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The Training Method and Study for the Created-new Consciousness of The Art Education

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Abstract:

The essential characteristic of art is creation and the training of created-new consciousness is the golden key which is used to open the door of art creation. We should obey the following four ways, in order to make the talented persons of leap over century. They are:

1.It's to train a creative wisdom which is the window of creation.

2.It is to pay attention to knowledge accumulation which is the foundation of creativeness.

3.It is to emphasize the law of beauty, which is the bridge of creativeness.

4.It is to change the mode of thinking, which opens up a path of creation.

Keywords:

Created-new vision, Accumulation, Law of beauty, Change the mode of thinking

1.Introduction

The essential characteristic of art is creation. It's only that an artist continuously makes creation and surmounts---Surpasses others and himself will he be able to avoid repeat and stagnation and create some novel and unique works, in order to keep a wonderful life of art. The training of created-new consciousness is the golden key of every artist which is used to open the door of creation. It's only that one possesses the created-new consciousness will he consciously search the way of creation and its possibility. It's only that he makes a series of positive preparations will he be able to represent all his skills what he has learned by the way of continuous creation. All these give people a feeling of finding everything fresh and new, thus produce a great shacking in heart and make us enjoy its beauty. Then, how can train created-new consciousness? In order to make a talent with created-new consciousness, should do as following.

2.Train created-new vision---open the window of creativeness

Rodin, the great sculpture artist said: There is not lack of beauty in people's life, but lack of the vision of beauty" which is the vision with created-new consciousness . The difference between an artist and a normal person is whether he is of created-new thinking and vision. Meanwhile, he has to be good at tapping out valued and connotation beauty. Why use the same camera, the average normal person just takes photos, but the artist can take works of art? This is because whether the films can become works of art , there is not directly connected with the camera whether it completely reflects the fact, but is mainly concentrated on the purpose of the talented artist, the level of understanding the fact, as will as the behavior of his attendant itself. The

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purpose of art creation is achieved its aesthetic value. What it has to do is to meet the needs of the people in the soul and spirit, and arouse the people 's poor self creation ability of surpassing aesthetics. One of the artists' duties is to create beauty, so not only artists have to train the vision of finding beauty, create new consciousness and created-new thinking, but also train the vision of opening the window of soul, tapping beauty and finding beauty.

Often heard that some clothing designers complain about without any more inspiration, or deeply plunge into an insignificant problem, and to search some strange materials as the source materials of design in order to achieve an effect of sensation by the way of making surprise more . Actually, the materials of life are much more plentiful, the problem is whether people can find its beauty, tap its internal value and represent its essential factors of value and plentiful connotations. It is only that people reach this requirement may it be possible to foster a high level artist. All these make people lay stress on the train of their created-new visions, so as to open the window of creation when they train the talented person.

3.Stress on knowledge accumulation---to build the foundation of creation.

All the successful and shaking designs not only represent the natural gifts and powers of understanding of the artists, but also take roots among the thorough understanding of the connotation of the matter. One of the common sayings tells people that have deep roots and luxuriant leaves ---be well established and vigorously developing. An excellent artist should have a widen knowledge structure and a solid cultural foundation, for the improvement of the creative level of the art is not a pure single representation of art, but requires all fields of knowledge to exert an imperceptible influence on it. "Creations of art" and "sparks of art " which will not appear by accident are both established on the solid foundation of knowledge. It also depends on the deep understanding of the matter to look for the inspiration from ordinary things, otherwise, what it depicts will be still pedestrian. A fine works always implies spiritual connotations, such as abundant feelings, or thinking, or ideas, or meanings and so on, behind its overall structure. And the specified spiritual connotation and the form of beauty blended with each other and mingled with other. So as the creator of the works, the sense perception and rational knowledge to everything are extremely important. If he lacks sharp feeling and deep understanding, it is difficult for him to merge his mental perception through sensory organs and emotional experience to things into his works, thus arouses the emotional reactions of the appreciators and works.

The Sunflower produced by Van Gogh demonstrates the artist's unique emotional experience to nature and to life from the specific constitution of the forms and structures and lines of tones, layout, vase and flowers to every aspect of the use of brushwork , color, skill and technique through the treatment of unique general appearance of a picture, transmitting a warm and sad, restless and lonely psychological mood. And all these are based on a high degree of the feelings of appreciation of the beautiful, a high degree of understanding and imagining. It is only based on such breakthrough rational knowledge and mental perception may he be able to produce a shaking works.

To train the artists and designers of the 21century, besides fostering their talents to master the skillful techniques of art, people should make them learn how to "stretch out one of their hands to tradition, the other hands to modern art " to assimilate nutriment, thus raise their every aspect of cultural accomplishment. For example, foster them to master all kinds o cultural knowledge, such as philology, sociology, psychology,

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,aesthetics, history of Chinese-foreign art, market, Sale, engineering of human body, materials, traditional art, world cultural art, and natural science. Only establish solid foundation of knowledge, only fully inherit the traditional culture, and combine it with methods of modern design, can create works of design with this national characteristic and modern sense. So when foster artistic talents going beyond the century, not confine them to one school subject to train, but give them more extensive space of knowledge. It is only in such way can they make solid foundation of knowledge, can they are able to achieve success one way or another in artistic creation, can their works be with rich connotation.

4.Emphasize the law of beauty---throw a creative bridge

A good design and the ingenious conception of a painting are usually one half of success to the works. But the good conception can only be improved through the artistic technique of expression and artistic form of expression which should conform to the conception. During studying and designing, you often come across such a problem: Although your ideas are not bad, you don't know which way to express, finally, what you express is often unsatisfied. A successful works not only requires ingenious conception, but also requires the form of expression to realize this conception, which is a bridge of making the works creative. When you have a thinking and an emotion to express, but if you are not skillful enough, and even if the image is present in your heart and you have high level of tentative ideas, you can not describe it with your painting brush. These become " have dao(道) but have no yi(艺)". Shushi of Song Dynasty liked this inscription and picture very much. He said : "if someone has great vision, but lacks skills, even if he knows it well, he can not express it by hands" after he wrote for the picture of mountain villa. He thought the vision and the skill are a pair of opposite. Although he said a little, he hit home. You have affection, the mood of a work of art and the conceptions in mind which means "vision", and have the "shape" at heart, but you can not master the technique of artistic model to describe all of them. As a result, you can not create the art beauty. So the art image and art works will come to nothing. Therefor, in light of this view that the form of art is not essential, it is the indispensable component part of art works and art life.

From the stone tools of the primitive man to art of painted pottery, the Bronze Age, the brilliance of carvings and frescoes and charm of modern art, not a single piece of works has not its own formal law forming beauty. Its expression from the initial symmetry, contrast, harmony, rhythm, rhyme scheme and balance to the formal laws of modern formation: the forms of beauty, such as repetition, similarity, gradual change, sending, exception and skin texture and so on, are all the formal languages of thought for creating works of art of artists. Just as Kirgiff Beyle said, "Beauty is a form with interests." If one denies the form of art, then he denies the distinguishing features of art. Different kinds of art have different languages of expression, such as literature through written languages , music through notes, dancing through movements of the body, painting through images and colors, while technological design through the products. They express their own distinguishing features respectively by means of their own languages, different from each other, but cognate and they delineate the feeling of the human in common and treat people to beauty.

The form design is a design method concerning the relationship between the body and the form and the creative law of form. It is a way of bringing forth new ideas to study point, line, surface, body and space and a design way to enhance aesthetic standards and form laws of formal beauty. Through these laws of formal beauty, the formal languages of inherent feelings of the subject are embodied. Learning how to use the laws of forming formal beauty is the bridge leading to success. It was the first time that House Bao Designing

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College of Germany in 1919 taught the laws of formal beauty for designing in the form of teaching. It has trained high-level designing great masters for countries of the world and it may be rated as a great "revolution" in the history of designing. From then on, design education has been paid much attentions to by countries of the world. It has produced a powerful pushing effect on the industrial development and art design of countries of the world. From the seventies of last century, these laws of beauty have also become the basic course of the specialty of the fine arts in colleges of various countries and they have been widely used in the fields such as industrial design, architectural design, textile printing and dyeing design, fashion design, interior design, literature graphic design, stage art design, commercial art design and visual transmitting design, etc.

The modern method of formational design is an effective one of expression to realize the original consciousness of the designer, which has been proven by the experiments. It is a criterion of judging the level of a designer that whether one can use it cleverly or not. For instance, due to the differences between various countries, nations, regions, races, cultures and customs, so designing should depending on their own features respectively choose the best law of expressing the formal beauty when being thought of. Only such design can be liked by people. For another instance, the repeated design in forming is used to emphasize the overall beauty and orderly beauty of the design works and the repeated appearance of the image can give people a fairly deep effect and can set up the expressed image mentally for people. Therefore, some enterprises and designing department of modern times are apt to use this method to express the theme of works; while approximate design seeks mainly the beauty of a kind of connection so as to make design have both the feeling of integration and the beauty of slight change. If the products of different periods are to be made up, thus making them produce invisible convincing and conquering; when speaking of distinctive design is contrary to repetition yet and it seeks the beauty of the individual so as to make its theme different from others and appear outstanding. The ending of the film The Yellow Land uses distinctive method cleverly: The partial image of child runs counter to the whole stream of people and it hints in content the theory that contends with the old tradition and indicates truth and hope and can leave the audience the room to imagine and visual striking force. So, be good through teaching at making the students master all kinds of formal laws of formation so as to erect a bridge of bringing forth new ideas and let them go along the path of bringing forth new ideas of their own design.

5. Change mode of thinking---Pave the way of bringing forth new ideas

"All artistic creative activities regard non-repetition and inrepetition as prerequisite." (see An Introduction to Art by Sun Meilan) The life of art is valued for bringing forth new ideas. If art creation deviates from bringing forth new ideas, it would be like fish without water. Bringing forth new ideas is not merely the change of external form, but what is more important is the renewal of the internal causes---thinking, consciousness and style. The western school of art has a famous slogan "Destruction is creation". Here their consciousness of "destruction" should refer to change of mode of thinking. And this merits our making use of it. Yes, "destruction" is an opening and breaking through mode of thinking. Once it is mastered, it will be most beneficial for both creation and design. For instance, when we sketch from several pull-tops, as those are not living things, nor animals, so its shape can not change automatically. When the painting brush is always aiming at its original image, it is sure that what is drawn follows the same pattern and no change of " characterization" will ever take place. And this, is merely reproduction of the object itself just as it is without any novelty. And it makes one feel dull and dry when such reproduction repeats. On the contrary, if the focus of the painter is no longer confined to the total of these objects, and wavers among every "characteristic

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and partial image", then it is possible to suddenly wake up the viewers from the "state of" not getting surprised for having seen it too often " and make them exciting again to pay close attention to and examine these beautiful part which are seldom brought to people 's attention. Or abandon this mode of thinking completely and change their original "thinking of form" ----"destroy" their original formations, for example, crush them by feet first, then reproduce them in the general appearances of pictures as they really are. Its results will undoubtedly "different", for what people have reproduced will not "the true colors" of the appearances of the objects, but "the images of the new visual sense" which people have never seen before. Of course, "People have never seen before" doesn't mean that "people have never seen before" in real life, but unexpectedly, someone depicts a certain subject with this image of visual sense, which makes people feel true and strange. There are many such similar things in daily life: When an attendant gives you a jar of beverage, you can't help screaming, for the jar of pop-top which you are watching is not in its original form---due to the too long freezing duration of time, the whole jar is out of shape, looking like a fat pig. At that time, when the author ran into such matter, author was exciting all along, always feeling himself expand with it. So author thought if a merchant designs the commodities with this invention, for instance, apply the invention to the design of children 's "Cartoon deformed beverage", maybe he can produce an unexpected market result. A product or a work will be able to become a new product and a new design often because of the change of thinking. And as a designer, he should be good at seizing this inspiration and fostering this thinking. Only in this way can the created works possess the real value and real aesthetic perception and become thrilling.

Of course, advocating the students to change the mode of thinking here doesn't mean that the creative works which don't accord with the form of aesthetics either go off into wild flights of fancy and do everything spontaneously without much thought or twist it out of shape and destroy it, then combine it at will. If scribbling and drawing regardless of the rules of beauty completely, people will become superficial or fall into a disorder and ineffectiveness as people please. All these can't begin to talk about originality. So during the producing of works of art, no matter how people "change the formation" , people should pay attention to the theory and law of beauty. Otherwise, what people have created will not be the "real works". When people foster talents of design, people should foster them to be good at changing the mode of thinking, thus open up a path of creativeness, making them to be the great masters of design of the present age, and not be the "artisans" of design.

It is thus clear that when teachers foster the creative consciousness of students in an all-round way, teachers should foster their foresights of creation, open the windows of creation, making them experience the world with completely new foresight, at the same time, pay attention to their accumulations of knowledge, consolidate their creative foundations, making them face everything before their eyes with their solid foundations of knowledge and thinking: Emphasize to throw a creative bridge with the rules of beauty, finding an effective connection between conception of design and form of expressing, voicing the creative consciousness accurately and in an all-round way finally. At the same time, change their modes of thinking, open up a path of creativeness, making them break a path of original creation with individual characteristics during the journey of design. Only in this way can foster talents going beyond the century with zeal and artistic talent, still more with intense creative new consciousness for the construction of the modernization of motherland.

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