

## Research on Infiltrating Chinese Traditional Culture in Chinese Painting Teaching

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**Abstract:** The combination of Chinese painting creation and traditional culture has played a role in spiritual inheritance and cultural inheritance. The infiltration of Chinese painting into Chinese traditional culture is the need to improve the quality of Chinese painting teaching, the need to inherit Chinese culture and Chinese painting, and the need for Chinese painting art flourish. In view of the current situation of the lack of Chinese traditional culture in the teaching process of Chinese painting, with reference to the research results of the predecessors and the author's many years of practical teaching experience, the measures of Chinese painting teaching infiltrating Chinese traditional culture are put forward: highlighting the traditional charm of Chinese painting, playing the role of traditional Chinese painting classics, and feeling the Chinese painting. The essence of culture, the use of traditional pen and ink culture elements, improve the practicality of practical teaching of Chinese painting, focus on the combination of tradition and innovation, and modernize the infiltration with digital media art.

### 1. Introduction

"Culture is the blood of the nation and the spiritual home for the people." Traditional culture is a national culture that reflects the national characteristics and style. The long history of the Chinese nation for thousands of years contains the profound traditional culture. Chinese traditional culture is rich in content and diverse in form, including traditional literature, Chinese characters, religious philosophy, traditional festivals, Chinese clothing, Chinese drama, Chinese architecture, folk crafts, folk customs, ethnic regional culture, myths and legends, zodiac culture, and portable artifacts. food and drink, Chinese traditional medicine and Chinese Kung Fu. Chinese traditional culture is a culture that has been preserved through practice testing, time testing and preferential inheritance, and can be passed down for a long time. Chinese traditional culture is the foundation and soul of the Chinese nation. It reflects the unique thinking mode and spiritual identity of the Chinese nation and plays an important role in promoting national progress and social development.

Chinese painting is one of the traditional Chinese plastic arts. It is an important part of the global painting field. It is also a treasure of Chinese traditional culture. It is an art treasure formed by the Chinese people's innovation and accumulation. It embodies the Chinese people's national cultural spirit and artistic crystallization. The tools and materials of Chinese painting include brush, ink, pigment, rice paper, enamel, etc. The subject matter can be divided into characters, landscapes, flowers and birds, etc. The techniques can be divided into figurative and freehand. Chinese painting art is based on the development of Chinese traditional culture and art. There are inextricable links between the two. Whether it is the content, form, art and spirit of creation, Chinese paintings focus on the creator's life and nature, social, philosophical and cultural understanding of all aspects. At present, the teaching of Chinese painting in colleges and universities in China is impacted by foreign cultures, and the traditional cultural atmosphere is insufficient. The Chinese painting teaching is seriously out of touch with traditional culture and art, which has a serious impact on the quality of Chinese painting teaching.

Chinese painting creation and traditional culture have the same background of the time and the same cultural awareness, which constitute an important basis for the inheritance of culture and art.

The combination of Chinese painting creation and traditional culture has played a role in spiritual inheritance and cultural inheritance, and has also made the long history and culture continue to this day. Spiritual culture is the backbone of the country's powerful and national development. The integration of Chinese painting and traditional culture has become the biggest supporting force in the spiritual field. Chinese traditional culture presents the wisdom of the Chinese nation in the form of Chinese painting. If you want to thoroughly understand the profound conception of society and nature, you need to focus on the essence of traditional culture, see the essence through phenomena, recognize nature and society, and realize harmony with nature. Social dialogue, the combination of subjective emotions and objective phenomena, achieves the realm of consciousness and artistic sublimation. Based on this, it is of great theoretical and practical significance to study the penetration of Chinese painting into Chinese traditional culture.

## **2. Lacks of Chinese Traditional Culture in Chinese Painting Teaching**

The lack of Chinese traditional culture in Chinese painting teaching is mainly reflected in the following three aspects:

(1) Western cultural shock. Chinese painting art is a reflection of the great achievements of Chinese civilization, and it is a mirror reflecting people and nature, people and society. The spread of Western culture in China catalyzed the transformation of modern Chinese art. The popular paintings of Jiangnan in the 18th century have clearly seen the influence of Western paintings and perspectives. At that time, "Western paintings improved Chinese paintings" became fashionable choices. The reform trend of "use western advantages promote China" entered the ideological and cultural level, and the teaching system of Western painting mode flocked. As time went on, society entered the era of global integration, and the impact of Western culture became more obvious. Many painters gave up traditional Chinese painting. Forms raise the banner of Western art change, and the result is to eliminate or weaken the national cultural characteristics of Chinese painting.

(2) Disadvantages of the education system. In addition to institutions of higher learning and vocational and technical colleges, the current education system does not incorporate Chinese painting into normal teaching activities. Students often use Chinese painting as a hobby and use holidays to learn from training classes. Basic education pays insufficient attention to traditional culture. The source of students does not have the cultural quality required for Chinese painting. In addition, the "special treatment" of the current national college admissions standards for art candidates' cultural courses results in a weaker cultural foundation for Chinese students. Regardless of the direction in which the art admission examination is applied, all the sketches and colors that are the basis of Western painting will be added. Most of the candidates' energy is used for sketching and color, and they cannot focus on Chinese painting and Chinese traditional culture.

(3) Absorption of blind traditional culture. For traditional culture, we should take its essence, go to its dross, and integrate excellent traditional culture into Chinese painting, laying the foundation for the development of Chinese painting. The creation of Chinese paintings is more complicated and general. The impetuous social phenomenon makes students unable to settle in their hearts, blindly drawing on various traditional cultures and lacking substantial improvement. There is no effective screening of traditional culture, and both effective information and invalid information are mixed in, hindering further development. Blindly drawing on traditional culture, the work loses its own meaning and artistic conception. The form of copying and pasting reflects the phenomenon of fast foodization of culture and art in modern society, which is not conducive to the inheritance and development of culture, and makes Chinese painting art lose its original appeal. Conducive to the artistic effect of Chinese painting.

## **3. Necessity of Infiltrating Chinese Traditional Culture in Chinese Painting Teaching**

The necessity of Chinese painting teaching to infiltrate Chinese traditional culture is mainly reflected in the following three aspects:

(1) The need to improve the quality of Chinese painting teaching. The modern Chinese painting

education began in the early 20th century. It coincided with the period of cultural exchange and collision between China and the West. It was also the time when the development of Chinese painting art encountered great obstacles. Western art became the key learning object. Western art education concepts and systems have greatly promoted the development of Chinese painting, but the difference between the two has led to differences in educational concepts. Although many painters have more skillful techniques, the connotation and artistic expression of the works are very limited. The fundamental reason lies in the lack of self-cultivation of traditional culture, making it difficult to truly express the essence of Chinese painting art. Therefore, the return of Chinese painting teaching to the origin of Chinese traditional culture is the correct direction for the development of Chinese painting teaching.

(2) The need to inherit Chinese culture and Chinese painting. College Chinese painting students are the main force in the inheritance and dissemination of Chinese painting in the future. They will play an important role in cultural inheritance. They must possess a high cultural quality, fully understand the spirit of painting art, and constantly pursue the true meaning of art. The improvement of the cultural literacy of Chinese painting majors requires the continuous learning of excellent traditional culture, the formation of profound identity and internalization, the formation of a complete system in terms of aesthetic consciousness, thinking mode and aesthetic thinking, and then interpret the Chinese artistic spirit with pictures. Therefore, Chinese painting students need to learn traditional cultural nutrients and have sufficient humanities knowledge. It is a common consensus in the art education community to integrate traditional culture into the teaching of Chinese painting and enhance the cultural quality of students.

(3) The need to carry forward for Chinese painting art. The development of Chinese painting has a history of thousands of years, infiltrating Chinese traditional culture, unique color view, brush and ink view and line view, which is the embodiment of Chinese characteristics and the inheritance of the unique artistic quality of the Chinese nation. Carrying forward Chinese paintings and learning traditions are important prerequisites. Although in the long process of Chinese painting creation, the essence of the world's national culture is continuously absorbed and integrated into the elements of world civilization, the subject is still traditional Chinese culture. Exploring on the basis of traditional culture can make Chinese painting truly have the characteristics of the times. In the teaching of Chinese painting, the majority of teachers and students should have a comprehensive and in-depth understanding of Chinese traditional culture, recognize the nature of nature, and realize the national art with more characteristics of the times.

#### **4. Measures of Infiltrating Chinese Traditional Culture in Chinese Painting Teaching**

Traditional culture is the foundation of Chinese painting. Only by profoundly understanding the important role of traditional culture can the artistic symbols of Chinese painting be truly vibrant. This requires the infiltration of Chinese traditional culture in Chinese painting teaching and the transmission of Chinese culture through Chinese paintings. The measures proposed in this paper are as follows:

(1) Highlight the traditional charm of Chinese painting. The traditional charm of Chinese painting is reflected in three aspects: first, the personality charm in the language. The earliest style of Chinese painting is figure painting, which expresses the human being itself, and lays the basic framework for Chinese painting to describe God and to write God. In the quality of life, the requirements of taste and emotion are aggravated, and the personality model of early Chinese literati is constructed. Second, the traditional cultural charm that has been bred. The idea of "harmony between man and nature" in Taoist culture, the thoughts of simplicity and inactivity in Taoism, runs through traditional Chinese painting. The charm lies in the strong national characteristics, mystery and mysterious cultural charm. Third, the form charm of Chinese painting. Pen and ink are the most intense and most obvious forms of expression in Chinese painting. The close combination of painting and calligraphy constitutes a unique oriental painting effect. Brush and rice paper are the formal symbols of Chinese painting, and they are also the most attractive in the form of Chinese painting.

(2) Play the role of traditional Chinese painting classics. Only with simple color and modeling skills training, it is never possible to enter the art hall of Chinese painting. The classic is recognized by the human society and culture history. It is the most representative of the unique regional culture. It is the cornerstone of the frontier culture of the times. It is the source of excellent culture that later generations inherit and is the spiritual symbol that best represents the national culture. Art development is innovated with the time. The masters of the past generations have created new classics based on learning classics and continuing classics. In the teaching of Chinese painting, learning traditional Chinese painting classics is a key way to effectively inherit the traditional cultural spirit of Chinese painting and explore the development of Chinese painting language. Chinese painting studies start with classic paintings and classic works. Through the study of traditional cultural classics, we establish a high-level aesthetic standard and consciously establish a complete Chinese painting learning system.

(3) Feel the cultural essence of Chinese painting. To promote the effectiveness of Chinese painting teaching under the infiltration of traditional culture, it is necessary to clarify what is Chinese painting and what is the cultural basis of Chinese painting. Among the many influencing factors, the philosophical background is the most fundamental cultural foundation and plays an important guiding role in the development of Chinese painting. Calligraphy learns the foundation of Chinese painting, and the connection between Chinese painting and calligraphy is close. Calligraphy should become a compulsory course for Chinese painting students. In China, calligraphy is the earliest mature and most complete art form, which can reflect the essence of Chinese art. Poetry writing is also a cultural form full of Chinese art characteristics. The exploration of poetry is also an important part of Chinese painting teaching. In the integration of these art forms, let students feel the essence of Chinese painting.

(4) Apply traditional pen and ink culture elements. Brush pen and ink is the main tool material for Chinese painting creation. Brush pen and ink are the artistic language of Chinese painting and also the traditional cultural element of China. Brush pen and ink are the highest value of Chinese painting and the most basic form of Chinese painting. The subject aesthetics of Chinese painting is embodied by the structure of brush pen and ink. Without the elements of brush pen and ink culture, the aesthetic value cannot be discussed. The charm and spirit in Chinese painting is the highest expression of aesthetic consciousness. The creation of Chinese painting mainly consists of lines, and the line is the main element of object modeling. After the Song Dynasty, people's aesthetics changed a lot, and painting creation paid more attention to ink. The relationship between pen and ink is closely related and mutually utilized. The use of pen is inseparable from ink, and the use of ink is inseparable from pen. When doing Chinese painting creation, it is necessary to innovate in brush pen and ink. While absorbing foreign art and traditional Chinese ink culture, it will enhance the aesthetic value of pen and ink art and raise the traditional pen and ink culture to a new height.

(5) Improve the effectiveness of practical teaching of Chinese painting. On the one hand, the practice teaching base is constructed, and the teaching of Chinese painting in colleges and universities is placed in the atmosphere of traditional cultural and artistic resources to promote the overall improvement of teaching quality. The construction practice base is as diverse as possible, and closely relies on regional cultural and artistic resources, including museums, art galleries and historical and cultural sites, to realize the deep integration of traditional culture and art resources and Chinese painting teaching. On the other hand, the innovative teaching model adopts a diversified teaching method, including project teaching method, order teaching method, case teaching method and situational teaching method, to realize the seamless connection between traditional culture and art resources and Chinese painting teaching. Taking the project teaching method as an example, students are guided to carry out Chinese painting learning activities in the form of scientific research projects, use traditional cultural and artistic resources to declare scientific research projects, combine Chinese project creation with the main body of the project, and train students' scientific research level while improving the level of Chinese painting creation.

(6) Focus on the combination of tradition and innovation. Throughout the history of Chinese painting, I have experienced glory and splendor, and have experienced recession and decline. The

historical experience reveals that the development of Chinese painting must follow the principle of "poor thinking, change and new", and it is used for the present, brave inherited, and vigorously innovated. For tradition and innovation, it must be treated in accordance with the idea of "painting theory" in Chinese painting. "There is common sense and reasonableness in painting." It is necessary to seek innovation in tradition and to preserve tradition in innovation. To inherit the traditional culture, we must curb the mentality of quick success and quick success. We must first learn to be a master of painting, not only "the trace of the ancients" but also the "heart of the ancients." Absorption and inheritance are for development, development is to better absorb and inherit, whether it is development or inheritance, we must follow the principle of "everything changes": Chinese painting has accumulated and precipitated for thousands of years, creating Self-contained painting art, truly integrated into the new era and new society, transformation or innovation must be step by step, and it takes several generations of efforts.

(7) Integrating digital media art into modernization. Digital media refers to information carriers that process, record, process, propagate, and acquire in the form of binary numbers. The development of digital media will shift from communicator-centered to audience-centered, and become a multimedia information terminal integrating public communication, information, service, culture, entertainment and interaction. It is the driving force and indispensable for the future development of the whole industry energy. In the creation of Chinese painting, the penetration of traditional culture should be promoted through digital media. In the digital media era, digital devices have become an important medium for the promotion and dissemination of various things. The well-created Chinese paintings are promoted through digital media equipment, and the corresponding traditional culture or traditional poems are attached below, which allows the viewer to enter the artistic conception and imagine the scene to generate emotional resonance. And while watching Chinese painting, you can understand the traditional cultural knowledge related to Chinese painting, improve the cultural accumulation of the viewers themselves, and broaden the viewer's horizons. This requires a digital media platform for Chinese painting teaching, emphasizing the application of digital media technology in the teaching practice of Chinese painting, and enhancing the communication of digital media to traditional culture.

## 5. Conclusion

In the process of Chinese painting teaching, teachers need to systematically plan the penetration of traditional culture, guide students to read more books and think more, constantly improve traditional cultural accomplishments, selectively inherit and absorb traditional culture, and innovate to give new era. This is also the problem that needs to be explored and studied in art teaching.

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