

A HISTORICAL OVERVIEW OF THE ABSTRACT SKETCH MODULE OF ABSTRACT ART LANGUAGE COURSES FOR PAINTING MAJORS COLLEGES AND UNIVERSITIES IN CHINA

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ABSTRACT

The scope of professional definition of this research is the painting major numbered 130402 in the Undergraduate Professional Catalogue of General Colleges and Universities issued by the Ministry of Education of China in 2021. Painting majors include oil paintings, murals Printmaking and many other types of paintings. Prior to this, the majors of Chinese universities were called painting major, Mural Painting major, Printmaking major, etc. According to the new regulations of the Ministry of Education of China, the above old majors have been merged into the painting major. The title of the course in this study comes from the Decision of the Ministry of Education on Approving the 2018 National Teaching Achievement Award Projects issued by the text number: Teacher [2018] No. 21. In 2018, the second prize of the National Teaching Achievement Award issued by the Ministry of Education of China to the Sichuan Academy of Fine Arts. This award is the highest award given by the Ministry of Education of China for curriculum research in this field in recent years. Therefore, starting from 2018, most of the university courses in China have adopted the name of the course of Sichuan Academy of Fine Arts-Abstract Art Language. In China, abstract art language courses generally consist of abstract sketch modules and abstract color modules. This research mainly focuses on the abstract sketch module. Prior to this, some colleges and universities called this course abstract art language course, and some colleges called it basic sketch II course. According to the provisions of the General University Undergraduate Major Catalog and Major Introduction compiled by the Higher Education Department of the Ministry of Education of the People's Republic of China, the abstract art language course is one of the core courses of the painting major. In order to ensure the objectivity of this study, the selected documents in this study come from three sources. First, some of the documents come from China's national publishing house or "China's Top 100 Book Publishing Units". Second, the authors of some of the documents come from leading figures in the discipline in China. Third, part of the literature comes from master and doctoral theses of key universities in China. This research has been conducted in three aspects. First, explore the reasons and historical background of the abstract art language courses of Chinese universities lagging behind the Chinese realism painting courses. Second, explore the relationship between the abstract art language course of Chinese painting major and Chinese calligraphy. Third, explore the current status of mainstream teaching methods of abstract sketching module used in abstract art language courses in China at this stage. This research adopts the literature method to study it. A total of 57 related literatures are collected, and the three questions of the research are answered well..

Keywords:

Higher Education in China, painting major, abstract art language course, Traditional Chinese calligraphy teaching method, History development

INTRODUCTION

The art of painting itself is not static, and our understanding of the development of painting art cannot be a one-off. The process of sorting out the development context of painting education is a process of rethinking and re-learning. The vitality of art is inseparable from people's repeated scrutiny of it. ((C. Wang, 2021) Xu Beihong, the founder of contemporary art education in China, believes that sketching is the foundation of all paintings (C. Xiao, 2021). It can be seen the importance of sketching to many kinds of paintings such as oil painting. The abstract art language course for painting majors in Chinese

universities is one of the core courses stipulated by the Ministry of Education of China (Department of Higher Education, 2012). Western countries have accumulated nearly a hundred years of history for this course. For Chinese universities at this stage, the course started relatively late. In order to explore the future development path of abstract art language courses for painting majors, it is essential to study the historical development background of abstract painting education in China (Liao, 2017).

This research focuses on the following three questions: First, what are the reasons and historical background for the abstract art language courses of Chinese universities lagging behind the Chinese realism painting courses? Second, what is the relationship between abstract art language courses and Chinese calligraphy in painting majors in Chinese universities? Third, what is the current status of mainstream teaching methods for the sketch module of abstract art language courses in Chinese universities?

The purpose of this research is to try to achieve the following three objectives. First, explore the reasons and historical background of the abstract art language courses of Chinese universities lagging behind the Chinese realism painting courses. Second, explore the relationship between the abstract art language course of Chinese painting major and Chinese calligraphy. Third, explore the current status of mainstream teaching methods of abstract sketching module used in abstract art language courses in China at this stage.

METHODOLOGY

The methodology of this research is a systematic literature review, and a total of 54 articles are collected. In order to ensure the objectivity of this research, the selected literature for this research comes from three aspects.

First, part of the literature selection comes from China's national publishing houses, and the "China Top 100 Book Publishing Units" are preferred among the national publishing houses.

According to China's publishing standards, there are two levels of publication distribution, one is a national publication and the other is a provincial publication. The authority of national-level publications is better than that of provincial-level publications. In accordance with the spirit of the "Measures for the Grade Evaluation of China's Commercial Book Publishing Units" and the "Notice on China's First Grade Evaluation of Commercial Book Publishing Units", the China Press and Publication Administration's Commercial Book Publishing Unit Grade Evaluation Office has been rated for the first time 100 first-level book publishing units awarded the honorary title of "National Top 100 Book Publishing Units". This is the only rating activity for publishing houses in contemporary China (Information on: <http://www.nppa.gov.cn/nppa/index.shtml>). This represents the highest level of China's publishing industry.

Second, part of the literature comes from monographs published by leading figures in this discipline in China. The leading figures of this subject in China referred to by this research institute refer to those who are leaders in the disciplines of calligraphy, art history, fine arts and other related fields and have high-level professional titles.

Third, part of the literature comes from master and doctoral theses of key universities in China.

The key universities in China referred to by this research institute refer to China's "double first-class" universities selected by the Ministry of Education of China, the 8 oldest Chinese Academy of Art, and the 6 oldest art academies. These universities can represent the highest level of higher education in China, and their authority is higher than that of ordinary universities.

THE REASON AND HISTORICAL BACKGROUND OF THE ABSTRACT ART LANGUAGE COURSES IN CHINESE UNIVERSITIES LAGGING BEHIND THE CHINESE REALISM PAINTING COURSES

In order to ascertain the development of the abstract art language course of Chinese painting majors, this summary collects a total of 36 documents. Among them, 3 articles are related to Ming Dynasty in China, 2 articles are related to Qing Dynasty in China, 10 articles are related to the Republic of China period, and 21 articles are related to the period of New China.

Judging from the history of the introduction of oil paintings into China, during the Wanli period of the Ming Dynasty, the Italian missionary Li Madou presented tribute objects to the Chinese emperor, including realistic oil paintings such as Statue of God and Mother of God. This is the earliest record of the introduction of oil painting to China (Hou, 2015). In the second year of Chongzhen, the Italian missionary Bi Fangji wrote an article "An Answer to Painting" to explain the techniques of realistic oil painting to the Chinese, but it had little influence at the time (Sullivan, 2014). In the seventh year of Ming Shenzhong Wanli, the Spanish Alfaro brought a few oil painting icons to Zhaoqing, Guangdong. Since then, it has opened the prelude to the introduction of Western paintings into Chinese folk (Y. Wang, 2013).

The Italian missionary Lang Shining was the first oil painter to be valued by the Qing emperor in China. According to "Archives of the Qing Dynasty", when he first entered the palace, Lang Shining was ordered by the emperor to teach the basic techniques of Western realistic oil painting to more than a dozen royal officials including Chinese painters Zhang Weibang, Foyan, and Chashiba(Cao, 2020). In the first year of Yongzheng, six people including Bandarisha, Sun Weifeng, and Yongtai continued to stay with Lang Shining for further studies, learning "line drawing" and serving as his assistants (Z. Yang, 2020). From the first year of Qianlong, Lang Shining worked at the Ruyi Pavilion. The court provided him with four apprentices. In the fifth year of Qianlong, the court set up a studio for Lang Shining. The painters included Lang Shining, Wang Youxue, Wang Zhichen, and Zhang. There are more than 20 disciples trained and taught by Lang Shining, including Weibang and Dai Zheng, and they have also been reused (Cao, 2020). His oil painting education in China has achieved certain results.



Figure 1 Paintings by Lang Shining

Judging from the peak period when oil painting was introduced into China: in the tide of "Western painting spreading to the east" that emerged in the late 19th century and early 20th century, the younger generation of Chinese artists have chosen Japan and Europe to study abroad to learn realist oil painting(Y. Wang, 2013). This became the main way for oil painting to be introduced to China during that period. The first person to study oil painting abroad was Li Tiefu, followed by Li Shutong and Feng Gangbai. They all became pioneers in the development of Chinese oil painting (Feng, 2019).

According to statistics, from 1887 to 1937, there were more than 200 foreign students studying art abroad (Huang, 2020). After returning to China, these people either founded art schools or taught realist oil paintings in art schools around the country. The art school became the main position for the spread of oil painting during the Republic of China (Huang, 2020). Through the establishment of an art school, with the help of Western realistic oil painting education methods, to spread the concepts and techniques of oil painting, this was the main way of art education at that time (Zeng, 2018).

The guiding ideology in the field of art during this period is undergoing a historic turning point, which is mainly manifested in Cai Yuanpei's "Aesthetic Education and Saving the Country" thought that has profoundly affected the art world at that time (D. Gao, 2021). In 1927, Cai Yuanpei became the chief of the highest academic and educational institution of the Republic of China. He is determined to promote the idea of "replace religion with aesthetic education", attaches great importance to "aesthetic education", and deeply summarizes the core aesthetic issues involving the words "art", "aesthetic education" and "aesthetic feeling". The goal of aesthetic education is to cultivate a new personality (F. Liu, 2020). This move has profoundly extended the meaning of art education and further promoted the creation of new art schools, organizations, and groups. According to statistics, there are more than 300 art societies at all levels and various types organized by overseas students throughout the country and abroad, which are unique in the history of Chinese art in thousands of years (H. Zhang, 2021).

During the Chinese Anti-Japanese War, the development of art education in Yan'an was the most noticeable. Luxun Academy of Art was the only higher art academy in the Soviet area at that time (Gao, 2020). The educational policy of Lu Xun Academy of Arts clearly stipulates: "Based on the Marxist-Leninist theory and standpoint, on the historical basis of China's new literary movement, construct the new era of literary theory and reality of the Chinese nation, and train a large number of artistic talents suitable for today's Anti-Japanese War needs. Lu Yi has become the bastion and core of the CCP's literature and art policy" (J. Wang, 2019). Lu Xun Academy of Arts takes political theory and literary theory as compulsory courses, emphasizes the transformation of literary and artistic ideology, and attaches importance to the close connection between education and real revolutionary struggle. Under extremely difficult conditions, through short-term training, a group of art backbones have been cultivated. It follows the spirit of Mao Zedong's "Speech at the Yan'an Forum on Literature and Art", actively devotes itself to the life of the grassroots, and engages in art practice activities in the revolutionary struggle line. (Min, 2014). However, due to the limitations of war conditions, they rarely have the opportunity to engage in the education and study of oil painting and Chinese painting. At this stage, the purpose of art education in the Soviet area was mainly to propagate the revolution, and the most common tool for carrying out this propaganda task was the realistic-style woodcut (D. Li, 2021).

After the founding of New China in 1949, the composition of the art world is divided into two parts, one is the painters who originally lived in the Kuomintang-controlled area staying on the mainland, and the other is the painters from the liberated areas (Z. Li, 2021). Among them, the most influential art educator and painter is Xu Beihong (Y. Zhang, 2021). Since 1920, Xu Beihong has been working hard in the field of art education and has achieved fruitful results. After returning from studying in France, he adhered to the realistic college teaching style and gradually formed a set of systematic teaching mode (Shang, 2020). Xu Beihong's school has also received the support of the Chinese Communist Party. After liberation, as a leading figure in the art world, Xu Beihong continued to make great contributions to the development of realistic art education in New China (C. Xiao, 2021).



Figure 2 Xu Beihong's sketches

The development of Chinese art education in the 1950s also had a strong external influence, that is, the Soviet socialist realist art (Hu, 2015). The characteristics of art education in the Soviet Union are mainly the implementation of formal academic training methods, advocating realistic and thematic artistic language and expression techniques, and advocating that art should reflect the actual living conditions of the workers and peasants (J. Chen, 2020). At that time, Chinese art education was mostly copying the existing teaching system of Soviet art academies to the teaching of my country's higher art academies. The most typical example is the Cheschakov teaching method (He, 2020). In the early 1950s, this teaching system was introduced and promoted by the Chinese Ministry of Culture and became an important part of oil painting teaching in Chinese higher art schools. Ceschakov was a famous art educator in the Soviet Union. He once studied in Italy. He established a complete Ceschakov art education system based on materialist aesthetics. Many Russian art masters such as Repin and Su Rikov, Serov, etc. are all his students (Bao, 2019). In teaching, Cheschakov emphasized careful observation of life and nature, giving students a certain amount of learning space and freedom (Yue, 2018). In 1952, after the East China Branch of the Central Academy of Fine Arts and the Soviet Academy of Fine Arts students exchanged sketch assignments, they published Cheschakov's sketch teaching methods and teaching quotations (Ying, 2020). In 1955, the Ministry of Culture convened a national sketch teaching symposium, at which it was decided to further promote Cieschakov's teaching system (Zhong, 2020). Since then, most Chinese art academies have followed Cheschakov's teaching system in terms of curriculum settings, teaching methods, and painting tools, forming a "leaning to one side" teaching situation (He, 2020). Figure 3 is a sketch of a typical Chesschakov teaching system.



Figure 3 Sketch works of Cheschakov's teaching system

For a period of time after the end of the "Cultural Revolution", "reflection" became a characteristic of the ideology at that time. The National Art Education Working Conference was held in Beijing, clearly stipulating that the focus of work should be shifted to teaching. In order to adapt to the development of the new situation, art education was transferred from the recovery stage. Entered into the period of improving teaching quality (Y. Xiao, 2020). In February 1979, the "Trial Program for Teaching of Fine Arts Specialty" and "Trial Program for Teaching of Arts and Crafts Specialty" were issued successively in higher art colleges and universities across the country, which better implemented the laws of art education and the policy of letting a hundred flowers bloom. Under the guidance of the plan, various colleges and universities have flexibly formulated teaching systems and curriculum settings, and there is also a certain space for professional development (Deng, 2019). In December of the same year, the second national seminar on sketch teaching in higher art academies was held. The meeting corrected the administrative method of implementing the Cheschakov sketch system in 1955 and opened up the possibility of other styles of sketch teaching (Yue, 2018). The expression in culture and art is "scar literature and art", and the thematic connotation of art works during this period has undergone profound changes. The most striking force among the members of the "Scar" painting is the 1977 and 1978 students of the Sichuan Academy of Fine Arts. It is history that made these sensitive students the spokesperson of that era. With the advent of the era of reform and opening up, art education has been injected with fresh blood, and a relaxed and diversified atmosphere has gradually formed, but mainstream art is still realist works (Q. Li, 2019).

In the mid-1980s, the development of art disciplines in China entered a period of experimental creation and education, which was most prominently manifested in the teaching and creation of oil paintings (Y. Wu, 2018). The Central Academy of Fine Arts is the only higher art school directly under the Ministry of Education of the People's Republic of China. It was established in April 1950 by the merger of the National Beiping College of Art and the three Departments of Fine Arts of North China University. It is the best art academy in China (Song, 2020). The Central Academy of Fine Arts has added a fourth studio to the original three realistic studios. In 1985, the then director of the oil painting department Wen Lipeng proposed to establish the fourth studio, with Lin Gang as the director and Ge Pengren as the deputy director. The teaching objectives are: taking the modernization of Chinese art as the ideal, modern art education thought as the core, new teaching mechanism as the guarantee, and Chinese painting tradition as the foundation, based on China, facing the world, and developing modern, Chinese and creative The art of oil painting (Information on: <https://www.cafa.edu.cn/>). In teaching, students are not only required to master the methods and skills of oil painting, but also not to relax the education of innovative thinking for students, so as to cultivate talents with creativity and the ability to explore new knowledge (Ruan, 2019). The studio was presided

over by Professor Yuan Yunsheng from 1997 to 2005, and by Professor Ma Lu since 2005. The studio began to conduct small art teaching experiments in the mid-90s; the purpose is to try new comprehensive creative methods in materials, techniques and concepts (Information on: <https://www.cafa.edu.cn/>). This means that since the 1990s, the exploration of abstract painting teaching has slowly appeared in China, which belongs to the embryonic period.

In the 1990s, there were also great reforms in the art courses of the major art academies. The overall trends in art education during this period are as follows: First, in the entire art teaching, modern art education has been vigorously promoted, and art education has begun to be closely integrated with the needs of the market and society. Second, the establishment of the new major of art design has impacted the dominant position of realistic painting in college education. At the same time, the basic courses of art design, graphic composition and color composition, also need abstract painting teaching (Zheng, 2018). Under this opportunity, abstract oil painting has obtained certain development opportunities with the help of the highly practical art design profession without being recognized by the Chinese art market (K. Wang, 2020).

Since 2010, China's abstract oil painting art market has gradually heated up, and the prices of many abstract oil paintings have increased hundreds of times, or even thousands of times (Xin, 2019). Chinese abstract oil painter Zhu Dequn's work was initially only 130,000 Hong Kong dollars, but in 2021, the Sotheby's Hong Kong auction sold a high price of 228 million Hong Kong dollars. In 2018, Chinese abstract artist Zao Wou-ki sold for HK\$510 million at Sotheby's Hong Kong auction, becoming the first Asian oil painter (Information on: <https://www.sothebys.com/zh-hant/>). The recognition of Chinese abstract art in the art market has affected the discipline construction of Chinese universities (Gu, 2019). In 2015, the fifth studio of the Oil Painting Department of the Central Academy of Fine Arts was established. It is the first studio in China with the exploration, research and promotion of abstract art as its teaching direction. Missing (Information on: <https://www.cafa.edu.cn/>). The teaching goal of the fifth studio is dedicated to the teaching research and practice of abstract art, unifying the spirituality of art with the form and color of plastic art, emphasizing the integration of current Chinese cultural experience, and constructing abstract artistic language expression with Chinese characteristics (G. Liu, 2019).

The above documents show that modern China has always been dominated by realistic oil painting education. It was not until 2015 that China had a special oil painting studio for abstract teaching, less than 6 years ago. In Western countries, the teaching of abstract oil painting has a history of 100 years, and a relatively complete teaching system has been formed. The gap between time and experience has caused the various courses of Chinese abstract oil painting to be relatively backward.

THE RELATIONSHIP BETWEEN ABSTRACT ART LANGUAGE COURSES FOR CHINESE PAINTING MAJORS AND CHINESE CALLIGRAPHY

Many well-known abstract paintings are derived from Western art genres. In 1910, Kandinsky wrote the world's first theoretical work on abstract art "On the Spirit of Art." In the same year, he created the world's first abstract painting. In 1926, he wrote the book "Point, Line, Surface" (C. Wang, 2021). Kandinsky was not only a great abstract painting artist, but also a great educator. The teaching method he created is the undisputed classic representative of the western abstract painting teaching method. However, any abstract painting teaching theory in the West did not consider the acceptance of Chinese people at the beginning. At this stage, Chinese abstract painting education tends to be based on local culture and mixed with Western classic teaching theories (X. Sun, 2019b).

In order to explore the relationship between the abstract art language course of Chinese painting major and Chinese calligraphy, this summary collects a total of 12 documents.

Many well-known abstract oil paintings are derived from Western art genres. In 1910, Kandinsky wrote the world's first theoretical work on abstract art, "On the Spirit of Art." In the same year, he created the world's first abstract oil painting (C. Wang, 2021).

Abstract oil painting is an art form that Chinese oil painting students must learn. The abstract art language course is also one of the core courses stipulated by the Ministry of Education of China (Department of Higher Education, 2012). From the perspective of cognitive learning theory, knowledge is the main content and main result of learning. Whether it is Bruner's cognitive structure learning theory or Ausubel's cognitive assimilation learning theory, they all emphasize the role of cognitive structure, and then the importance of knowledge structure to discover learning, application, problem solving and creation. Both types of learning depend on the students' existing knowledge (X. Wang, 2010).

Kandinsky's teaching theory is derived from Western teaching theories. Many examples in the teaching method involve Western cultural habits and Western classical music. It cannot adapt well to the existing knowledge structure of Chinese students, which creates a bottleneck for students in acquiring new knowledge (X. Sun, 2019a). Therefore, many abstract oil painting teaching methods that try to solve this problem have been derived in China. Among them, the call for teaching Chinese calligraphy into abstract oil painting is the most popular. There are two reasons for this fact.

First, Chinese calligraphy has a good mass foundation (Y. Liu, 2021). In Western countries, it is quite common to appreciate and copy the works of the world's top abstract painters. Students from various art academies can often go to local museums or art galleries to copy and appreciate world-class abstract oil paintings to improve their level. In China, there are almost no world-class original Western abstract paintings displayed as collections in art galleries and museums everywhere (Bai, 2021). Although there are no world-class original Western abstract paintings, museums in various cities in China have excellent calligraphy collections, and students can easily get the nutrition of the original calligraphy (X. Yang, 2017). The use of Chinese calligraphy to guide abstract sketch education has solved the relatively weak learning environment of Chinese students to a certain extent, and China has the best and most complete Chinese calligraphy education system in the world (H. Wu, 2020). The Chinese Ministry of Education has incorporated calligraphy education into the compulsory curriculum of Chinese primary and secondary schools (S. Sun, 2021). The relatively solid foundation of calligraphy can be used as a link between the students' existing knowledge and the various courses of abstract oil painting, which is conducive to the formation of new knowledge.

Second, as a graphic art, calligraphy has a certain degree of abstraction. It is an overall temperament formed by the combination of a large number of subtle details, which determines the style of a font or a calligraphy work (Zhu, 2021). The subtle sensation of flat form and the precise grasp of movement that are cultivated in calligraphy training cannot be replaced by traditional sketch training (L. Chen, 2020). Because calligraphy gets rid of the object image, to a certain extent, the problem of its "image or not" is not to compare the image on paper with the sketch object, but to compare it with the inscription template. Its "likeness" is a kind of iconography research. It can cultivate a kind of image sensitivity very well. The question of "like or not" is directly transformed into the question of "beauty or not" (X. Li, 2020).

Therefore, the sketch module of the abstract art language course in China at this stage is the product of a mixture of traditional Chinese calligraphy teaching method and Kandinsky teaching method. Figure 4 shows the relationship between the various modules of abstract art language courses in Chinese universities. The color part is the focus of this research.

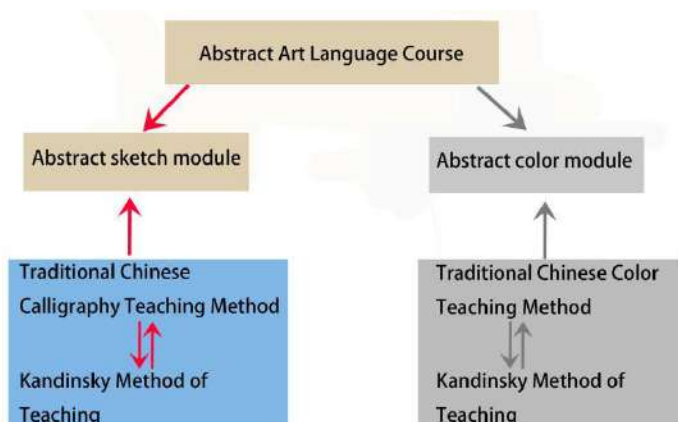


Figure 4 Schematic diagram of abstract art language courses in Chinese universities

CURRENT TRADITIONAL TEACHING METHODS OF ABSTRACT ART LANGUAGE COURSES FOR CHINESE PAINTING MAJORS

In order to explore the current traditional teaching methods of abstract art language courses for Chinese painting majors, this summary collects a total of 9 documents and 76 videos.

In the traditional Chinese calligraphy teaching method, this study selected the highest-level art research unit in China-the China Academy of Arts, the most professional calligraphy social organization in China-the Chinese Calligraphers Association, and the best academy of fine arts in China-the Central Academy of Fine Arts, as the current mainstream Representative of traditional teaching methods. There are several reasons for choosing these three units as representatives of mainstream teaching methods.

First, the Chinese Academy of Art is a national art research institution for art research, art education and art creation directly under the Ministry of Culture of the People's Republic of China. The first-level discipline authorized unit. It is the only national comprehensive academic institution in China that integrates art research, art education and art creation (Q. Chen, 2021).

Second, the Chinese Calligraphers Association is a people's organization of calligraphers from all nationalities led by the Communist Party of China. It is composed of national calligraphers, seal engravers, calligraphy theorists, calligraphy educators, calligraphy activity organizations, and management workers. A national professional organization and a group member of the Chinese Federation of Literary and Art Circles. It is the only national official calligraphy institution in China (Information on: <http://www.ccagov.com.cn/>).

Third, the Central Academy of Fine Arts is the only higher art school directly under the Ministry of Education of the People's Republic of China. 100 years ago, the National Beijing Academy of Fine Arts, the predecessor of the Central Academy of Fine Arts, was born. The pioneers of modern Chinese art education, with the ideal of "replace religion with aesthetic education", ushered in a new era of Chinese modern art education. It is the best art academy in China (G. Liu, 2019).

Fourth, the teaching methods of these three institutions representing the highest level of research institutions in China have a high appeal. They are a role model for many universities in China.

In this study, one representative was selected from each of the above three institutions as the representative of the traditional teaching method. There are two reasons for this.

First, all three of them are the winners of the Lanting Award, the highest award in Chinese calligraphy. The Lanting Award for Chinese Calligraphy is the only national calligraphy art award approved by

the Central Propaganda Department and the highest professional award for Chinese calligraphy art (Dong, 2021). This guarantees their professionalism and authority in calligraphy teaching methods.

Second, the teaching methods designed by these three people are all for non-calligraphy students to learn, which is in line with the theme of this research. Figure 5 shows the relationship between the three traditional Chinese calligraphy teaching methods and abstract art language courses.

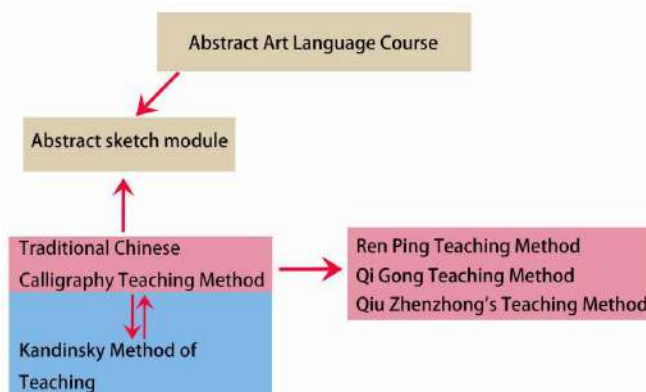


Figure 5 Diagram of the relationship between the three traditional Chinese calligraphy teaching methods and abstract art language courses

The representative of the first tendency is *The Story of Calligraphy* by Professor Ren Ping of the Chinese Academy of Art published by Zhejiang Literature and Art Publishing House in 2019. The teaching method was started in 1999 and is marked by *University Calligraphy* published by Xiling Yinshe Publishing House. The first chapter of *The Story of Calligraphy*, the origin of Chinese characters and the Jiajin script. Chapter Two, Li Bian and the birth of calligraphy (Li Bian means a change in calligraphy style). Chapter Three, Wei Dynasty and Jin Dynasty's demeanor and Lan Ting Ya Ji (Lan Ting Ya Ji means a kind of festival in China). The fourth chapter is about the grand occasion of the book world in the Tang Dynasty. Chapter 5, Song Shang Yi (Song Shang Yi means a calligraphy art pursuit in the Song Dynasty of China) and "Su Mi" (Su Mi refers to two Chinese calligraphy masters) Chapter 6, Yuan and Ming calligraphy circles The retro and change. Chapter Seven, Qing Bei Xue (Qing Bei Xue means that because of the literary prison in the Qing Dynasty in China, many literati took out the inscriptions on the tablets and stones of the Han Dynasty for research). Chapter 8: Writing, Deconstruction, and Escape. The ninth chapter, calligraphy and poetry, essay, tea. Chapter 10, Review of Calligraphy Studies since the Founding of New China (Ren, 2019). Professor Ren Ping believes that calligraphy is an art with deep historical roots, and it is also an art with various modern art elements. Understanding and accepting the artistic thinking and expression methods in calligraphy, in fact, almost entered the palace of modern art (Ren, 2019). From the content of the ten chapters above, it can be seen that the teaching method is explained on the time axis. Therefore, the teaching method emphasizes learning calligraphy in the order of calligraphy history. In this research, we searched for some lecture videos of Professor Ren Ping. These videos were sponsored by China's Zhejiang Newspaper Group and Zhejiang Fine Arts Media Auction Co., Ltd. invested in the construction and operation of art master classes. The record number of the Ministry of Industry and Information Technology of China: Zhejiang ICP No. 17013067-1. These videos include: 150 Cases of Calligraphy by Ren Ping. Teacher Ren Ping chose more than 150 representative Chinese characters to explain to everyone. From the ancient writing method and the current writing method, he used 33-class video lessons to demonstrate the evolution of the five types of calligraphy. It reveals the process of the birth and evolution of Chinese characters. The relationship between calligraphy and characters by Ren Ping, teacher Ren Ping explained the relationship between

calligraphy and characters in 3 class hours. Learning Lu Weizhao's Calligraphy lectured by Ren Ping, teacher Ren Ping used 6 class hours to analyze and explain the case of artist Lu Weizhao. Combine these lecture videos and the monograph published by Professor Ren Ping on the teaching method. This research estimates the various indicators of this teaching method in abstract art language courses. Figure 6 shows that in the abstract art language course, the combination of this teaching method and Kandinsky's teaching method adopts a combination of before and after. It first conducts calligraphy training in the order of calligraphy history, and then Kandinsky's abstract painting training. The proportion of class hours of this teaching method is based on the overall estimation based on the teaching video of Professor Ren Ping and *The Story of Calligraphy*. This study found that this teaching method accounts for a relatively high proportion of the total class hours of the abstract sketching module. Calculated according to 22 important dynasties in China, a total of 54~66 homework. This is the highest amount of classwork among the three teaching methods.

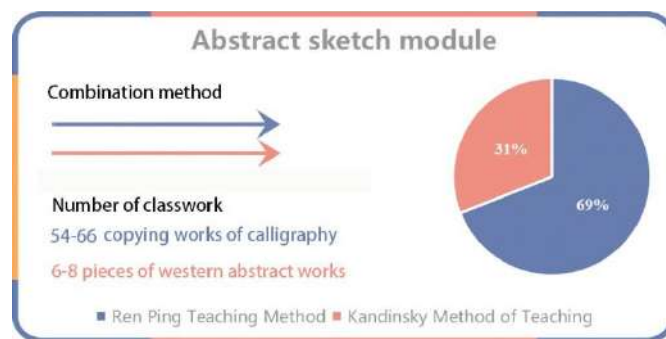


Figure 6 Schematic diagram of estimation of Ren Ping's teaching method and Kandinsky's teaching method

The representative of the second tendency is Qigong Talking about Calligraphy by Professor Qi Gong published by Changjiang Literature and Art Publishing House in 2021. Professor Qi Gong is the honorary chairman of the Chinese Calligraphers Association. The teaching method was started in 2001 and was marked by Qigong Lun Calligraphy published by Cultural Relics Publishing House. Professor Qi Gong has discussed this teaching method in many monographs for more than 20 years. The teaching method abandons the sequence of calligraphy history as each unit of learning, and replaces it with the teacher's own perception and creative experience as the main line of learning. As the author himself said: Calligraphy has always been written, including from ancient times to modern times like Bao Shichen's *Yizhou Shuangji*, and Kang Youwei's *Guangyizhou Shuangji*. These seem to be more mysterious, more elegant, and the words used are more ancient and profound. If you actually use the pen according to those words and sentences and practice writing, you will feel that there are many problems, that the words are not expressing the meaning, and you cannot show the real situation. What I am talking about is my usual understanding (Qi, 2020). This research searched for some lecture videos of Professor Qi Gong. These videos were published by Beijing Normal University Audio and Video Publishing House, China Standard Sound Recording Code ISRC CN-A21-09-0011-1/V.G4. These videos include all the explanations of the teaching method given by Professor Qi Gong in 19 class hours. This research estimates the various indicators of this teaching method in abstract art language courses. Figure 7 shows that in the abstract art language course, the combination of this teaching method and Kandinsky's teaching method adopts a combination of before and after. It first conducts calligraphy training according to the personal feelings emphasized by Professor Qi Gong, and then conducts Kandinsky's abstract painting training. The proportion of class hours of this teaching method is estimated as a whole with reference to Professor Qi Gong's teaching video and *Qigong Talking about Calligraphy*. This study found that the estimated value

occupies a relatively low percentage of the total class hours of the abstract sketching module. The estimation of the amount of classwork is based on Professor Qigong's monograph "Qigong Talking about Calligraphy" combined with the teaching video, a total of 24-28 classwork.

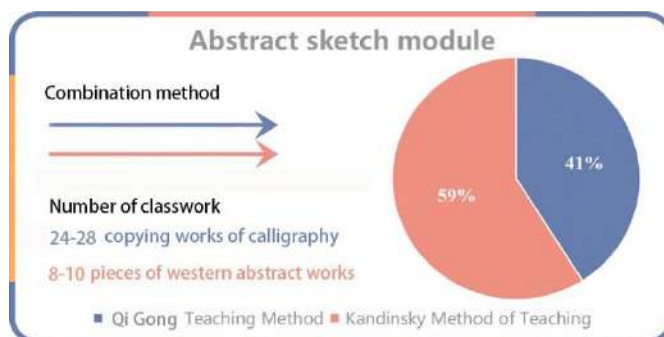


Figure 7 Schematic diagram of the estimation of Qi Gong teaching method and Kandinsky teaching method

The representative of the third tendency is the publication of *Calligraphy: A Memorandum on the Knowledge, Concepts and Approaches of Calligraphy* by Professor Qiu Zhenzhong by Life. Reading. Xinzhi Sanlian Bookstore in 2021. This teaching method originated in 2011 and is marked by the *Seven Questions of Calligraphy* published by Renmin University Press of China. The author is the director of the Calligraphy and Painting Comparative Research Center of the Central Academy of Fine Arts (Information on: <https://www.cafa.edu.cn/>). It is different from many authors who discuss traditional calligraphy teaching methods. The author is an authority who specializes in the combination of calligraphy and painting teaching. It differs from the previous two teaching methods in that this teaching method emphasizes the relationship between calligraphy and abstract paintings, and focuses on comparing the similarities and differences between calligraphy and western abstract paintings (Qiu, 2021). This research searched for some lecture videos of Professor Qiu Zhenzhong. These videos were published by Beijing Normal University Audio and Video Publishing House, China Standard Sound Recording Code ISRC CN-A05-99-0019-0/V.G4. These videos include Professor Qiu Zhenzhong's 15 class hours of all explanations of the teaching method. This research estimates the various indicators of this teaching method in abstract art language courses. Figure 8 shows that in the abstract art language course, the combination of this teaching method and Kandinsky's teaching method adopts an alternate combination. Its calligraphy training and Kandinsky's abstract painting training are carried out alternately. The proportion of class hours of the teaching method is based on the overall estimation based on the teaching video of Professor Qiu Zhenzhong and *Calligraphy: A Memorandum of Knowledge, Concepts and Approaches to Calligraphy*. This study found that the estimated value is relatively even in the total class hours of the abstract sketching module. The amount of classwork is based on Professor Qiu Zhenzhong's monograph *Calligraphy: A Memorandum on the Knowledge, Concepts and Ways of Calligraphy* combined with the lecture video, and a total of 32-37 classwork.

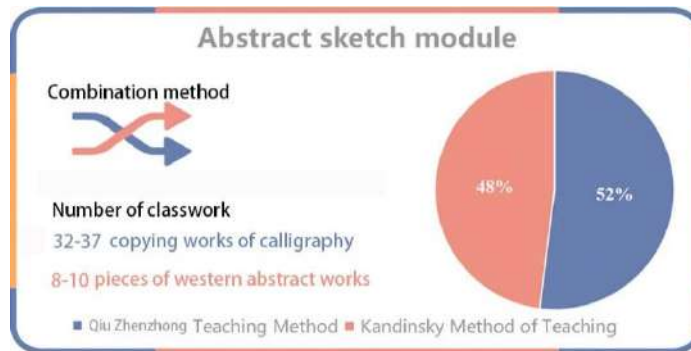


Figure 8 Schematic diagram of the estimation of Qiu Zhenzhong's teaching method and Kandinsky's teaching method

The above three representative teaching methods basically summarize the mainstream combination method of traditional Chinese calligraphy teaching method and Kandinsky's teaching philosophy. The first teaching method is to conduct calligraphy training in the order of Chinese calligraphy history, and then to Kandinsky's abstract painting training. The second teaching method is to conduct calligraphy training according to the personal feelings emphasized by Professor Qi Gong, and then conduct Kandinsky's abstract painting training. The third is the teaching method in which the comprehensive topic of calligraphy and Kandinsky's teaching method are alternately trained.

CONCLUSION

In summary, this research has combed the related fields of abstract art language courses in Chinese universities from three aspects. First, this research started from the timeline when Western paintings began to be introduced into China, and analyzed the reasons and historical backgrounds of the abstract art language courses in Chinese universities lagging behind the Chinese realism painting courses. Second, this research analyzes the reason why Chinese calligraphy is integrated into abstract art language courses and the relationship between Chinese calligraphy and abstract art language courses. Third, this study exemplifies three representative teaching methods of traditional Chinese calligraphy in the sketch module of the current Chinese abstract art language course. Analyzed the method of combining these teaching methods with Kandinsky's teaching method and their respective characteristics.

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