

Research on the cultivation of innovative talents in colleges and universities based on art education -- taking the experimental course of watercolor portrait painting as example

Yang Deling

The Guangzhou Academy of Fine Arts, Outer Ring West Road No.168, University Town, Panyu District, Guangzhou, Guangdong, China

1229516998@qq.com

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Abstract: Cultivating innovative talents is an important mission of higher education at present, and art education in colleges and universities can provide beneficial assistance in many aspects for the cultivation of innovative talents. As an art educator, we should find out the inadequacies in the curriculum in time, adjust the teaching content, and stimulate students' innovative thinking through new teaching practice. Taking the basic course of painting art in colleges and universities as an example, this paper discusses how students can better integrate artistic creation and enhance their artistic innovation ability in the course of sketching. Specifically, by taking the watercolor portrait course of the second year in college as an experimental exploration, a series of progressive training methods were added to the course setting. The teaching effect showed that it could improve students' artistic creative thinking and aesthetic ability.

1. Introduction

The ultimate goal of art education should be to develop students' creative thinking through curriculum training. In the past, the teaching mode of portrait sketching was mainly to depict the model in class and students relied too much on the model painting steps in textbooks in terms of ideology. Therefore, previous painting work mainly reflected the monotony of expression techniques and lacked of individual artistic exploration and innovation. The separation between sketching teaching and artistic creation will lead to students' lack of understanding of painting practice and subjective emotion expression. Therefore, more attention should be paid to students' desire of expression while improving their painting skills.

2. Research Object and Method

2.1 Research Object

The research objects of this paper were the watercolor students in the second year of college study. In watercolor portrait sketch course (one of the professional courses) as the experiment case, through redefining the teaching objectives, planning new teaching content, and integrating them into the creative elements, the students' long-term passive learning status is broken, so they can extend from the corresponding training to learn new skills, which lays solid foundation for their future art creation.

2.2 Research Method

In this watercolor portrait course, my teaching and research methods can be mainly divided into two parts: sketching and art appreciation. The sketching course was carried out step by step, which contains different training contents: a large number of watercolor portrait sketches, composition proportion selection, picture composition, subjective color exploration, comprehensive use of watercolor and other media, self-portrait for the purpose of creation. In the process of teaching, I adopted the method of growth record bag to record the learning process of each student with the

camera, and recorded their sketch and painting process. The purpose was to better teach students in accordance with their aptitude, to specifically solve the problems encountered by each student, and to give timely comments on each painting. In addition, in order to improve students' aesthetic appreciation ability, we spent one class time every week to appreciate and analyze works of art masters in the multimedia classroom, allowing students to make coursewares and explain them.

3. Training Arrangement of Portrait Painting Course

3.1 Training stage 1

Development of keen and quick observation ability. When students are faced with models in the sketching class, they are most likely to ignore the "living feelings" before painting, that is, students' observation of the features and temperament of models. Therefore, in the early stage of the course, I arranged watercolor portrait sketching training, and finished one piece of homework in 30 minutes, and not less than 5 pieces in the half-day course. The head pose of the model has always been a viewpoint with horizontal view as the main one, so training at different viewpoints was included, such as looking up, looking down, etc. In this stage of training, students greatly strengthened their ability to quickly capture the object characteristics and summarize the shape with color in a short period of time, laying a foundation for the following training.

3.2 Training stage 2

Strengthening the ability to choose composition proportion. The preliminary sketch training aims to stimulate students' emotional expression. However, an excellent portrait painting also needs to have a rational sense of picture management. Students should be guided to manage the picture and play an active role in this process, such as the most basic question-composition of a picture. I found a large number of identical and unoriginal compositions in students' previous watercolor portraiture homework, which reflected the students' lack of thinking before writing, which is undoubtedly a big obstacle to the development of creative thinking. Therefore, I cancelled the usual octavo or quarto drawing paper proportion in the course, and required students to flexibly change the aspect ratio of the picture according to the image of the model, such as the shape of a bar, a square, or even a circle or a triangle.

3.3 Training stage 3

Subjective improvement of the scene structure. The layout of the picture content also requires students to think actively and make adjustments, for example how should the portrait be placed in the composition? How to break through the conventional structure? What's more, in portrait painting, students often only care about the depiction of the portrait but ignore the relationship between the background and the portrait. In the processing of background, students are required to give play to their reasonable imagination space so as to strengthen their ability of subjective image transformation.

3.4 Training stage 4

Exploration of subjective color. In addition to requiring students to be familiar with the performance of watercolor tools, students are also required to use colors in the basic course of watercolor. In my opinion, there should be different teaching requirements in each grade. Students should master the color rules of objective images in the basic sketching training of their freshman year in college, and show their ability to understand and grasp objective colors in homework. When they are in the second year of college, they can be guided to gradually strengthen the subjective induction and refinement of colors from the color rules of sketching, and try to strengthen their personal feelings of colors. For example, some students like implicit gray tone, some like the tone of high saturation, using sketching to dig personal color preferences, gradually forming their own sense of color.

3.5 Training stage 5

Encouraging the comprehensive use of watercolor and other media. The training of combined usage of watercolor and other media was arranged. Students were encouraged to use watercolor as the main media, and then use other materials, including watercolor paper colored paper, cardboard or wood board, organic sheet, etc. The use of the pen can also be diversified, such as brush, brush, fan pen, etc. According to the waterborne characteristics of watercolor, watercolor can also be combined with water-soluble color lead, crayon, loose water-saving, latex, etc., so as to produce special texture effect. In order to enrich the diversified performance of the picture, rubbings and collages can also be used. In the experimental process of this training, students enhance their interest in learning and try to actively seek for a variety of ways of expression.

3.6 Training stage 6

A self-portrait for the purpose of creation. In order to further strengthen students' creative ability, self-portrait course was arranged in the last period of the course to mobilize students training in all aspects. Students were required to design personal images (such as hair style, clothing, posture, expression, lighting, background environment selection) for conception, and then accept sketching practice. In this process, students were required to apply composition proportion, picture composition, color expression, comprehensive materials into the self-portrait homework in combination with the exercises in the early stage of the course.

3.7 Training stage 7

In this watercolor portrait course, in addition to all kinds of training in the class of sketching, students were also told that the scope of learning was not limited to the studio. Besides sketching, students also needed to supplement their appreciation of works of art so as to broaden their horizons and stimulate their thinking. The location was arranged in the multimedia classroom, once a week, and sharing courses were arranged. In the sharing class, 4 students came to the stage one by one to talk about PPT courseware every week. They spent their spare time to collect the works of five portrait painters that they were interested in. They displayed the works on the platform and analyzed the paintings with their own understanding. At the same time, they interspersed some interesting stories about the life of these portrait painters to enhance the interest of the audience students. Each person spoke for 20 minutes. This method can help them form the habit of paying attention to other artists' works after class. By watching and thinking a lot, they can gradually strengthen their ability to analyze and judge works, and then feed back to their thinking and practice in class.

4. Results Analysis

By reflecting on the teaching mode of previous watercolor portrait painting courses, we found that students have been passively describing objects step by step for a long time, which erased their due vitality and creativity as independent individuals. Therefore, I think it is necessary to make the training of the course more detailed step by step. Through the above teaching methods of sketching and art appreciation, students' learning initiative was enhanced. In the process of integrating sketching and art creation, individual thinking mode was opened up, and personalization was developed.

5. Discussion

5.1 The influence of the training in sketching course on students' creative ability

In the past, students mainly learned the general knowledge of the basic principles of color in the basic course of watercolor, but most teachers ignored them as different independent individuals in teaching, and also neglected to explore the artistic characteristics of students in the course of sketching. Setting up training in the course of sketching and advocating students to integrate creative elements in sketching teaching play an important role in guiding students' creative

consciousness.

5.2 The influence of master art works appreciation on students' art aesthetics

Students are required to set up sharing courses in the multimedia classroom to expand their thinking and cultivate aesthetic taste, which can more directly lead to the formation of their personal aesthetic attitude and enrich the expression connotation of creation in the future. By doing so, their artistic thinking, understanding and appreciation can be enhanced and their artistic appreciation and expression ability can be significantly improved.

6. Conclusions

Teachers should pay attention to the law of art education. Different ideas of art education will produce completely different teaching effects. Narrowly defining the basic teaching content must be avoided. Taking the basic course of watercolor portrait painting as a case study, this paper intends to solve the problems existing in the previous teaching and find out the corresponding new methods to be applied in the course. By doing so, students made significant progress in their creative awareness and practical ability in the course of sketching, which was embodied in the ability to observe models, the ability to subjectively transform pictures, the ability to express personal color preferences and the ability to use watercolor and other media. In the process of practice, individual artistic creation and exploration should be combined, so as to enhance students' artistic creativity and innovation consciousness and accumulate good practical experience for future artistic innovation.

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