites fly and fish leap, lively and exquisite, and where the abyss is born, which is what constitutes art as art. The natural scenery is the blueprint for the creation of the mood, and only the integration of one's true emotions for nature and skilled techniques can sublimate the mood of the picture. Traditional Chinese painting is a combination of nature and emotion sublimated to an artistic expression by the Chinese scholars and scholars through the portrayal of natural mountains and rivers to express their sentiments, their character and aesthetic appeal. Whether the subject matter of the painting is landscape or urban scenery, it depends on the author's real feelings and his own unique personality and artistic and aesthetic expressions, which are internalized to create works with a contextual personality.

We should not separate the teaching of "city" and "landscape". Whether the city is the carrier or the landscape is the carrier, the final value orientation is based on the inner self as the starting point, and both have common aesthetic standards and value aspirations. Chinese landscape painting represents the reproduction of the inner world of the traditional Chinese literati, not just the landscape in the field of western oil painting, "landscape" is the expression of the spiritual connotation of the picture, "city" is a subject matter and element. In classroom teaching, teachers should fully explore the common points between urban and landscape painting in the field of Chinese painting, such as the expression of emotions and the composition of some brush and ink techniques, so that students can more easily start to create landscape paintings with urban themes.

4. Conclusion

At present, there is no specific qualification for the painting standard of urban landscape theme, as the teacher should make correct guidance and scientific gate-keeping. Teachers should select some typical outstanding works, dig deeper into the essence of them and choose a better model for study. And they can let students appreciate more excellent works of other subjects, such as oil painting design, to improve their aesthetic level. In addition to watching more excellent art works, students should be guided to learn more theoretical knowledge and combine theoretical knowledge with appreciation and creation in order to internalize students' own literacy art.

We can sometimes find students in the creation of new and different deliberately to piece together, the result is to draw a work that does not belong to their own emotions, this will be their own work out of how to impress the viewer can not impress themselves? There are also some students who copy some famous artists' excellent works, which certainly have many merits, but the completion of these works is in the context of the original author's feelings. On the one hand,

students will lose their own individuality, and on the other hand, students who lack the ability to handle the picture will look inappropriate. Therefore, it is important to remind students to feel more from life and create subjects and scenes that move them.

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