

Research on Chinese Art History from the Perspective of Education Comparison between China and the Western Countries

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Abstract: The Chinese tradition had a rhythmic outward art concept and an introverted artistic view. Since the introduction of the Western artistic conception into China in the late Qing Dynasty and the early Republic of China, the former has continued and the latter has been broken. The research on the history of Chinese art in the West has continued to evolve, benefiting from the shift in the history of art history and the inspiration of other disciplines, including the opening of Chinese museums and cultural relics. However, the introduction of Western research methods requires adherence to the "family law" and education rules of Chinese art history research, focusing on art and aesthetics, and using art analysis methods such as style, space and color to examine the religion behind the formation of artistic style. Social, etiquette, politics and other factors, careful interdisciplinary research. This not only maintains Chinese art history as an open discipline, but also maintains its own boundaries in interdisciplinary research with other humanities.

1. Introduction

In the more than two years since the official establishment of the discipline of art theory, one side of the national art theory experts has made some pioneering work in the field of art history research. On the one hand, both internal and external issues have raised doubts. The key points that raise questions are concentrated in two aspects: First, since the other four first-level disciplines (i.e. music and dance, drama and film, art, design) have their own specific art type history. For example, music history, dance history, drama history, film history, television art history, art history and design history, do you still need to cover the overall art history of all art type history? Second, the associated problem is the same Sharp: In today's world, who can understand all the art types or art history that spans more than two art types? The combination of these two issues is undoubtedly the art history discipline and art under the art theory discipline. The legitimacy of the theoretical discipline itself constitutes a serious challenge that requires serious response.

In all fairness, such sharp questioning arises at the beginning of the establishment of the discipline of art theory, which is very timely and welcome. Because it helps people calmly reflect on the education logic of the discipline itself and its possible legitimacy crisis from the beginning, and then find the education development path that truly conforms to the education logic of the discipline.

The similarities and differences between Chinese and foreign education interests and the influence of this kind of small interest on the study of Chinese art history are one of the focuses of today's Chinese education circles. There are three main problems: First, the inheritance and variation of Chinese traditional artistic concepts. It is the experience of the self. Secondly, why do the perspectives and viewpoints of the study of Chinese art history in the West, especially the United States, continue to evolve? This is related to the position of the West to describe the experience of China's native land, which is the description of the other. It is related to the overall change of European and American culture and the development of art history after the discipline and specialization. Third, the other description of Western Chinese art history research is in line with China's own experience, and many discipline methods are introduced into the study of Chinese art history. Is it the boundary of the chemical sciences? This is a double reflection on the study of

Chinese art history, involving the applicability of Western art history methods and the subject boundary issues. This article discusses this to teach the family.

2. Chinese Traditional Art view

The traditional Chinese concept of "art" has two kinds of outward-looking and self-contained views. He is an art and a means of daily life, and is a medium and a tool for communication between man and the outside world. It is practical and historical. Oracle "police", on the upper left is "wood", table plants; on the right is the operation of people with both hands. Also written as "track", from the whole, clods; from the milk, take, B, the original meaning for planting. Therefore, "art" is related to technology. The intellectual class from Zhou Dynasty to Qin and Han experienced the dispute between government and private school, and constructed a set of knowledge system (or cultural system) that is completely open to the world. The skill of intervening in the world of small knowledge by using this knowledge system is "art".

Ceremony, music, shooting, and imperial belong to the "university". Shooting and imperialism are a kind of samurai education. Shooting and imperialism are military courses. Gifts and music also have martial arts and martial arts. They usually teach nobles with such things. In wartime, in this way, the commanding and combat, the soldiers advance and retreat, and the slashing of the golden drums is like a dance. These three functions are the ones that are united. From this, we can see the chaos of Chinese traditional art, including the rocky walls of the Paleolithic era, the tombs of China, and other styling activities, which are small for aesthetic purposes, but related to witchcraft and religious beliefs, equivalent to Western culture. The cultural elements of "religion" and "science and technology" have continued to exist until the introduction of Western artistic concepts in the late Qing Dynasty. They are also similar to Western art concepts, that is, art is regarded as the medium of communication between man and the world. It can also be regarded as the material of history, reality and special depiction objects, so the image can prove the history.

3. The Rational Arrangement of the Course

The art history course is arranged in the first two semester. The duration of each semester is 16 weeks. The first semester is to study foreign art history, and the second semester is to study Chinese art history. The teaching content is organized into three parts: the first part of the art history and the region (regional and social cultural differences), the second part of the art history and historical events, the third part of the artist, art works and art genre. The first part of the course mainly explains the external background of artistic development from the perspective of geography and social culture, such as geographical features, races, customs, and regime changes. These are important factors influencing the development of art. The addition of these contents will allow students to Multi-dimensional understanding and understanding of art history, and grasping the organic, connected and regularity of the development of things, this is a non-professional research and some of the first-year students who are beginning to contact art history. The form of teaching and learning of methodological consciousness. The second part of the course, "Art History and Historical Events," teaches the impact of some important events and social changes in history on the development of art, such as the European Renaissance, the Industrial Revolution, and the two world wars. Important events and changes in history have undoubtedly promoted and influenced the development of human art. Through the paving of the first and second parts, we will talk about the specific artists, works of art and art genre in the third part of the course of art history. The art history has been placed in a macroscopic and connected dynamic space and history. In the field of vision, they become easy to sort and understand. The third part of the course is taught in four stages in a general history of time advancement, taking foreign art history as an example: 1. Ancient art (before the Renaissance art); 2. Art before the industrial revolution (from Renaissance to the Industrial Revolution); 3. Modern art (from the Industrial Revolution to the end of World War II); 4. Contemporary art (from the end of World War II to today). What needs to be explained here is that the overall influence of Europe and

the United States on global art and culture is the most important factor in the development of European and American art. In addition, modern and contemporary art is the focus of the entire curriculum. It is because of the fact that modern and contemporary art can retain more detailed and reliable literature, works and materials, and have a more realistic understanding of the artist's life, and also because of its current art. Development, art education and artistic creation have a closer relationship. The course also teaches art history in non-European and American regions as sub-points, including art in Asia, Latin America, Africa, and the South Pacific and Oceania. For the art history of these regions, institutions that allow conditions may invite lectures from relevant research scholars. The teaching method is taught. The advantage of this teaching method is that it enriches the classroom teaching methods from teaching, increases the flexibility of theoretical teaching, and increases the multi-angle analysis and criticism of specific problems from the education level.

4. The Difference between Chinese and Western art that Spans the Concept of Art History

The Western sources of art history do have different meanings from the Chinese context, and thus it is easy to cause conceptual controversy and entanglement. For a long time, in the English-speaking world, the concept of history of art generally or more refers to the narrow history of the type of plastic art, that is, the history of art, rather than the overall art history of a variety of art types that spans the meaning of a single art type. The latter is easily confused with the former when translating from Chinese to English. Therefore, in order to distinguish, Chinese art history experts tend to add s to the word art after translating the concept of Chinese history into English, to show that this is the art in the plural sense, not in the singular sense. The art, so that there can be history of arts, an English expression specifically used to describe the concept of Chinese art history.

This conscious or unconscious neglect of the difference between China and the West is an understandable and rational education phenomenon that not only reflects the history of the history of art history, but also reveals its current status and trends, especially the art. Historians have an open vision and an open mind for art and art history. It can be said that the concept of art history has now been used to refer to the art history form that has evolved from the origin of art history to the general phenomenon of art type history.

Another point is also to focus on, this is between the ancient Chinese to modern "art", between various "art", and between "literature" and "art", and even humanities and literature and other humanities the mutual exchange of traditions. It is this kind of Chinese-style ancient and modern education tradition that may guide the history of art history to the development of an art discipline with Chinese characteristics. Thus, it is possible to lead to a Chinese-style art history in a global chemical terminology. The establishment of disciplines. Although this may be just a vision of the future education community, the current conscious awareness and initial path exploration work is necessary.

5. Teaching Means

The teaching of art history theory at home and abroad is the most important teaching method. However, appropriately adding other forms of teaching around the course orientation will enhance the richness and vividness of teaching, so that students can effectively master the teaching content with a large amount of information. Forms such as discussion, observation, lectures, video, writing, and scriptwriting are all feasible and effective. Image is the most popular and convenient teaching method except for teaching. In addition to the sensory entertainment of the mechanical and electronic form of the image itself, the image teaching also adds an intuitive image corresponding to the abstract theory, especially about the artist's biography movie, some These on-site documentaries and historical photography are very conducive to students grasping historical and theoretical knowledge through image. Compared with images, observation means that qualified institutions can properly organize students to visit art exhibitions in art museums, art galleries or galleries, and participate in some current art forums. In addition, in the entire art history teaching, it is also a good teaching

method to appropriately invite one or two art historians or artists to discuss the topic on specific topics. Writing has always been set as the final assessment form and scoring standard for art history teaching. In fact, writing can also be used throughout the teaching, staged theoretical summarization and combing, and students' thinking and doubt about a certain issue of art history. It can be presented in the form of text and discussed with the teacher on-site and online. As the main content of student writing, the words that reflect the students' true thinking state in the usual words, in addition to facilitating the evaluation of students as a basic theory course, will also improve the language combing ability of students' learning theory and the attention to teaching content.

6. Western Chinese Art History Research

Although the traditional Chinese artistic conception has a long history, it was not until the end of the Qing Dynasty and the early Republic of China that the "art history study" was introduced as a subject and specialization, which changed the traditional Chinese biographical form that arranged the artists in the order of the times. The study of Chinese art history belongs to Chinese studies in Europe and America and is also a branch of Chinese historiography. With the exchange of Chinese and Western cultures, the study of Chinese art history by Western scholars has also attracted the attention of Chinese scholars. Chinese art historians may describe Chinese traditional art by the logic of cultural evolution; or explain Chinese art by Western style, imagery, psychology, patrons, historical context, etc.; or Chinese art history is analyzed from the perspectives of Western New Art History, such as semiotics, feminism, structural methods, psychoanalysis, visual viewing, and new Marxism. Although there are still many things to discuss, these new perspectives and methods have opened up the eyes of Chinese scholars and give people a refreshing feeling.

Chinese plastic art has rich and complex morphological changes, and the small is completely extended from the two outward and inward artistic views, but the outward artistic view is consistent with Western theories and continues to the present, while the introverted aesthetic art view At the beginning of the century, the western art concept that was emphasized "realism" and "science" was broken, because his legal art view just catered to the social needs of China's salvation, and regarded art as a tool of reality. The tradition of the introverted artistic concept since the Wei and Jin Dynasties. His artistic conception influences the art history of Bu, which regards art as a material of thought and culture, highlighting the change of art as a thought and its causal relationship in time and space; while the concept of autonomy is anti-history (time and Space question), expressing an eternal human emotion beyond life, so the writing of art history is mainly art and aesthetics, including the evolutionary logic of form and style, such as retro and renewal. Although there is a cross between these two art history views, the context of occurrence and evolution is completely the same.

The study of western Chinese art history is a good interdisciplinary issue that also leads to the boundary of Chinese art history. As the anthropologist Geertz said, understanding what a discipline is, what you first observe, is the theory or discovery of this discipline, and of course the smaller is what its proponents say, you should observe this What the practitioners of the discipline are doing. In recent years, art history has shifted from the traditional "elite culture" to the "new art history" and "visual culture" of "popular culture", and the influence of archaeology and anthropology has become more and more inclined to discuss the art behind The political, social, institutional, and religious factors are vaguely bounded by the history of "historical evidence" and the history of thoughts and political sciences that focus on social life. Even as an art historian, he raises disciplinary questions. Are they "an archaeologist who studies art or a historian who studies images? Because the subject of research art or images is archaeologists and historians, but there is no art historian. In 2001, the National Museum of London in the United Kingdom held an international education seminar on Gu Yuzhi's "History of Women's History". Many scholars no longer explored whether the painting was completed in "when", "where" or "who", and replaced it with "receiving" The process of feeling and feeling tells the story of the experience of this painting in the later generations of society. The focus of this method of studying art works by artistic anthropology has shifted from the work itself to the vision and position of the descendants.

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The reason for this is that there are other traditions in China and the West. In modern China, the word art and the word art have their own customary conventions: the former refers to ordinary art covering all art types, and the latter refers to art as visual art or plastic art. This difference between Chinese and Western art vocabulary directly leads to a consequence: the concept of art history that some experts in China's art circles like to use is often used in the latter sense. Art history refers to art history, art history is equal to Art History. This expression and understanding has no problem in the Western vocabulary, but there has been confusion after coming to China, which is what Professor Zhang Fa called "conceptual entanglement."

The history of Western art history has experienced an extension from traditional art history to new art history and visual culture, and has also promoted Western China. The study of art history continues to evolve. In the 1970s and 1980s, with the advent of the image era, the perspectives and methods of deconstruction and cultural studies also infiltrated into the field of art history, and the history of traditional art in the West was challenged. British historical art historian Brinson criticizes the progress of art history and historical historiography since the traditional art historian Vasari, and believes that the artistic model of the "Pliny-Vasari-Gomuti structure system" will Vision is excluded from all cultural phenomena. The only standard that judges the aesthetics of classical ideals is the anti-historical and anti-social. The Art Nouveau no longer sees beauty as being contained in specific objects or images. A generally accepted category perceived by the subject, but a cultural construct of a fun concept, that is, a set of views of the organization's behavior, including the relationship between the view and the view, the relationship between the image or the gaze and the subject, and the viewing. Power allocation of the person, the person being watched, the visual machine, the space, the establishment, etc.

8. Summary

The traditional Chinese artistic concept has always existed his outward-looking artistic conception and autonomy introverted artistic conception. After the Western art concept was introduced to China, the former continued and the latter was broken. The study of Western Chinese art history can continue to innovate, benefiting from the absorption of peers' achievements and perspectives, as well as the inspiration of disciplines other than art history. However, the introduction of Western research methods requires adherence to the local "family law" and education rules of Chinese art history research, and the art and aesthetics as the center, with the use of style, space, color and other artistic analysis means to examine the formation behind the artistic style. Religious, social, ceremonial, and political factors, careful interdisciplinary research. Thus, it not only maintains Chinese art history as an open discipline, but also maintains its own boundaries in interdisciplinary research with other humanities.

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