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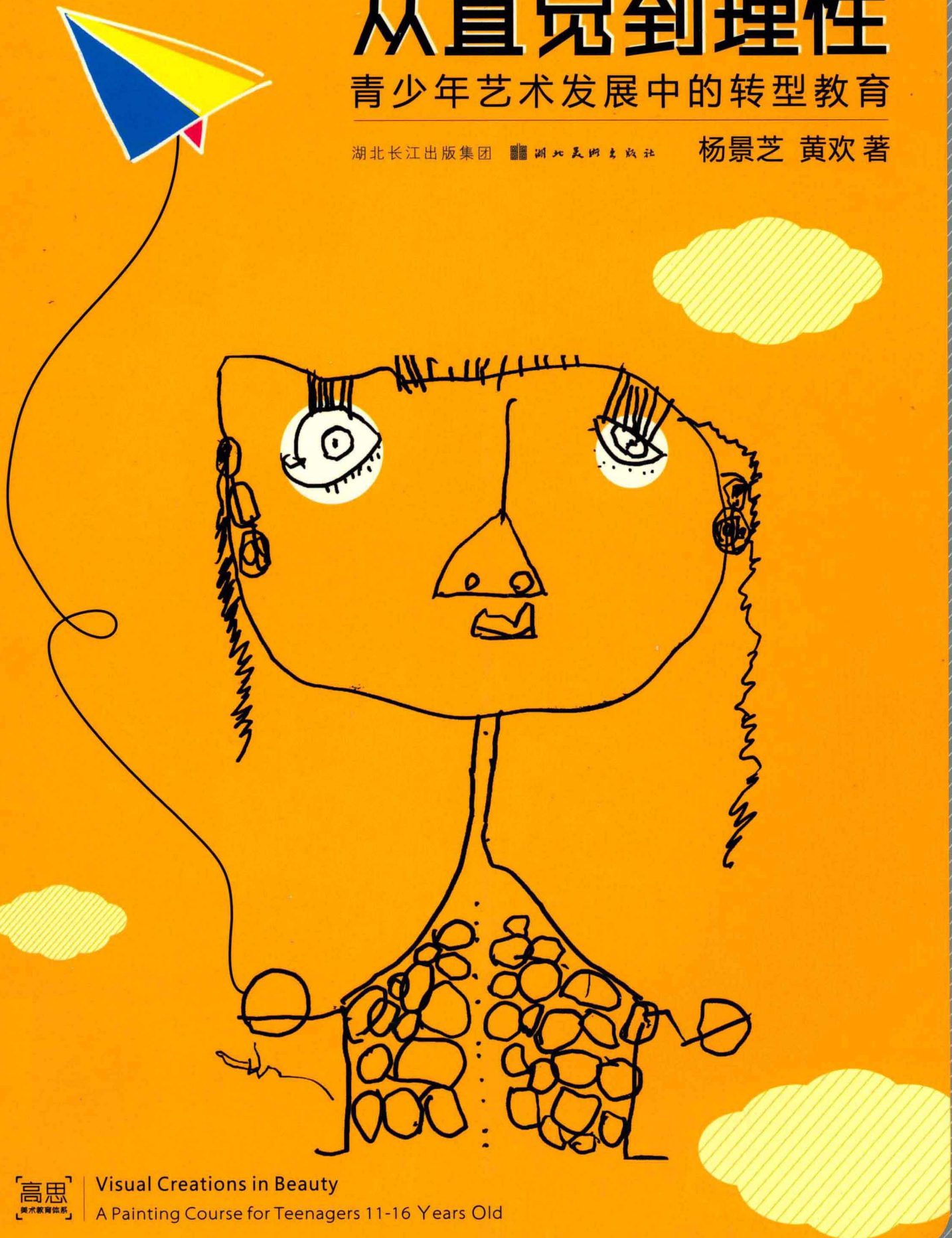
11—16岁青少年绘画课程设计

从直觉到理性

青少年艺术发展中的转型教育

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杨景芝 黄欢 著



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著 者:杨景芝 黄 欢

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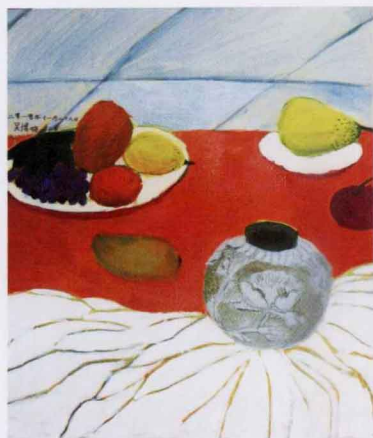
【加拿大】鲍伯·斯蒂尔
加拿大皇家哥伦比亚大学教授

本书的作者是我的好朋友杨景芝教授和她的女儿黄欢博士，她们为艺术教育事业做出了很大的贡献，她们的教学不仅使孩子，也使许多成人受益匪浅。本书所探索的内容题为“青少年艺术‘转型期’的教育”，简单地说，就是当孩子到达一定年龄，自我意识和情感中自然流露出的图形、图像与理性思维表达之间出现了冲突时，如何解决。儿童画画是自然的表现，但处于“转型期”的孩子们就面临失去自信的问题，这两位著名的艺术教育家不畏挑战，在本书中所形成的研究成果为青少年儿童艺术教育做出了贡献。

事实上，包括幼儿园、学前班及小学低年级在内的所有孩子，唯一可以随心所欲地运用并具有创造力的语言就是绘画。当孩子们大一点的时候，比如到了中学，家长、老师还有他们自己都放弃了这个孩子特有的功能，大家都普遍认为只有极少数具有天分的孩子才应该继续画画。这种误解太不幸了，因为作为一种语言媒介，绘画对孩子思维的发展和社交活动能力的提高是不可限量的。另外还有一件事我敢保证也是对的，绘画作为语言对于帮助社会中的成人以至老人的心理和情感也有着不可忽视的优势。

那么，孩子们到底能从绘画中得到什么呢？如果条件允许，在孩子两岁的时候就可以运用文字和图像并存的形式来表现家庭中最亲密的成员。开始时会有些困难，之后，随着在学校中朋友的增多，科幻小说和电影的阅读与观看，更重要的还有与自然世界的接触，孩子们就越来越容易去驾驭这些，他们会逐渐融入这纷繁复杂的世界。语言是我们人类不可缺少的交流工具，绘画对于孩子来说是最好的语言，在成长期间他们也最需要它。之后，孩子就会偏向于文字语言，这个时候文字就会凌驾于绘画之上，尽管孩子依然特别需要绘画。我要强调的是：文字语言永远也不能代表绘画语言，一种语言与另一种语言的关系是平行的，它们对情感的描述也各有特色。况且，一些思想和感情单单用语言是无法阐述清楚的。对于孩子来说，仅有文字语言是远远不够的，他们两个都需要。

让我们再深一层地看看绘画，它赋予了孩子心灵表达的特殊机会。举个例子，思考、自我评价或白日做梦；在夜里，平时想象中的妖怪在孩子们的笔下已变得不那么可怕了。绘画还能解决一些平常文字语言无法说清的问题。例如对于神话及身边发生在社区的事情的理解；而且，我们也非常愿意津津乐道地与他人交流。不但如此，人们还会创造出许多故事，这些也使他们面对人生的各种经历有了充分的自



信。无论是从理性角度上还是情感角度上讲，我都要强调绘画对孩子起的作用对成人来说也同样有效。

绘画，即使是最简单的绘画，它的实际效果也不应被忽视：它作为语言媒介的一种，常常以最快捷和经济的方式被广泛应用。绘画对提高智力水平或促进心理健康也有很大的帮助。需要说明的是绘画并不与其他艺术形式相矛盾，线性绘画还是许多图像及设计的源泉。

绘画确实对儿童智力的开发及心理的健康具有举足轻重的作用。但当今社会无论是在家庭或是在学校里，艺术教育受重视的程度还远远不够，特别是视觉艺术经常被忽视。即使是有也是装装样子而已。

语言是我们关注孩子教育的重点，但一谈及语言，人们总认为是文字语言或是文学表达能力。我们确实应该承认语言的重要性，但同时我们应把语言的范畴拓宽到文字和绘画并重；两种模式，一种是代码形式，而另一种是情感的形式。有些时候语言的表达能力已足够，而另一些时候只有想象中的图形才能够表达确切，还有一些时候是图文并茂。实际上，文字出现在绘画里也是选择之一。这种情形常常出现在中国的传统绘画当中。从这些画里有时你看不到任何文字，但人们还是可以看到作者想表达的主题，这些主题也会成为人们茶余饭后谈论的焦点。

我们的目的是让孩子们沉浸在“转型期”的自由和快乐之中。实际上，我们所作的一切都是帮助他们超越自我意识并打开他们灿烂的梦想空间。我们接触到很多孩子，他们绘画选择的题目也非常广，任何一种出现在他们面前的东西，都有可能被他们艺术化，从而借以表达他们对外界的领悟、思绪和感受。我们知道儿童在这个年龄是非常情绪化的。这个时候我们又一次自问：如果小孩子可以用自然的、摆脱理性的观念来作画，那么，为什么大一点的孩子和成年人不能做到呢？这就是这本美妙的书将会带给您的。我希望每一位家长，每一位老师都能了解儿童绘画转型期的重要性，并能发现绘画语言的力量。这本书将会帮助孩子发现他们真正的梦想，并最终实现这些梦想。

鲍伯·斯蒂尔

加拿大图画网创始人

加拿大哥伦比亚大学客座教授

PREFACE

The authors , my good friends Professor Yang Jingzhi and her daughter Huang Huan , have performed an immense public service in giving us the benefit of their research into teaching older children , young people , and adults . A useful term for this segment of the population is "post-naive" , which simply means all who have reached the age when self-consciousness interferes with the natural flow of graphic imagery , a gift we associate with early childhood . These two art educators , are well-known for their contributions to drawing in the lives of younger children ; here they turn to a more difficult challenge . The young child draws spontaneously , but post-naives are prone to an overwhelming loss of self-confidence .

Here is the situation : all children in preschool , kindergarten , and early primary have a language they are capable of using creatively providing only that they are motivated by nurturing parents and teachers ; that language is drawing . (I stress the universality of it!) When children reach the intermediate and middle-school grades , parents , teachers and the older students themselves abandon this position and commonly assume that drawing is for the talented few . This is unfortunate because spontaneous drawing as a language medium continues to be potentially helpful to the mental development and social integration of older children and young people . And be assured , drawing





is indeed a language and still has the special advantage for older members of the community of being entirely without code .

Reflect for a moment on what children gain from spontaneous drawing . It is nothing less than the most accessible medium for dealing with life's many and varied experiences . If conditions are right , words and graphic images appear in the second year of life when the child is deeply involved with family members in a host of new and challenging situations-and with a growing circle of friends , and with school and community , and with the fictional worlds of books and television and , of incredible importance , the world of nature . That's a very busy agenda of experience ! Language is how we humans make sense of it and uncoded drawing is the best one for children at a time in their development when they urgently need it . Later as we become more literate , words play their supreme role and the need for drawing diminishes , but there is still a need for it . Words could never replace drawing-each language provides a parallel but separate meaning and unique emotional colouring . Moreover , there are some areas of thought and feeling that words alone could never articulate and the reverse is also true : there are areas when words suffice . But the point is : When drawing is no longer available , language for children and young people is deeply impoverished . We need both .

Digging a little deeper , drawing , gives unique opportunities for reflection , thoughtfulness , even meditation , self-evaluation , day dreaming , rendering harmless the fears of the night , solving problems beyond the power of words to solve , responding to community rituals and mythologies in ways that are widely communicable , and , above all , inventing stories that give meaning and emotional security in the face of life's experiences—the mundane . the perilous and the ecstatic . And for emphasis , here's the point again : what's true for the child , is potentially true for the post-naive .

And there is a practical advantage in line drawing which should not be overlooked : it is the language medium

most expeditious and economical of time . A single painting could have been five line drawings , each contributing to mental growth and mental health . This is not meant to be an argument against painting , printmaking , stitchery or a host of other possibilities for which line drawing could provide the image , the authentic design .

It is sad but true that for as long as home schooling and school schooling have been the vehicles for educating the young , the arts , and especially the visual arts , have been assigned a limited role , have been frequently ignored , at times severely down played , often conceived as window dressing and cultural veneer . Anything but recognized for what they truly are , major factors in mental development and mental health ! There has also been a lack of sensitivity on the part of parents and teachers as to which art experiences are authentic and which are spurious . (Only the authentic contribute ; the spurious are counterproductive .) Authentic drawing can be summed up as projects which engage the drawer's mind , the organs of perception , the intellect which thrives on challenges , the emotional life which depends on catharsis , which stir memory and imagination and enrich the mind . The spurious and downright harmful activities falsely refer to as "art" ignoring mental development and base art activities on adult formulas , push to the front goals that are false standards of "naturalism" (photographic verisimilitude) and ignoring "empathic realism" , the natural urge of children at the heart of authentic drawing from the beginning .

Language has always been at the core , but language defined as literacy . We need to retain language at the core but define it more broadly as words and drawings ; two interlocking modes , one coded , the other uncoded . Sometimes words alone are enough ; sometimes graphic imagery without words ; but whenever possible words and drawings combined . It is of course optional that words be



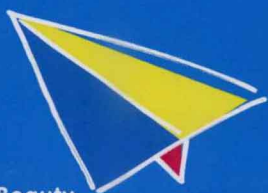
actually included in the design . When it happens it is in the great tradition of Chinese painting . When there are no visible words , literacy is still enhanced by conversations about possible themes , and again in conversations about finished artifacts .

The goal is to extend to post-naives the freedom enjoyed by young children . It really comes down to helping them overcome self-consciousness and open their minds to a delightful possibility . We know that young children draw an incredibly wide range of subjects , indeed , anything that appeals to them or offers an opportunity for articulating and expressing a perception , thought or feeling . We know they are very susceptible to motivation . We ask again : if young children draw naturally and spontaneously without self-consciousness , why not older children , why not young people , and why not adults ? This is the goal and scope of this excellent book . It is my hope that every parent , every teacher and every educator will become aware of its important message and that the world's post-naives will discover and rediscover the powers of drawing as a language medium . This book will be a great help in realizing that dream .

Bob Steele , Associate Professor (Emeritus) of the University of British Columbia for The Drawing Network .

(April , 2008)

A handwritten signature in black ink, reading "Bob Steele". The signature is stylized and cursive, with the first letters of the first and last names being prominent.





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- ①2000年杨景芝教授与俄罗斯普希金博物馆教育部主任伊琳娜共同策划儿童画民间故事活动
- ②2001年杨景芝教授在香港担任国际少儿美术比赛评委
- ③杨景芝教授与黄欢副教授拜会加拿大著名美术教育家、世界儿童图画网创办人 Bob Steele教授并合影

自序

青少年处于由童年向成年发展的转折期，是人一生中最重要的关键期。美术活动对“转型期”青少年的素质发展还有意义吗？我们怎样才能帮助他们保持绘画兴趣，使他们恢复艺术创作的自信呢？这是许多老师和家长所关心的问题，也是我们多年来一直探索、希望解决的问题。美国心理学家、艺术教育家维克多·罗恩菲德在他的著作《创造与心智的成长》中也曾指出：“艺术教育者对人格统整所能做的最大贡献，就是弥合儿童和成人之间的鸿沟，愈是以渐进的方式达到这点，这时期就愈不会有失望、挫折，甚至震撼的感觉。”（摘自《创造与心智的成长》，王德育译，湖南美术出版社，1993年版）研究和探讨这个问题，并试图找到帮助青少年顺利转型的途径，正是我们写本书的初衷。

半个世纪以来无数专家学者断言，儿童从青春前期至青春期中在艺术发展上将进入低谷，即冬眠期。然而，我们通过教学实践观察认为这个结论过于简单。因为事实上那些童年喜欢画的孩子，成长到青少年时不再画的原因是多方面的。一些儿童读到小学六年级和初中三年级时，迫于升学的压力暂时停止绘画活动是主要原因。还有些孩子受各种传媒影响，通过网络、文字扩大了视野，拓宽了思路，绘画不再是自己用来表达内心世界的唯一途径，因而兴趣转移也是正常现象，并不说明他们丧失了艺术创造力。除此之外，我们认为青少年的艺术发展所以遇到挫折，其主要原因应该是教育上出现偏差所致。

进入21世纪，我国贯彻素质教育方针，以人为本的教育理念得到重视，儿童美术活动作为早期教育的重要内容受到关注，从而推动了儿童的绘画活动。另一方面，由于我们在美术教育理论发展上还比较薄弱，对国外传播的一些教育理论的理解常出现偏颇，如在美术教育中广泛流传的“不干预”理论，许多青年教师就误认为是让孩子随便画，这样一来教学形同虚设，教师无所作为，一旦儿童的想象活动向客观认识转变时，教育上的链接问题便突显出来。

青少年艺术发展需要在儿童时期就打好基础。教学中尊重儿童，保护他们艺术的原创性，不等于放任不管，教育的作用在于教化和引导，受教育者怎么可能不受干预呢？问题的关键是我们应研究如何根据学生发展需要，适时地给予帮助。用什么方法引导儿童逐步认识艺术、提高创造能力？我们主张儿童期的艺术发展要以他们的生活为基础，教学应加强人文教育，加强视觉观察，提高知觉能力，并不断注



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意培养审美创造的意识 and 能力，使他们的认识能力自然地由主观向客观发展。

此外，在儿童艺术发展方面也有人认为“他们都会走向写实主义”。持这种看法必然会把青少年艺术发展的目标指向写实能力的培养上。这恐怕又是艺术教育的一个误区。在艺术教育中，儿童和青少年艺术发展，应是一个连续发展的过程。青少年“转型期”的美术活动，仍应把观察和创造置于教育的核心地位，他们的创造活动通过直觉和理智两方面作用达成。如果说儿童艺术创作更偏重直觉感受，青少年艺术教育则应更重视理性思维的介入。由此，我们又会引出一个问题来进行讨论。

记得2004年在中央美术学院主办的“全国高等院校美术教育专业研修班”的教学过程中，对于儿童的审美教育问题，我们与美国哥伦比亚大学师范学院的朱迪斯·博顿教授的观点出现分歧。她十分坚定地说：“儿童艺术教育没有审美教育任务。”我国的艺术教育价值取向，放在首位的就是提高学生的审美修养。在儿童的艺术活动中，培养健康的审美情趣和审美能力至关重要。美术对儿童完美人格的形成也起着重要作用。对儿童的审美导向，我们主张欣赏内容的经典性，要使儿童在艺术发展的高起点上认识艺术。通过对作品的分析、欣赏逐步提高眼界，使他们知道自己的创作哪些方面具有审美价值。待他们长大后才能正确评价自己，使自己沿着个人独特发展的路继续有信心地走下去。

再有，关于艺术教育借鉴后现代艺术样式的问题，也是当前大家关注和讨论的一个热门话题。后现代艺术的本质是专业画家对人类艺术活动过程的理性思维进行的反思，从形式上表现为反艺术、反传统，在美术史上具有一定学术价值。可是，不少青年教师接受后现代艺术观念，主张在少年儿童美术创作中抄袭后现代艺术的表面形式，推行反艺术、反传统、反现实、反一切美的规律的教育观，甚至还有人鼓励儿童进行艺术恶搞，丑化形象，他们认为这样才能彻底解放儿童，培养创造

④2003年杨景芝教授在香港参加亚太地区美术教育理论研讨会，与香港美术教育协会秘书长梁志芬合影

⑤2004年杨景芝教授参加“艺术教育与文化理解”亚洲地区国际美术教育会议并发言

⑥2004年杨景芝教授和黄欢博士在“全国高等院校美术教育专业研修班”进行专题讲座后与中央美术学院孟沛欣博士合影



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⑦2004年杨景芝教授在“全国高等院校美术教育专业研修班”上与美国哥伦比亚大学师范学院朱迪斯·博顿教授谈儿童艺术的发展

⑧2006年杨景芝教授担任北京市校外教育教师基本功大赛总决赛现场评委

⑨2006年杨景芝教授在北京首届国际儿童发展论坛上发表讲演

性的思维能力。对于这个问题，我们认为，西方后现代理论从积极方面看，对我国艺术教育发展存在一定的推动作用。如：关于多元文化理论的传播，扩大了文化视野，使我们更重视各地区各民族的传统文 化，对我国民间文化、地域文化发展，以及艺术发展的多元性等方面都起了积极作用。另外，关于生态教育理论的传播，教育 学生关注环境、关注生活、走出课堂到生活中去。再有，教育上的建构主义理论推广，使我们认识到培养学生主动、自主学习精神的重要性。在课堂教学改革中推行生成教育，使教育发展更注重了人性化特点。此外，关于视觉文化、流行文化对大众文化的影响问题，都使我们办学思路更开阔，更符合人的发展需要。

对于后现代艺术的借鉴问题，在“转型期”青少年美术教育中，由于学生还不具备对艺术本质的思考能力，仅从艺术形式上让他们模仿，势必会使他们的思想造成混乱。特别是我们还应该清醒地看到，后现代艺术创作中有一些作品是文化垃圾，当青少年对那些丑恶的、不健康的内容还不具备鉴别力时，如果选择教材不注意教育性，势必会影响他们身心的健康发展。

在艺术形式多元化发展的当代艺术语境中，青少年造型意识和造型能力培养，不再有唯一的造型训练样式，艺术教育不应再规定和传授某一家一派的教学样式，以此法去限制和束缚他们，而要倡导艺术的自由发展，倡导学生运用个性智慧去无限制地发展自己。

形是视觉艺术形式语言最本质的内容。人们的思维方式和空间表现要靠个体创造图形、形体、形象，并构成视觉空间形式来表达。形的原创力来源于生活和人的想象力。我们要把造型最基本的方法教给学生，让他们学会运用点、线、面、明暗、色彩、空间这些造型要素，通过排列、组合、变化、重复、叠加等方式，并通过 对自然形的提取、归纳、解构、重组、繁衍、变异、转换等方法，去自由运用抽象形式或具象形式进行视觉艺术创造活动。



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造型创造活动是一种审美心理表述过程。青少年应具备一定的审美意识和审美眼光。视觉美感不仅要靠从生活中发现和捕捉，也要借鉴美术发展史中各种形式的经典作品，学习和了解造型语言的基本形式规律和美的基本法则，使他们能根据个人的审美需求，体验和运用对比、和谐、节奏、韵律、动态、材质等原理，创造出无穷无尽的美感形式。

青少年的造型意识、造型创造能力、造型的美感表现培养，是艺术观念引发的思维方式的发展，他们要在儿童时期的意象创造思维基础上得到进一步提升，使他们能更主动、更理性、更自觉地去把握艺术语言，使青少年艺术创造不仅仅停留在那种下意识的、情感性的表现阶段，而要使他们逐步认识和理解艺术创造的真谛，真正成为艺术的主宰者。

青少年的发展是动态的、立体的过程。青少年艺术教育课程不单纯是知识技能的建构，而是对他们生命完整的关注与教育。教学内容和知识点具有人文性、现代性、广博性、跳跃性、审美趣味性等特点，无须进行美术专业的系统性编排。他们需要知道一些美术基本知识，造型基本规律应通过分析、拆解、细化的练习，教学通过欣赏、观察、感受、技法示范等方式进行启发、引导，让他们在交流与合作过程中感受和体验艺术创作的愉悦。

本书所呈现给大家的是我们经过多年的素质教育实践，总结出的一套“以人为本的美术学科体系”（CHILDREN ORIENTED ART EDUCATION SYSTEM），我们简称为COAES“高思”美术教学体系。本书仅是其中的一部分内容，其余内容有待陆续完成。本书的教学内容结构和教学实例，仅仅是我们教学集体对青少年转型教育探索的部分内容。限于我们的认识水平和思考能力，对不足之处有待今后进一步研究和补充，我们还将沿着这个目标继续努力。书中图例取自中国少儿造型艺术学会艺术培训中心学员作业，鉴于许多儿童从4岁入学，发展到9、10岁时绘画能力已达“转型期”11、12岁水平，可以选入他们的作业以供参考。



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⑩2007年杨景芝教授与画家李健、何琳老师担任第四届海峡两岸少儿水墨画大赛总评委

⑪2007年杨景芝教授在台北担任国际儿童画比赛总评委，与台湾中华儿童美术教育学会理事长吴隆荣先生合影

⑫2007年黄欢副教授在第三届全国少儿美术教学师资培训班讲座后与部分学员合影

⑬2008年黄欢副教授在扎哈罗夫生日宴会上与其夫人合影

⑭2008年杨景芝教授应邀参加上海合作组织副秘书长扎哈罗夫生日宴会合影

⑮2009年担任全国第三届中小学生艺术展演总评审委员



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本书共分四章，第一、第二、第三章由杨景芝撰写，第四章为黄欢撰写。书中的教学课例和儿童及青少年的大部分绘画作品，选自我们的教学实验基地——中国少年儿童造型艺术学会艺术培训中心。在此我们向参与教学实验的全体教师、学生以及他们的家长给予我们工作的支持表示深深的敬意和感谢。

我们十分荣幸地收到加拿大艺术教育家鲍伯·斯蒂尔为本书作序，感谢他的友谊和支持。并感谢许宁老师热情地协助译文。本书在研发中还得到首都师范大学儿童文学艺术研发中心的大力支持，在此表示衷心感谢。

本书对于青少年进行的教育探索仅仅是开始起步，今后还有待深化和补充，不足之处欢迎大家指正。

杨景芝、黄欢
2010年5月20日
于首都师范大学

⑳2009年杨景芝教授和画家王迎春担任中华儿童文化艺术促进会主办的全国儿童绘画大赛总评委

㉑2009年杨景芝教授接受新浪网记者采访

㉒2009年杨景芝教授在PHE国际儿童书画大赛终评现场

㉓2009年杨景芝教授在第五届全国现代儿童美术教育理论与实践高级研修班与学员在一起

㉔2009年杨景芝教授和黄欢副教授在培训中心期末作业汇报展上与高级班的学生合影

㉕2010年杨景芝教授接受教育部艺术教育委员会第五届委员会聘任后与杨永善教授合影



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AUTHOR'S PREFACE

The transition between childhood and adulthood is the most critical period in a person's life. Are art activities still meaningful for this age group? How can we extend their interest in art? These are questions that concern art teachers and parents, and we hope to address them. The American psychologist and art educator Viktor Lowenfeld noted in *Creative and Mental Growth* that art education affects an integration of personality and so can bridge the gap between childhood and adulthood — and the more innovative the approach, the more the trauma of adolescence can be deflected. We want to explore this issue and find ways to help young people transition through art. That is the intention of this book.

For over half a century many scholars have held that art activities enter a frozen zone when children reach puberty: a hibernation period. We find this conclusion rash. Children lose interest in art for a variety of reasons. Many stop drawing from homework pressure. Some from media exposure: TV, internet. Others from a more developed use of words. Drawing is no longer the only way to describe themselves. But children don't lose their creativity. We believe the main reason for this divergence in development is the thrust of education, the values at the core of teaching teenagers.

A people-centered philosophy of education gelled by the onset of the 21st century. Art activities are a given, an important part of early childhood education. But because theory in art education is still relatively flimsy, there are wrong turns and misunderstandings, such as the widely popular "non-intervention" theory where the teacher does nothing: children draw



without the imagination nurtured and impelled.

Teenage development in art demands a good foundation from childhood. As we teach, it's necessary to respect a child's ideas and protect her originality. This doesn't imply a laissez-faire attitude. The purpose of art education is to lead and guide. How can we avoid intervening in a child's interior process? When is the right time to give help (a key concern)? What methods can we use to give children a feel for art and to heighten creativity?

Many think "it's all about realism" and target children's ability to be realistic, another mistake of art education: Because the arts for children and adolescents should be a continuous process of development. For teenagers — youths in transition — art activities — solutions reached through intuition and reason — should be positioned toward the center stage of education. With creativity and intuitive experience so prominent in generating art, adolescent art education should have an emphasis on the rational thinking: the other means of the process. But this leads to a certain dilemma...

In 2004 at a seminar on art education at the Central Academy of Fine Arts, Julia Bottoms of Columbia University's Teachers College ventured into the difference of aesthetic education for children in the United States and China when she said flat out, "Children's art education is not the task of aesthetic education." In fact, in China, the primary value of art education is the aesthetic cultivation of students; and in children's art activities, a nourishing aesthetic taste and facility is emphasized. Art plays an important role in the integration of a child's personality, and as a starting point for aesthetic orientation, Chinese children are exposed to classical art. Through the analysis of work and a gradually improving eye, they comprehend their own creation — which, in itself, has aesthetic value: as they mature they're able to judge their work with their own personal assessment — according to their own unique development — and move on with confidence.

Art education is concerned with styles of modern art — and with current trends and hot topics. Post-modern art is the essence of rational thought, the process of reflection, from



the formal expression of "anti-art" onward. "Anti-tradition" in art history has academic value. But some young teachers ingest the concepts of modern art completely and advocate children copying its ideas and surfaces: those of post-modern art, anti-art, anti-tradition, anti-reality, the-rebellion-of-America-against-all-educational-philosophy. Some encourage children to do art spoofs, to smear ordered or iconic images to attain liberation for their children—to cultivate creative thinking. To counterbalance these developments we look to the positive side of Western post-modern theory and believe there is a certain role to art education in China—for example, the spread of multi-cultural theory: an expansion of horizons to encompass China's ethnic and folk cultures; the spread of ecological education: educating students out of the classroom, directly, about environmental concerns; to encourage students to take the initiative; to emphasize the importance of the spirit of independent learning. In general, classroom teaching needs a re-emphasis on personal, human qualities. And regarding visual culture — popular culture's impact — developing parallel settings more in line with people's developmental needs.

When adolescents mimic, they sidestep seeing the core value of art. It creates ideological confusion. Given an assignment to make post-modern art by, say, collecting and aligning cultural garbage — accentuating the ugliness — teenagers are essentially obliged to assume postures that might not be creative or healthy for the adolescent mind.

With diversified development within the context of contemporary art and with an adolescent's awareness of shape and modeling ability no longer the by — route training mode, art education and teaching should not be stuck in one particular style.