

## Research on Nie Weigu's Art Education Thought and Creative Practice

Qiang Hao\*

Culture and Tourism Bureau of Wuchang District, Wuhan, Hubei, 430060, China

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### ABSTRACT

Nie Weigu is a great master with great attainments in higher art education and painting practice. He is familiar with the psychology of art education and the principles of education and teaching, and has a strong interest in exploring a new way of integration between China and the West. He embraces both Chinese and Western heuristic teaching, focuses on shaping students' sound personality, and carefully cultivates students' noble quality. Facing nature and reality, he took the lead in setting an example and kept writing. He widely absorbed nutrition from other categories and foreign art, expressed his true feelings, made personalized creation, pointed to Western architecture with a Chinese brush, talked with the incarnation of the Holy Spirit, and displayed the second nature - Architecture created by mankind in an unprecedented artistic way, Creatively opening up the art category of "freehand painting" is of milestone significance in the history of contemporary Chinese art.

## 1. Introduction

"His art has the power of noble morality and personality." Leonardo Venturi's remark is most appropriate to evaluate nieweigu's painting! -- A profound and gentle University Professor, an artist who loves ponds and churches and is obsessed with color. His enthusiasm for the ideal and the eulogy of life has many similarities with Monet. They are similar in different ways, different in style, the same in different ways, and fragrant for a long time.

## 2. Impression of Dangerous Valley

Born in Yangzhou, Jiangsu Province in 1957, he graduated from Nanjing Normal University, China Academy of Art and Nanjing Academy of Art successively. He is a doctor of fine arts, a professor and master supervisor of Nanjing University, and the former vice president of the

Academy of fine arts of Nanjing University; Member of China Artists Association, director of Chinese painting society, vice president of Jiangsu Chinese painting society, executive director of Jiangsu Artists Association and vice president of Nanjing Artists Association. He has held solo exhibitions and participated in exhibitions at home and abroad for many times: he participated in Beijing International Art Biennale twice in 2008 and 2012; In December 2015, the "dangerous valley painting exhibition" titled by master Xingyun was held at the Foguangyuan Art Museum in FoGuangShan, Taiwan; In May 2015, the world outlook - Nie Weigu Chinese painting exhibition, sponsored by the Chinese Artists Association, was held in the China Art Museum; In June 2016, a solo exhibition of the same name was held at the National Academy of Arts and Sciences of Ukraine and at the conference center of Florence cathedral in Italy in November of the same year; In

\*Corresponding Author:

Qiang Hao,

Culture and Tourism Bureau of Wuchang District, Wuhan, Hubei, 430060, China;

Email: 5162089@163.com

September of the same year, he participated in the "save the earth" exhibition held by the green group at the United Nations headquarters in New York; In October 2018, he participated in the collection and creation activities of the Silk Road Chinese painting scroll at home and abroad hosted by the Chinese painting society; In November of the same year, the unbounded Nie Weigu painting exhibition sponsored by the "famous works project" of Jiangsu Federation of literary and art circles was held in Jiangsu Modern Art Museum; In 2019, he participated in the "Asian Art Exhibition" hosted by the China Art Museum.

### 3. Nie Weigu's Aesthetic Education Thought

Nie Weigu's aesthetic education thought has experienced the baptism of the "85 new trend" and has been strongly infected by the return to the traditional "aura". Like many artists of his age, he once had a tangle and game between "modern" and "tradition" in his heart, but after thinking and exploration, he finally found a balance between the two and found the foothold of his artistic creation<sup>[1]</sup>. He gradually realized that ancient and modern, China and the west, realism and freehand brushwork, inheritance and innovation are dialectical relations of opposition and unity, which can be integrated into each other, and each artist's distinctive personality in his works will make their artistic appearance unique<sup>[2]</sup>. Nie Weigu established his aesthetic education road of eclectic and academic freedom very early. He devoted his life to harmonizing Chinese and Western art, creating contemporary art, promoting the revival of national art, advocating extensive academic research and encouraging a hundred flowers to bloom. Nie Weigu always adheres to heuristic teaching, pays attention to cultivating students' independent thinking, opposes the neat and uniform teaching method, teaches students according to their aptitude, focuses on innovation, and advocates the pursuit of personality development and free creation on the basis of solid basic skills. Strive to shape students' sound personality, carefully cultivate students' noble quality and cultivate students' noble sentiment, so as to improve students' artistic quality and cultural cultivation<sup>[3]</sup>. Taking the lead in setting an example, he has made a double breakthrough in the field of higher art education and color ink painting. In terms of creative guidance to students, Nie Weigu adheres to the essence of traditional art education and the internal spirit of Oriental pen and ink, does not stick to stereotypes and enlightens innovation and breakthrough. Learning from the integration of ink and wash in Western painting, he helped students create their own aesthetic education style and artistic language system. He advocated the compatibility between China and the west, not superficial mixing,

but deep combination. He boldly integrated Chinese pen and ink, western color, folk form and modern composition, which greatly improved the interpretation space of his works.

### 4. Nie Weigu's Innovation of Color and Ink Painting

Spengler once said, "world history is the history of cities." Architecture is the medium of communication between people and the city, the memory of the city, and the crystallization of solidified history and eternal beauty. During his sketching abroad, Nie Weigu had a whim and creatively tried to combine the description of architecture with the techniques of freehand brushwork, and achieved unexpected results. This harvest is the birth of "freehand painting"! In the history of painting, the meaning of painting by Nie Chun is comparable to that of painting by Chen Kai. Anyone who has seen Nie Weigu's "freehand world painting" is amazed: no imaginative architect can match his uncanny workmanship. He is devoted to architecture, the second nature created by mankind. Even the federal square in Melbourne, which is rated as the ugliest building, has become shining under his brush. Only art can have such magic to turn corruption into magic. Speaking of Nie Weigu's "freehand painting", I have to mention the colored ink lotus on which he started. The color and line training in the early Lotus creation contributed greatly to the architectural theme. Nie Weigu is famous for his love of Lotus! If we say "the Seven Sages love bamboo, Tao Qian picks chrysanthemums and Si Xiao Xi Lan", then I think we should add a sentence, "chanting the lotus in dangerous valley". The long-term practice of color ink lotus creation has not only improved Nie Weigu's sense of color, but also made his collocation and use of acrylic and traditional Chinese painting pigments to a state of ease and freedom. In addition to lotus's exploration of lines and calligraphy pens in the freehand world, Nie Weigu keenly found that the most suitable feature of Western architecture is the concentration of outline lines and structural lines, especially western churches, which is very suitable for the expression of group lines, which is conducive to the development of cursive brushwork. He found a new way, acted rashly, replaced noodles with lines, did not apply smears, simple, sparse and bright, and full of fun. Nie Weigu draws lessons from Van Gogh's linear expression, but breaks up Van Gogh's usual ordered group lines and reconstructs them" Qi but not Qi, chaos but not chaos ", local deconstruction, overall isomorphism, so as to achieve the harmony of the picture. The gap between lines is filled by the halo dyeing of color ink. Su ink not only retains pen marks, but also has the characteristics of ink rhyme, which is incisively and vividly applied by him.

The occasional white space, hidden and visible, solves the problem of air permeability in the painting. The overlapping and dense lines in the picture are full of uncertainty and visual impact. The lines are vertical and horizontal, and the color and ink flow brilliantly, with both structure and expression <sup>[4]</sup>. Another difference is that his paintings often use gold and silver powder to form a skeleton. This advantage is that it not only highlights elegance, but also increases the level of the picture. It can definitely be called a masterstroke. This brick, stone, door and window reflect the creator's subjective state of mind and rich passion, which can be called a real "emotional building". In Nie Weigu's "freehand paintings", churches and pagodas are the two most painted themes. The towering churches and towering ancient towers all reflect the lofty pursuit of human spirit in the vertical direction. Looking at his church series, crisscross and row upon row, the group lines of cursive brushwork and the form of chaos and return to the whole, people can't help but think of Beethoven's solemn mass variation or Berlioz's chant of fantasy symphony "The seemingly neat lines are harmonious but different, and the chaotic appearance implies order" seems careless, but it is a surprise victory. When the elegant leaning tower of Pisa and the dignified ancient tower of Huqiu in the painting nod their heads, we understand Nie's good intentions - since the two ancient civilizations can have an artistic "marriage", why can't the exploration of the integration of China and the West blossom and bear fruit? Nie Weigu's color ink painting has evolved from modern ink painting to color ink painting, strengthened the texture expression of mutual infiltration between color and ink, and emphasized the multi-dimensional and open writing. Its wanton brushwork and dripping ink splashing color are due to the internal quality of the traditional freehand context. The topic of Nie Weigu's paintings is to surpass the traditional theme. His works with the theme of East and west architecture place the feelings of Humanities and history, reach the grand realm and have a great international vision. Beyond the object structure, highlighting the spiritual life symbol. Nie Weigu's meditation on history and life, nature and society, time and space and culture is not achieved overnight, but out of an artist's cultural consciousness <sup>[5]</sup>.

## 5. Conclusions

An important inspiration from Nie Weigu's teaching exploration and artistic practice is that the road of innovation of Chinese painting is infinite and broad. It is not advisable to stick to tradition and stick to stereotypes. It is also impossible to be obsessed with foreign law and forget our ancestors <sup>[6]</sup>. Although the black-and-white language of Chinese painting has infinite charm, the rich and brilliant colors can also add different expressiveness to the

freehand brushwork vocabulary, so as to expand the innovative ways of traditional Chinese painting. Nie Weigu is an artist full of innovative spirit and constantly moving forward. In his wisdom and the image painting style he created, there are great potential and new possibilities. His paintings are full of great visual tension, full of the appeal of language and the enlightenment of ideas. He endowed the traditional literati painting with the concept of how to create an atmosphere, and also introduced the idea of western composition to show the internal relationship in the form factors <sup>[7]</sup>. He is boldly absorbed and learned from the rich color theory and expression techniques of Western painting, and interpreted his beautiful dream with a pen like a rafter, hazy, secluded, dreamy and modern <sup>[8]</sup>!

Nie Weigu's aesthetic thoughts and colorful ink paintings enable our souls to live poetically, listen to his teachings and inspire wisdom, like a spring breeze; wandering in the group paintings, the feeling is Sonata and symphonic poetry! The church cleanses the beauty of the soul, and the lotus pond reflects the brilliance of life. Walking in the painting Hall of Danggu, I feel Mr. Nie's tireless pursuit and enjoy the endless contradiction and transcendence between infinite artistic conception and limited means! The sky symphony, the holy city's expression, eternal gaze and eternal watch. Leave a lotus pond of the soul, rest restlessness, iron sadness, take pictures into your arms, and your soul will be soaked with fragrance.

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