



An Analysis of Liu Haisu's Art Education and Creative Practice

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Abstract: Based on Liu Haisu's important art practice track, this article analyzes the major measures in Chinese art education, and expounds on the new teaching methods implemented in Chinese art education in the early 20th century, with a view to showing Liu Haisu's art education ideas and art The view can be used as a reference for the art education that is flourishing today.

Keywords: Liu Haisu, art education, creative practice

Liu Haisu (1896-1994), named Pan, with the name Ji Fang and the name Hai Weng. Outstanding modern painter and art educator. He is a pioneer of modern Chinese art education, and his whole life is a journey of pursuing aesthetic education and a practitioner of promoting Chinese culture. Liu Haisu's cultural consciousness and constant creation are still valuable spiritual wealth that inspires the progress of Chinese art.

1. Liu Haisu's Art Education Practice

In 1912, Liu Haisu and his friends founded the first modern professional art school in China, "Shanghai Academy of Graphic Arts" (that is, Shanghai Academy of Fine Arts, hereinafter referred to as "Shanghai Academy of Fine Arts"), Liu Haisu's art education ideas, Cai Yuanpei, who was the chief of education in the early Republic of China, was influenced and influenced by "replacement of religion with aesthetic education", and it was implemented in the theme of Shanghai Academy of Fine Arts. In the history of Chinese modern art education, Liu Haisu wrote an important page with his own unique school-running practices. Throughout his entire artistic career, creation and education are mutually reinforcing and complement each other, and leave us an art education thought and strategy that is worthy of attention and can be used for reference.

In 1915, the Shanghai Academy of Fine Arts opened a human sketching course, using nude models to teach and publicly display it. It was regarded as a big injustice by the feudal forces at that time. It was wanted and banned by the warlord Sun Chuanfang. Liu Haisu had a ten-year struggle for this. He fought back to maintain artistic dignity. This is a reflection of the old and new views on ethics and education in aesthetic education, and also a major victory in the field of fine arts of the new literary and artistic ideas of the May 4th Movement. Liu Haisu's advanced awareness of art education has been transformed into reality through unremitting efforts. This is the greatest achievement of Chinese art education in the early years.

In 1918, Shanghai Academy of Fine Arts published China's first fine art academic magazine, "Fine Art", and built an academic platform for the development of modern Chinese art. Lu Xun highly appreciated this and wrote a review. In the same year, Shanghai Academy of Fine Arts determined "Travel Sketching" as a compulsory course in art education.

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Liu Haisu's claim is: "Everyone who wants to travel around the country, write about local conditions and customs, for people to watch, so that I can exchange knowledge. This has a great relationship with aesthetic education and social education."

In 1919, the Shanghai Academy of Fine Arts opened the ban on women and implemented co-educational studies, so that Chinese women under the oppression of the feudal ethics society have been given equal opportunities and rights to education.

Looking at Liu Haisu's art education measures, starting from the overall social reality and the requirements of the times, the department is multidisciplinary, multi-form and multi-level to run schools. In terms of the relationship between popularization and improvement, professional and amateur, school and society, theory and practice, Make overall plans and cooperate closely to form a complete education system from elementary to advanced.

2. Liu Haisu's Creative Practice

Liu Haisu received the teachings of his predecessors and the second natural division all his life, and he never failed to forget. He once said: "Yu Wushi cannot, is not a form of service, does not seek the right but seeks pen and materialization, heart and travel", revealing his basic ideas of aesthetic thought. He realized the true meaning of "reading ten thousand books and traveling ten thousand miles of roads". He traveled five times to the west and traveled to the east four times. He traveled many times to the South Ocean, visited famous mountains and rivers, places of interest, ancient and modern masterpieces, and his classrooms and studios were everywhere.

He used to be a teacher, visited many museums in the world, and browsed a large number of historical masterpieces. In terms of oil painting, he carefully copied the works of the Italian Renaissance Venetian painting school in the Louvre Museum in Paris, the famous paintings of the 17th century Dutch masters and the 19th century French romantic masters, and the masterpieces of the late Impressionist founders. Artistic style and expression techniques.

He is more taught in Chinese painting. He is a discerning collector of ancient paintings. His collection of fine works of calligraphy and painting over the ages is mainly for learning and research. He copied the real traces, or part of the scene, or cares about his intentions, including landscapes, flowers and birds, characters pommel horses, expressions of meticulous brushwork, freehand brushwork, turquoise and heavy colors, ink, light blue, white description, and so on.

Liu Haisu puts great emphasis on the personality of art, and thinks that a distinct personality has a distinctive appeal. Emphasizing that art is expression, not reproduction, not smearing, and life is the basis of creation. It is necessary to observe and experience in depth, express your own impressions, your own thoughts and feelings in your works, and put this kind of artistic conception into your pen and ink.

In his later years, Liu Haisu's fusion of Chinese and Western paintings became more handy and used for each other. His Chinese paintings were splashed with ink and splashed with color. They were modern Chinese paintings with deep traditional skills, which were dissolved in the changes in the light and color of the oil paintings. In practice, the brushwork and ink method of Chinese painting were naturally melted into the painting, and expressive lines and color blocks were used to construct objects to form a new oil painting with a more national style and a distinctive personality.

He loves Huangshan and has been there ten times. In 1988, Shanghai solemnly held the "Liu Haisu Ten Upper Huangshan Painting Exhibition" and academic seminar for him. The painting exhibition was prefaced by Comrade Jiang Zemin, and highly praised Liu Haisu's artistic achievements.

3. Conclusion

Liu Haisu possesses perseverance, perseverance, and perseverance in the academic spirit. His art was known as the "Lion of Oriental Paintings" by the Japanese art world as early as the 1920s. In the early 1930s, French literary critics praised him as a "Master of Chinese Renaissance". His great achievements in art and fine arts education belong to the motherland and to the whole world.

Liu Haisu's hard-working art education field for more than 80 years has directly or indirectly cultivated artistic talents at home and abroad, and has become the main force of China's modern art movement and art education. Liu Haisu's profound influence on aesthetic education is called excellent art education. Guru.

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