APPLICATION OF COLLEGE MODEL IN CHINESE TRADITIONAL PAINTING EDUCATION: RE-INVENTION BASED ON MENTOR - APPRENTICE MODEL

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ABSTRACT

Chinese traditional painting education under the mentor-apprentice mode is the traditional education mode of ancient Chinese traditional painting. The formation of the mentor-apprentice mode promotes the development of Chinese traditional painting and ensures the formation of the Chinese traditional painting system and the inheritance of the system by contemporary artists. However, since the reform and opening up of China, the education of Chinese traditional painting under the mentor-apprentice mode has been unable to meet the needs of social background in terms of teaching mode and creation of Chinese traditional painting works. Therefore, in the process of reform and opening up, the education of Chinese traditional painting under the mentor-apprentice mode has gradually integrated with the college mode, forming the re-invention based on the mentor-apprentice mode.

Keywords: Chinese Traditional Painting, Arts Education, Chinese Traditional Cultural

1. FORMATION OF CHINESE TRADITIONAL PAINTING EDUCATION IN MENTOR - APPRENTICE MODE

The formation of Chinese traditional painting education of mentor-apprentice model is closely related to the social background of ancient China. The social status of Chinese traditional painting artists and the audience groups of Chinese traditional painting contributed to the formation of the mentor-apprentice mode of Chinese traditional painting education. However, in the process of social development, the mentor-apprentice mode of Chinese traditional painting education was gradually integrated by the college mode due to its drawbacks and formed re-invention of Tradition.

After the establishment of private ownership in ancient China, the difference of social classes gradually formed, and the privileges of the ruling class and the social elite class began to be reflected in the social life. In order to maintain their privileged status in politics and economy, the ruling class and the social elite continue to strengthen the educational function of fine arts in the process of social development, hoping to consolidate the role of rulers by conveying their thoughts through Chinese traditional paintings. (Huang Mengying. 2012. PP: 12)

Under this influence, Chinese traditional painting is divided into creation and appreciation. That is, the material and spiritual parts of Chinese traditional painting creation are separated, and the division of material and spiritual labor is reflected in the field of art. The production of Chinese traditional painting is regarded as a kind of lowly work that must be done by the lower class workers, while the aesthetics of Chinese traditional painting is regarded as a kind of noble spiritual enjoyment that only the aristocrats can possess. The aristocracy of the upper social class
possessed these spiritual products and directed and regulated the production of Chinese traditional painting products. But the Chinese traditional painting production itself, is handed over to servants, artisans, artists and other "inferior people" to complete.

In this way, the education of Chinese traditional painting is divided into two kinds: one is the education of the possessor of the spiritual products of Chinese traditional painting, whose main contents are artistic appreciation and the cultural policies of the ruler. One is to educate the producers of Chinese traditional painting material products. The main content of education is the skills and skills of making Chinese traditional painting products. (Lv Yizheng. 2011. PP: 72)

The education of the possessors of the spiritual products of Chinese traditional painting runs through the whole feudal era. On the one hand, it emphasizes the cultivation of the refined taste and aesthetic sentiment of Chinese traditional painting, so as to create a noble and upright personality. On the one hand, it does not pay much attention to the material production and operation skills of Chinese traditional painting art products. Its purpose is not the development and prosperity of Chinese traditional painting itself, but to serve the interests of the ruling class, so its educational object is limited to the aristocracy. Producers of Chinese traditional painting material products were regarded as menial jobs, which were mainly transmitted by teachers to apprentices and by parents to children. (Huang Mengying. 2012. PP: 11)

With the continuous expansion of the influence of Chinese traditional painting in ancient China, the audience of Chinese traditional painting turned from the aristocracy to the folk. The aesthetic trend of Chinese traditional painting is no longer dominated by the ruling class and the elite class, and the folk aesthetic of Chinese traditional painting has also become a part of the Chinese traditional painting system. Therefore, with the improvement of the Chinese traditional painting system, the creators and audiences of Chinese traditional painting are expanding, and the number of artists learning Chinese traditional painting is increasing. However, constrained by the economic conditions of ancient China and the traditional education mode of ancient China, the mainstream of Chinese traditional painting education throughout the feudal period was the mentor-apprentice mode. (Huang Mengying. 2012. PP: 53)

The mentor-apprentice mode of Chinese traditional painting education ensures that the complex creation system and aesthetic concept of Chinese traditional painting are inherited. In the long development process of Chinese traditional painting, Chinese traditional painting has persisted and developed its own unique aesthetic ideas, modeling features and various brush and ink techniques. Therefore, it is the result of inheritance and development that the aesthetic thought, modeling theory and techniques of traditional Chinese traditional painting can achieve such brilliant achievements. Mentor-apprentice mode of Chinese traditional painting education ensures that Chinese traditional painting is not too much influenced by the outside world in the development process, and keeps the creation and aesthetic characteristics of Chinese traditional painting for a long time.
Figure 1: Mentor - Apprentice Model of Chinese Traditional Painting Education.


Mentor - apprentice model of Chinese traditional painting education is usually initiated by the artist himself, adopting a point-to-point teaching mode. Affected by economic conditions, the teaching place is not fixed, usually in the teacher's home. As shown in the above figure, in part of the mentor-apprentice mode of Chinese traditional painting education, apprentices learn from the master from childhood. In addition to learning the knowledge of his disciples, master also acts as master's foster son. In addition to educating the knowledge of his disciples, master is also responsible for part of their living expenses.

Mentor - apprentice Chinese traditional painting education simplifies the inheritance of fine arts, and achieves the inheritance of the most complex culture on the simplest basis. It makes each category of Chinese traditional painting system inherit to modern times, leaving us a lot of rich and valuable cultural heritage. At the same time, it also promotes the emergence and development of systematic art theory and provides valuable spiritual wealth for the latter. But, the mentor-apprentice model is also largely limited to the propagation and innovation of art in a wider range. (Lv Yizheng. 2011. PP: 127)

Figure 2: Chinese Traditional Paintings Created under the Mentor-Apprentice Mode.
Source: The Palace Museum provide

Take the two Chinese traditional paintings above for example. The Chinese traditional paintings on the left are by a Chinese artist from the 7th century, and on the right are by the artist's apprentice. As shown in the figure above, the Chinese traditional painting education under the mentor-apprentice mode is highly similar in painting techniques, styles and forms because teachers require students to inherit and disseminate their creation techniques and artistic aesthetics.

Mentor - apprentice mode teaches teachers' morality, culture, skills and creative experience in practice through point-to-point teaching between teachers and students, which is advantageous to the further development of professional skill teaching and the inheritance of tradition. However, the emphasis on inheritance in the mentor-apprentice mode of teaching tends to put students in a passive accepting position, which restricts the display of individuality in the learning process. At the same time, the barriers and faction differences between different Chinese traditional painting teachers have, to some extent, affected the learning of diversified knowledge of Chinese traditional painting students in the learning process, resulting in the narrow vision of Chinese ancient painting education, information is not available, conservative, cautious characteristics. (Huang Mengying. 2012. PP: 47)

The backwardness and narrowness of the education mechanism of Chinese traditional painting under the mentor-apprentice model are obvious. It can cultivate artists with a higher level than previous generations, but it is difficult to promote the innovation of Chinese traditional painting. The artist cultivated in this mode is because what he has received from his master or father is the mode of oriented thinking, rather than the creative thinking ability. It is the habit of keeping up with the peak of the former, rather than the courage to go beyond the peak. Therefore conservative, inheritance has become the key word of Chinese ancient painting education, the development of Chinese traditional painting has therefore been limited to a certain extent.

In addition, the pragmatic education thought of John Dewey, a representative of the American progressive education movement, has influenced Chinese education, and it is difficult to form a systematic, scientific and large-scale Education system of Chinese traditional painting based on individual teaching and small-scale mentor-apprentice teaching. Mentor - apprentice mode cannot adapt to the trend of reform of traditional education, so as to jointly led a group of artists study in Europe and the United States or Japan, such as Xu Beihong, Lin Fengmian, Liu Haisu and others the built at the beginning of the school of fine arts, follow the way of western academy of fine arts education, establish colleges and the class, the development of the ancient mentor - apprentice mode to class, the specialized teaching system, so that more students accept the education of fine arts. However, the development trend of Chinese traditional painting education based on the college model was soon broken by the Cultural Revolution. Therefore, before the reform and opening up, the Chinese traditional painting education based on the college model remained in the theoretical stage without the support of national policies and funds. (Lv Yizheng. 2011. PP: 21)

In this case, the western college education system introduced after China's reform and opening up reflects its adaptability to social background. However, the uniqueness of Chinese traditional painting education in the mentor-apprentice mode is still worth preserving, which contributes to the re-invention of Chinese traditional painting education system based on the mentor-apprentice mode after the reform and opening up.
II. THE APPLICATION OF COLLEGE MODEL IN CHINESE TRADITIONAL PAINTING EDUCATION AFTER THE REFORM AND OPENING UP

After the reform and opening up, with the continuous improvement of China's social opening to the outside world, China's social and economic level has been greatly improved, and the western education model has also begun to be introduced into China. In the past, the mentor-apprentice mode of Chinese traditional painting was no longer suitable for large-scale Chinese traditional painting education under the new social background, while the western academy mode of education was more suitable for the Chinese society after the reform and opening up. Therefore, the education of Chinese traditional paintings based on the mentor-apprentice model begins to draw closer to the academy model, and the re-invention based on the mentor-apprentice model begins.

After reform and opening up, since 1980 the ministry of culture, the Ministry of Education issued "on the current art education career's opinions on several issues, colleges began to think about education" facing the modernization, the world and the future ", to develop the professional teaching plan, and to choose teachers especially in young and middle-aged backbone teachers to study abroad, to visit, investigate, to the domestic well-known art college, education, training, view, all kinds of exhibitions, seminars, and other academic activities are held. Through these forms of popularization and institutionalized, it has given rise to the improvement of the fine arts education in the new period, formed the doctoral, master's graduate students, undergraduates, students, graduate students, especially immortal of multi-level education system, to establish the environmental art, industrial design, animation, visual communication, packaging design, modern art disciplines such as enrollment also multiplied year by year. (Huang Mengying. 2012. PP: 71)

![Figure 3: College Model of Chinese Traditional Painting Teaching.](Source: Guangxi Arts University)

**Source: Guangxi Arts University Provide**

Figure 3, the teaching mode of college Chinese traditional painting has set up the teaching mode of class system. According to the different subjects and categories of Chinese traditional painting system, different classes are divided into different classes, and different teaching activities are carried out for different classes. Teachers only play the role of teaching, and the management of students' daily life is unified by the administrative department of the college.
Under this social background, the college education of Chinese traditional painting also began to rise rapidly. Higher education institutions such as specialized fine arts colleges and comprehensive universities throughout China have set up Chinese traditional painting major, Chinese traditional painting department and Chinese traditional painting teaching and research office. At the same time, the newly established Chinese traditional painting education system follows the teaching system of other subjects, establishing a four-year undergraduate education system, and a two-year or three-year master's education system. (Lv Yizheng. 2011. PP: 157)

At the end of the 20th century, the trend of the industrialization of Chinese education and the implementation of the national policy of "merging colleges and universities" and "expanding the scale of enrollment" made Chinese traditional painting education shift from elite education to mass education. Social transformation and economic development have created great demand for Chinese traditional painting education among the public, and higher requirements have been put forward for Chinese traditional painting education in colleges and universities. The traditional closed and elite fine arts education in colleges and universities has been increasingly unable to adapt to the development of the times. With the increase in the number of academic-mode Chinese traditional painting teaching institutions, how to improve the quality of Chinese traditional painting education has become a new issue that cannot be avoided in Chinese colleges and universities. (Lv Yizheng. 2011. PP: 64)

Source: Guangxi Arts University Provide

In addition to the introduction of the western education system, art gallery, exhibition and other art exhibition modes have also been introduced into the Chinese traditional painting education. At present, the graduation mode of most Chinese traditional painting education institutions adopts the way of graduation exhibition and graduation defense at the same time to judge whether students have reached the qualification of graduation and obtaining the degree.

June 8 to 10, 2001 by the China academy of fine arts and the central academy of fine arts department of Chinese traditional painting Chinese traditional painting "the teaching of Chinese traditional painting elite summit" held in Hangzhou, the major national professional art colleges and universities teaching principal is reviewing the history of Chinese traditional painting teaching, how and present situation are reviewed in the development of Chinese
traditional painting in the new period launched has deep academic discussion on subject construction. Hong Huizhen, a professor of Chinese traditional painting at Xiamen University, and Kang Shuzeng, deputy dean of the academy of Fine Arts at Xinjiang Normal University, both pointed out the need to establish an independent academy of Chinese traditional painting.

Under the promotion of various aspects after the reform and opening up, the development of Chinese traditional painting education is no longer limited to the introduction of college education system, and the establishment of Chinese traditional painting academy has begun to enter the vision of Chinese traditional painting educators.

III. GUILIN ACADEMY OF CHINESE TRADITIONAL PAINTING: FIRST ACADEMY OF CHINESE TRADITIONAL PAINTING ESTABLISHED

On March 1, 2002, Guilin school of Chinese traditional painting, this is the first Chinese traditional painting so named after the name of higher learning, will be in fine arts colleges in the country for the first time from enrollment to the teaching of Chinese traditional painting big changes every aspect, so as to explore a succession of traditional Chinese traditional painting and adapt to era development teaching ideas. This is a milestone event after the introduction of Chinese traditional painting into western college education after the reform and opening up. (Liu Dawei. 2002. PP: 47)

In the early days of the establishment of the college, Huang Gesheng, the President and master tutor of Guangxi Arts University, served as the president concurrently. Chen Huanxiang, deputy director of the Institute of Fine Arts and doctoral supervisor of the Chinese academy of Arts, served as academic advisor. (Lv Yizheng. 2011. PP: 39)

In June 2004, "Contemporary Chinese traditional painting Teaching Seminar“ was held in Guilin sponsored by Guangxi University of the Arts. At the meeting, the famous experts and scholars in the field of Chinese traditional painting affirmed the great significance of the establishment of Guilin Institute of Chinese traditional painting, focused on discussing the development direction of contemporary Chinese traditional painting teaching, and determined the historical position of Guilin Institute of Chinese traditional painting in the history of Chinese traditional painting school. People's Daily, Guangming Daily, Xinhuanet.com and other media and websites timely reported the establishment, significance and role of Guilin Chinese traditional painting academy. (Huang Mengying. 2012. PP: 117)

'The most important thing I understand is the cultural revival of the great rejuvenation of the Chinese nation in the new century and the new era,' said Dean Huang Gesheng. It is the reform of the education mode of Chinese traditional painting, not just a small change to abandon sketch in teaching. We emphasize tradition, but we are modern in our teaching methods. Our aim is to cultivate modern Chinese traditional painting talents with Chinese temperament. (Huang Mengying. 2012. PP: 117)

Guilin Institute of Chinese traditional painting mainly focuses on the three directions of Chinese traditional painting landscape, figure and flower and bird, and has expanded the major directions of Chinese traditional painting, calligraphy, Chinese traditional painting and ink animation design, Chinese folk art design application, Chinese calligraphy and painting decoration design, etc.

The establishment of Guilin academy of Chinese traditional painting provides the material basis and economic support for the teaching of the academy model, which proves the feasibility of the academy model in the education of Chinese traditional painting. The establishment of Guilin academy of Chinese traditional painting is one of the signs of the successful re-invention based on the mentor-apprentice model of Chinese traditional painting education. (Huang Mengying. 2012. PP: 17)
IV. CONCLUSIONS

In general, the re-invention of Chinese traditional paintings based on the mentor-apprentice model is a success. The introduction of the model of western college provides a better foundation for the tradition of Chinese traditional painting. The increasing number of people who understand and learn Chinese traditional painting provides a new impetus for the development of Chinese traditional painting. At the same time, with the support of economic foundation, the integration of western college model and traditional model provides a perfect teaching system for the education of Chinese traditional painting. The perfect and scientific teaching system makes it possible for Chinese traditional painting to inherit and develop more rapidly.

REFERENCE