

Exploration on the Teaching Practice of Color Foundation of Painting Majors in Colleges and Universities

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Abstract: Color foundation teaching is the main content of the color expression ability in the painting major of colleges and universities. The traditional color training methods are prone to being misunderstood as the cultivation of the representation techniques of objects of varying difficulties, thereby neglecting that the fundamental purpose of color foundation training is for creative expression. Compared with the traditional course model, the creative consciousness and concept guidance model is a reliable approach to address the expression issues during students' color foundation training at all stages. The traditional color teaching method of combining sketching from life and silent drawing often leads students to form passive, indiscriminate, and emotionless simulations of objects, causing the objects themselves to lose their significance of being depicted. The color lacks directionality and expressive purpose. Works overly rely on the accidental effects produced by unconscious object projection or the meticulousness of work processing, resulting in "sketching" becoming "stifled sketching". The creative consciousness and concept guidance model emphasizes extracting the characteristics of objects. Educators attach importance to discovering and affirming the accidental writing and incompleteness that occur during students' color practice, helping students create their own color imagery based on the objects they are representing at any stage of color learning.

Keywords: Color Foundation Teaching; Painting Major; Construction of Creative Consciousness.

1. Introduction

Currently, over a hundred undergraduate colleges and universities in China offer the painting major, and color foundation training is the primary content for students to learn color language expression skills in this major. The teaching objective mainly aims to train students' color perception, color expression thinking, and the formation of personal painting language, ultimately enabling students to handle complex color relationships in artistic creation and basically form personal and distinctive color styles. This is of significant importance regardless of the choice of painting medium, such as oil painting, Chinese painting, printmaking, or others. In reality, color training persists throughout all stages of the college painting major. For students specializing in the oil painting direction, which has the highest color requirements: the first-year courses like gouache still life, gouache portrait; the second-year courses like basic oil painting techniques, oil still life techniques; the third-year courses like oil figure sketching, oil landscape techniques; and the fourth-year course of oil painting creation, all represent color training from different perspectives or at higher dimensions. For students in other painting directions like Chinese painting, printmaking, lacquer painting, and comprehensive materials, although the selection and performance mastery of color materials (such as Chinese painting pigments, ink, lacquer, etc.) may differ, the learning and mastery of this content remain equally important. From a macroscopic perspective, color expression ability not only serves as an important criterion for the maturity of a student's artistic style but also constitutes a basic requirement for the successful completion of graduation creation during the undergraduate stage, highlighting its significance.

Colleges and universities implement color foundation

teaching by adhering to the principle of gradual progression, following a logical sequence from simple to complex in the represented subjects, from micro to macro in the content, and from addressing simple color relationships to complex logical relationships that highly integrate modeling, color, form, and theme in the representation methods. That is, at the lower grade levels, the main focus is on teaching the basic concepts, principles, and representation methods of color. At the higher grade levels, a leap-forward adjustment is made to the overall thinking of color teaching, facilitating a conceptual transformation in students' color cognition from a basic understanding to a profound grasp. However, this seemingly progressive teaching approach underestimates the acceptance capacity of students at different stages and the urgent need for creation and artistic expression among painting major students at all stages, severely dampening students' strong artistic expression desires. In other words, the entire learning process merely constitutes staged basic training and experience accumulation. Students can only engage in artistic creation after completing all courses throughout the four-year undergraduate program. Particularly during the infusion of leap-forward thinking at different stages, it is predicated on subverting students' original color cognition. Even at the graduation creation stage, it is suddenly discovered that the boundaries of color hold unlimited possibilities. In fact, this continuous subversion in cognition leaves students feeling panicked and at a loss in their creative psychology. Therefore, the formation of undergraduate students' color concepts and proactive creative consciousness should be established at the beginning of the color foundation teaching stage upon admission rather than allowing them to constantly deny their own cognition during the continuous progressive color training at different stages. Thus, it is an urgent teaching philosophy issue that relevant college teachers need to

contemplate and resolve to enable students, at each stage of their undergraduate studies and in the face of different represented subject matters, to have the ability to express their thoughts, vent their emotions, and complete their creations using their own color language and methods. Only by continuously deepening the connotation and expression of the picture without incurring cognitive burdens or expression obstacles can this be achieved.

2. Creative Consciousness and Concept Guidance: Changes in Educators' Teaching Concepts

2.1. The Color Cognition Level of Educators Determines the Upper Limit of Students' Color Cognition Ability

For educators, their own color cognition level has a significant impact on students. This cognition level is manifested through teachers' demonstrations. A high-level color cognition ability is certain to present students with excellent works. Students will express themselves by imitating this unprecedented artistic language style, thereby finding a shortcut to enter the realm of art. It is noteworthy that experienced educators can assess the acceptance capacity and cognitive upper limit of each individual student. For lower-grade students, it suffices to clarify the differences between the color in the art world and the real world. For higher-grade students, educators need to provide a clear artistic proposition - the color perspective. If the majority of students accept this proposition, evidently, an artistic school with a common aesthetic ideal emerges. However, in the development of art history, it is not difficult to discover that each artistic transformation or the emergence of an artistic concept or school originates from an artist's betrayal and rebellion against previous art. That is to say, whether students 认可 this proposition and become the inheritors of this artistic proposition or rebel against it to generate new artistic concepts, both are favorable outcomes. If the educator's own cognitive level is limited and they are unable to offer a clear artistic proposition or refrain from doing so due to reluctance to face students' inquiries, then this color foundation training becomes meaningless, just as Mencius said, "Only when the virtuous are enlightened themselves can they enlighten others," and it is impossible for educators who are themselves confused to enlighten others.

2.2. Educators Promptly Affirm and Discover the Imperfection, Contingency, and Authenticity Retained by Students During the Painting Process

Both the teaching and learning of color follow certain rules. The imperfection and contingency effects during the painting process most authentically reflect an individual's temperament, especially for beginners, the authenticity expressed in their works is the most precious.

For students, while rapidly enhancing their aesthetic ability, altering their inherent shallow-level cognition, and forming their independent color perspective, it is even more crucial to maintain the color perception ability in their original intuition, that is, their individuality and authenticity. For educators, at the beginning of students' color practice, they should assist students in establishing a systematic color language system and a positive color expression thinking, affirm and support

the original impulse of students' artistic expression, allowing them to express themselves freely at all stages of learning. To achieve this teaching objective, aimless intensified practice undoubtedly leads further astray in the wrong direction. Not only does it fail to cultivate their color perception but also increasingly solidifies students' color thinking. That is to say, educators play a vital role at the beginning of students' learning. Then, how to guide is a question that all color teachers closely explore. In reality, during the students' painting process, promptly discover and affirm the contingency effects in aspects such as their brushstrokes, tones, color combinations, and compositions. Focus on having students retain the imperfection of their works and maintain their fresh, vivid, and personalized color perception rather than merely concentrating on the understanding of basic color concepts and the mastery of general modeling representation methods. Just as the painter Zhao Kaikun stated when discussing sketching: "The joy of easel painting lies in the direct participation of manual labor... Where does the interest in manual labor come from? It is from the sensitive discovery and instantaneous judgment in the objective". [1] The issue of completeness as opposed to completeness of the picture should be placed in the creative learning phase carried out by advanced students who have some basic knowledge of the subject.

2.3. The Key to the Teaching of Basic Color Training is for The Instructor to Help Students Establish the Creative Consciousness of Constructing Images, Shaping Images and Expressing Emotions

In the color basic teaching training, let the students learn to use the color vision to construct the picture, shape the image, express the emotion, is the core of this teaching. It can be implemented in three steps. First, let the students observe, experience, analyze and copy the classics of Chinese and foreign color masters, explore and learn from the masters' thinking on color expression, aesthetic laws and color laws, discover the viewing methods and depth of connotation hidden in the picture, quickly distance themselves from the general public in observing and expressing color, and have the ability to learn from the masters by means of the masters' means and capture their own intuition of color, and carry out the harmonious, changing and balanced The construction of picture space. Secondly, it helps students learn to use the language of color for image shaping. Any piece of excellent color work is composed of specific color language, although the choice of language can be varied, how to unify the language in the same picture, so that the image is unified in the overall atmosphere of the picture is the key to learning. These color language includes the size, shape, direction, speed, thickness, order, gathering and dispersing, echoing, in line with the color tone of the brightness, purity, contrast application, as well as the color gamut itself, echo, set off, layout, shape, momentum and the overall visual rhythm. Third, expressive color training. In the lower and upper grades of the color course should be the basic training of expressive color, the so-called expressive color is the artist by exaggerating the objective object color purity, brightness and other means to emphasize the symbolism of the color itself and the infectious force, to express the subjective emotions and self-feelings of the use of color, in modern painting is commonly used. In essence, it is still training students' sense

of creation, therefore, it is not appropriate to separate basic training and creation as different stages of the curriculum in a truncated manner.

Teaching, the use of the same subject matter for a variety of hues, techniques, brushstrokes, composition to express the sketching method, can promote the ability of students to use color thinking to deal with the relationship between the picture, but this is the college entrance examination stage of the color sketching there is an essential difference between the original copy of the natural light and the intrinsic color can no longer satisfy the requirements of this course, the students are forced to be on the basis of the objective color of the subtle observation of the play of the imagination, and can move to extract or amplify the color characteristics of the object, the color characteristics of the object. Extract or amplify the color characteristics of the object, and then into the composition of the deconstruction and reconstruction, to complete the color of the natural space to the picture space conversion, the natural color of the abstract factors sublimated into the color structure of the picture, creative transformation of the object. The natural texture of the object is transformed into brushstrokes with color, texture and visual impact, guiding students to change from passively copying nature to meticulous observation and experimentation of visual balance of the picture, and revealing the abstract nature behind the color of the real world in an artistic way, so that the students can truly experience what paintability. Matisse and Picasso, the masters of Western painting, all play the role of contrast and balance of color in their creations, passively and subjectively handle and create the picture, and carry out the repetition and experimentation of color composition until the rhythmic rhythms in their works are balanced.

3. Feeling, Difference and Trait Cultivation: Establishment of Students' Concept of Color Learning

3.1. Active Perception of Color in Training

For students in the primary stage of color training, color perception training is particularly important. Because students for the ability to control color, not through the long-term repeated application of pigments, can be arbitrarily blended out of a standard color scale can be completed for the purpose of creation. Zhou Yiyi of the Central Academy of Fine Arts understands the study of color as a fusion of the "scientific worldview" and the "artistic worldview" that embodies the feelings of individuals in line with the spirit of rationality, believing that the human eye's feeling of color has continuity, just like the human body's experience of temperature. The artist says, "The feeling of each moment does not exist in isolation. What you feel now depends on what you have just felt and what you are about to feel." [2] That is to say, only rational color principles or simply emphasize the individual's direct feelings cannot produce a higher realm of color perception, of course, this individual color perception of the intuition stems from their own physiological structure, gender, race, and the age group in which they are located, the family environment, religious beliefs, social identity, the class level, the social system, customs, and so on. All aspects. Active training in color perception through observation is the joy of painting, and a sure way into creation, as Feldman says: "Artistic observation is an active process - a process of contemplating the transformation of a visual image...The good artist is far from

being a skillful imitation of reality. Good artists are far from being skillful imitators of reality or ingenious 'forgers of nature'. They are more like the astronomers who try to explain natural phenomena by 'understanding' the light energy emitted to us by distant objects." [3]

3.2. Focusing on the Performance of the Object's Qualities and the Individual's Own Emotional Differences in Sketching

The traditional way of basic color training adopts the method of sketching and mimeographing, which can effectively examine the students' knowledge reserves and rationality in experience, so that the works lack of emotional expression, the formation of similarity, rigidity, homogeneous homogeneous content, deviating from the art, and over time the students' primitive impulse to create paintings will be harmed, and they will also gradually lose their confidence and interest in participating in the creation of the work. Relying too much on rational scientific observation methods and inertia of the color cognition of the students, in the face of unfamiliar subject matter performance, can only rely on the unconscious free play, and too much reliance on the emotional liberalism of the diarrhea, although it can be allowed to maximize the freedom of the creator's mind, but it is difficult to sustain, students after a short period of simple catharsis, but also will fall into the inspiration to exhaustion and exhaustion of the empty fabricated Expression. Therefore, the basic training of color as much as possible to help students to seriously look for the characteristics of the performance of the object sketching, in order to help students most directly into the essence of painting. What is the essence of painting? As summarized by Dana: the essence of painting is to pick out the obvious characteristics of the object of expression, as the dominant position to show, to modify the part that affects its characteristics, to the absence of characteristics or even affect or obscure the characteristics of the part to be transformed or deleted. [4] Teachers, through observation, based on the students' modeling foundation, color sensibility, aesthetic preferences, personality tendencies and other factors, to provide references to masterpieces of the relevant schools of art, in the sketching emphasize the performance of its performance of the creative object of the special qualities of the students and the students' own individual differences in the emotional nature of the students, to help them to form a clear aesthetic tendencies and the concept of creativity, which will lead to their individual Gombrich (sir E. H. Gombrich) once regarded artistic creation as a highly selective activity, believing that painters do not empty their minds to passively accept and reflect real life, but rather to combine with the specific artistic language of the culture to which they belong to create. [5] Therefore, the process of painting is essentially the process of sensual manifestation of the creator's aesthetic, consciousness and other essential forces, that is to say, the formation or transformation of the creator's conception makes the theme content and formal style of his works change accordingly. It can be seen that conception plays a key role in the guidance of color or art practice.

3.3. Playing out the Qualities of the Media Material Itself in the Performance Effect

Media materials are the material basis for color creation. Through the study of art history, it is not difficult to realize that ancient paintings were often created by using limited media materials. With the development of modern industrial

technology and science, convenient chemical pigments replaced the high value of handmade mineral pigments, which for a period of time allowed artists to ignore the independence of the medium. After the explosion of complex artistic ideas and the diversity of art schools in the 20th century, there was no more room for innovation in the style of painting, and the art world even came up with the argument that “painting is dead”. At this time, in order to find a way out of painting, the value of the independence of the medium itself returned to the artist's creative vision. As far as the color medium is concerned, the transparency and convenience of watercolor pigment, the halo effect and ink mingling of Chinese pigment, the covering power and volumetric sense of oil paint, the glossiness and quick-drying of acrylic pigment, the high heat resistance and heavy feeling of lacquer pigment, and the stability and light-resistant of acrylic pigment, and so on. The different characteristics of different materials such as paper, wooden board, clay blank, canvas, metal plate, etc., together with the different functions of different brushes, brushes, knives, tools and auxiliary materials such as water, oil, thinner, etc., give the creators the maximum choices, and the familiarity with the medium and the ability to master it become an effective extension of the creation.

3.4. Choose a Personalized Form Language That is Highly Compatible with the Theme in the Form of Expression

A strong sense of theme creation is an important part of the reform of basic color training. Color training in the picture theme includes explicit and implicit aspects, explicit theme performance is the performance of the object materiality of the visible visual image, such as: still life theme, character theme, landscape theme. The implicit theme refers to the artistic character, aesthetics and personalized language that the color tries to show.

Diversified and coexisting personalized color language is the most significant stylistic feature of contemporary painting. In color training, the depth of knowledge of the concept of color is the prerequisite for training. The color concepts mentioned here include: figurative expressive color view, abstract expressive color view and imaginative expressive color view. Among them, the figurative expressive color concept is different from the general sense of the object copying the description, copying the natural realistic color, is composed of passive imitation of the picture, in short, is in the two-dimensional space to force the construction of the three-dimensional phantom, not only is not real, but also the lack of basic art and the author of the extraction of the characteristics of the object as well as the picture of the reconstruction of the subjective processing, is contrary to the laws of artistic development. The color view of figurative expression requires not to detach from the basic characteristics of the object, emphasizes the expressive power of color, and does not use pure abstraction that cuts off the masses to express the color perception, that is, what Wu Guanzhong said, “the kite does not break the line,” and the purpose of this color view is to cultivate the students to respect the ability of the real content of the direct expression.

Abstract and imagery expression of color expression training should be mainly in the late undergraduate stage, both of the color thinking situation, depth of understanding and expression of the relative complexity of the color, not only requires its color expression in line with the basic principles of artistic creation, but also in line with the creation of its own

picture structure and aesthetic presentation. Gombrich said, “Any art arises from the human mind, from our reaction to the world, not from the visible objective world.”[6] That is to say, in the process of constructing a picture, the subjective and active use of color relationships, emphasizing the rhythm and rhyme of the picture, creatively dividing the picture space, and constructing a personalized language with more visual levels and in line with the creator's aesthetic demands, is based on the creator's mind's response to the thousands of objects in the outside world. Of course, the so-called individual color language in the stage of basic color learning that is highly compatible with the theme does not necessarily require the use of abstract or imaginative expressions beyond the scope of one's own understanding, as long as it is in line with the subjective creation of the image's own color archetype, and in repeated experiments with the use of general techniques to highly refine the picture, the purpose of creative training has already been achieved.

4. Summary

How students should express themselves in the various stages of basic color learning is the core issue of this teaching task in painting majors. Students in the beginning of color learning to establish a sense of creation, believe in their own color intuition, good use of color masters of the color language means of expression and creative ideas, and selective sketching, and the creative consciousness throughout the entire process of sketching, the overall consideration of the picture needs to intercept the structure of the object of the sketching of the content, and the use of the theme of the context of the subject, the expression of the subjective feelings of the individual expression of the expression of the best way to connect the color training with the creation of paintings. It is the best way to connect color training and painting creation. In basic color teaching, the instructor pays attention to guiding students to train in creative consciousness, through brush strokes, hue, brightness, saturation, form, color juxtaposition, color superimposition, thickness, texture, as well as grasp of different materials and tool performance, so that students form a conscious awareness of color expression in color training. Through the conceptual change of both students and educators, students will gradually correct their thinking habit of passively describing objective objects. In a word, the basic color training is not a matter of expression techniques of different objects, but the training of observation methods and visual thinking to cultivate modern color concepts, so that students can easily and freely enter into the state of artistic expression and emotional outpouring of color expression at all stages of learning, and this creative thinking of color training also puts forward higher requirements for the color level and teaching ability of the instructors themselves.

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