

# Benefiting New China Art Education Industry-Case Study of Hu Yichuan

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## **Abstract:**

The purpose: of this paper is to take Hu Yichuan's thoughts as an example, analysis on the application effect of benefiting new China Art education industry. Methods: literature study, interview, image narrative, logical analysis, historical data review and analysis. Results: first, Hu Yichuan sticks to the educational ideal, with revolutionary artist, the artistic character of educators, artistic style, who provides teaching materials for art youth in the new era; second, Hu Yichuan pursues creation in art education tirelessly, encourages teachers and students to keep painting practice in order to create excellent works; third, Hu Yichuan gives full play to subjective initiative on the basis of learning, learning from and absorbing foreign excellent culture, creates his unique style with the emerging woodcut of Chinese characteristics, colours woodcut, oil painting and calligraph; fourth, Hu Yichuan integrates the mainstream ideology of the times into his creative style during the revolutionary war and the period of peaceful development. Conclusion: this research is applicable to the founder of art education in New China, Hu Yichuan has made great contributions to the cause of art education in New China; a comprehensive review of his achievements in "benefiting the cause of art education in New China", which shall be further studied.

**Keywords:** *New China, Art education, Hu Yichuan, Case study.*

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## I. INTRODUCTION

Lech Piwowarczyk (2010) defines art as: a special way for humans to grasp the world characterized by emotion and imagination. That is, to reproduce reality and express emotional ideals through aesthetic creation activities, and realize the mutual objectification of aesthetic subjects and aesthetic objects in imagination<sup>[1]</sup>. And Jackie Bennett (2010) pointed out, "As a unique way for human beings to perceive and grasp the world, art is different from science and morality in its fundamental properties: Art is the use of intuitive artistic language to integrate the creator's emotions and thoughts. Represented as an observable and sensible artistic image.

The process of artistic activity is always a blend of subject and object, form and content, emotion and reason<sup>[2]</sup>.”

It is generally believed that art education is an important part of promoting the harmony of people's body and mind and is an important content of aesthetic education. Quentin G Eichbaum MD PhD MPH MFA MMHC FCAP (2014) pointed out that “art education is an indispensable part of education, and art education can promote people's all-round development”<sup>[3]</sup>; Oded Ben-Horin et al. (2017) believed that art education is the education of art knowledge, skills and aesthetic theory, art education also includes art criticism, and art aesthetic practice is the main part of art education<sup>[4]</sup>.

It is found that Chinese and foreign scholars generally believe that art education plays an important role in people's mental growth and all-round development<sup>[5]</sup>, and promotes people's emotions in the way of “moistening things silently”<sup>[6]</sup>. L Trafí (2010) believed that the function of art education is to “help the law guide us to love morality and hate sin”, “make virtue look lovely, sin look hateful, and absurdity look striking”, “let someone educate and please people; but all these should be done without far-fetching.” If others find his purpose<sup>[7]</sup>, it will not achieve it, he is not talking, he is preaching<sup>[8]</sup>. Only in this way can art education “move people's hearts more accurately and profitably”<sup>[9]</sup>, and this kind of education function “is much more effective than a stern and blunt preacher's reprimand”<sup>[10]</sup>. Briggs (2005) believed that “the essence of art education is to enrich and improve students' experience by imparting knowledge and experience to students as an indispensable part of modern teaching, art education is essential for cultivating students' overall quality and art<sup>[11]</sup>”.

Hu Yichuan has been engaged in art education for more than 60 years. After the founding of New China, he served as Party Secretary of the Central Academy of Fine Arts, President of Central South Academy of Fine Arts, Dean of Guangzhou Academy of Fine Arts, and Tenured Professor of Guangzhou Academy of Fine Arts.

Before the founding of New China, Hu Yichuan presided over the work of the three fine arts departments of North China University, and Xu Beihong served as the principal of the National Peking Art College. At the beginning of the founding of New China, the three Departments of Fine Arts of North China University merged with the National Peking College of Art. In December 1949, the National Academy of Fine Arts was established with the approval of the Central People's Government, which became the earliest National Academy of Fine Arts.

Hu Yichuan has created a large number of art classics in his art practice. His works such as

“To the Front” “Niuju Changed Workers Team” and “Open the shackles” are the milestones in modern art creation of China.

At present, most of the relevant literature is to interpret Hu Yichuan's oil painting and printmaking works' artistic creation ideas and personality style, few of which are dedicated to his art education work and achievements, and his art education ideas and concepts. There is no systematic combing and summary. No scholar has specifically conducted special research on “Hu Yichuan as an art educator”. No related theoretical results have been seen.

The purpose of this research is to understand Hu Yichuan's positive contribution to art education in New China, and to explore Hu Yichuan's outstanding achievements in the establishment of new China's higher art education teaching system, the cultivation of art professionals, his own artistic creation achievements, and the establishment of art education ideas.

## **II. RESEARCH OBJECT AND METHODS**

### 2.1 Research Objects

Take Hu Yichuan's thoughts as an example, analysis on the application effect of benefiting New China art education industry.

### 2.2 Research Methods

#### 2.2.1 Literature study

The related references are collected not only from libraries but also websites such as CNKI (China National Knowledge Infrastructure) and The World Wide Web Database to lay a foundation for this research.

#### 2.2.2 Interview

Unstructured interview is adopted to interview Hu Yichuan's family, the third daughter of Hu Yichuan, related experts and scholars, to make the study accurate and the supporting evidence adequate.

#### 2.2.3 Image narrative

Through the interpretation of Hu Yichuan and his master series of classic art works, which analyzes and summarizes the contemporary meaning and connotation characteristics of Hu Yichuan's artistic creation and educational thoughts in different periods on the basis of quantity.

#### 2.2.4 Logical analysis

Through the combination of empirical research and theoretical investigation, this paper analyzes and summarizes Hu Yichuan's important contribution to art education in New China, analyzes the construction process of art education system in New China, the source and attribution of Hu Yichuan's art education thought, its core significance and practice in education.

#### 2.2.5 Historical data review and analysis

By consulting, analyzing and sorting out the historical materials of the early establishment of the Central Academy of fine arts and since the establishment of Guangzhou Academy of fine arts, the researcher tries to explore the reference value of the teaching mode of the Central Academy of fine arts as the first higher art college in New China, to explore the characteristic of teaching mode and rich teaching achievements of Guangzhou Academy of fine arts as the only higher art college in South China. This paper summarizes Hu Yichuan's outstanding achievements in art education and teaching.

#### 2.2.6 Mathematical statistics

Under the guide of statistic methods and principles of social statistics, physical methods of mathematical statistics are employed to process and analyze the data collected with the help of the social statistics software SPASS 20.0.

### **III. RESULTS AND ANALYSIS**

#### 3.1 Hu Yichuan's Work Experience

At the age of 20, Hu Yichuan joined the “Yiba Art Society” in Hangzhou, as the earliest left-wing art group in China. In 1930, as one of the initiators, he joined the League of Left-wing Artists in Shanghai and served as an executive committee member. In the winter of the same year, he joined the Chinese Communist Youth League. In 1933, he became a member of the Communist Party of China in Shanghai. In July 1933, he was arrested for engaging in

underground transportation and document storage. In 1936, he worked as a woodcut reporter for Xingguang daily in Xiamen. After the “July 7 Incident” in 1937, he was one of the initiators of the “Shanxi-Gansu-Ningxia Border Region Cultural Circle Salvation Association” and an alternate executive committee member. In 1938, he served as a teacher in the woodcut class of the Luyi Fine Arts Department of Yan'an, and he organized the “Lu Yi Woodcut Working Group” and served as its head, and went to the enemy's rear to carry out anti-Japanese war propaganda with woodcuts. In 1939, he served as a woodcut reporter for the North China Branch of the Xinhua Daily, editing and publishing “Woodcuts Behind Enemy Lines”. In 1940, he founded a woodcarving factory to create and produce a large number of watermarked New Year paintings and propaganda posters to propagate the War of Resistance. Received a letter of commendation from Deputy Commander Peng Dehuai (Figure 1a).



Figure 1 Hu Yichuan's important experience

In 1941, he served as the party branch secretary of the Lu Yi Fine Arts Department and was elected as a council member of the Yan'an Artists Association. In 1942, he participated in the Yan'an Forum on literature and art (Figure 1b) . In 1945, he worked in the third Department of the North China Federation of Zhangjiakou (School of literature and art), and served as the member of the general branch. In 1947, he led the cadres and students of the North China United University to participate in the land reform work. In 1948, he was deputy director of the third Department of fine arts of North China University.

In 1949, he served as the captain of the Tianjin Art Work Team and took over the Tianjin

Art Museum in the name of a military representative. He led the merger of the Fine Arts Department of BGI and Beiping Art College, and jointly established the Central Academy of Fine Arts with Xu Beihong, serving as party secretary and professor (Figure 1c). In 1953, he was appointed by the Ministry of culture of the CPC Central Committee to set up Zhongnan Academy of Fine Arts. Party secretary and president(Figure 1d). In 1957, he was hired as a member of the selection committee for the fine arts of the World Youth Festival. Visited the Soviet Union and Poland. In 1958, the Zhongnan Academy of Fine Arts moved to Guangzhou and was renamed Guangzhou Academy of Fine Arts (Figure 1e). Hu Yichuan served as the dean and the first secretary of the party committee. In 1965, he led the team to Guangdong Yang chungang art society to participate in the “Four Qing” movement. In 1974, he worked in Guangdong People’s Academy of art as a later work. In 1977, He was a member of the Standing Committee of the Guangdong Federation of Literary and Art Circles and the vice chairman of the Guangdong Branch of the Chinese Artists Association. In 1980, he was elected as a representative of the Fifth People's Congress of Guangdong Province and a standing committee member of the Provincial People's Congress. In 1981, as a member of the Art Education Investigation Group of the Ministry of Culture, he went to Britain to investigate art education. In 1985, he was employed as a consultant of the National Art Association. In 1987, he served as a consultant for the National Artists Association, Guangzhou Academy of Fine Arts, Guangdong Artists Association, and Guangdong Academy of Painting. In 1993, he was awarded the lifetime tenured professor of Guangzhou Academy of Fine Arts(Figure 2).



Figure 2: Hu Yichuan's role and identity

### 3.2 Hu Yichuan's Contribution to Art Education

**TABLE 1. Published theoretical articles by Hu Yichuan**

No.	Title(Works)	Press	Year
1	On woodcut prints	Starlight daily	1937

2	On the new woodcut in China	Battle daily	1939
3	For woodcarvers	Xinhua Daily	1939
4	The Brief History of China's Emerging Woodcut Movement	Report on the inaugural meeting of the Jinan Branch of the all China woodcut industry anti enemy Association	1940
5	Work Experiences and Lessons of Lu Yi Woodcut Working Group	Report on returning to Yan'an from the front of the Anti Japanese War	1940
6	New Year pictures	Liberation Daily	1944
7	Recalling the Lu Yi Woodcut Working Group Behind Enemy Lines	Fine Arts	1961
8	Made a preface to "The History of Printmaking-The Complete Works of Modern Chinese Woodcuts Collected by Lu Xun".	The History of Printmaking-The Complete Works of Modern Chinese Woodcuts Collected by Lu Xun	1961
9	Lu Yi and the Left-wing Art Movement	Yangcheng Evening News	1959
10	Lu Xun and "The Yiba Art Club"	Art Journal	1980
11	Recalling Mr.Lu Xun and "The Yiba Art Club"	Memorial Collection of 'The Yiba Art Club'	1981
12	Reminiscence of Xia Peng	Memorial Collection of 'The Yiba Art Club'	1981
13	Thoughts, Life, Skills	Collected works of Guangzhou Academy of Fine Arts	1983
14	Recalling a letter from Comrade Peng Dehuai	Fine Arts	1983
15	"The Yiba Art Club"Cared by Mr. Lu Xun	Printmaking volume • heavy burden and heavy search of Grand ceremony of China Academy of Fine Arts(Cross Street volume)	1988
16	Xia Peng, a Heroine in the Art Circle	Printmaking volume • heavy burden and heavy search of Grand ceremony of China Academy of Fine Arts(Cross Street volume)	1988
17	My way_ Speech at Hu Yichuan Art's Symposium	Fine Arts	1990
18	The Revolutionary Literary Beacon Shines Forever	Fine Arts	1992
19	My Opinion	Fine Arts	1995

Hu Yichuan not only made outstanding contributions to artistic creation, but also made theoretical contributions to artistic research, and wrote many academic papers.

From 1937 to1995, he wrote the related articles such as "For woodcarvers" "The Brief

History of China's Emerging Woodcut Movement” “Work Experiences and Lessons of Lu Yi Woodcut Working Group” “Talking about the Improvement and Popularization of Fine Arts” “New Year pictures” “Recalling the Lu Yi Woodcut Working Group Behind Enemy Lines” “Lu Yi and the Left-wing Art Movement” “Recalling Mr. Lu Xun and the Eighth Art Society” “Reminiscence of Xia Peng” in the “Memorial Collection of the Eighth Art Society” “Thoughts, Life, Skills” “Recalling a Letter from Peng Dehuai” “The Yiba Art Club’ Cared by Mr. Lu Xun” “Xia Peng, a Heroine in the Art Circle” “My way Speech at Hu Yichuan Art’s Symposium” “The Revolutionary Literary Beacon Shines Forever” “My Opinion”, and so on(Table 1).

In 1998, he went to Yan'an to participate in the “Symposium Commemorating the 50th Anniversary of the ‘Speech of Comrade Mao Zedong at the Yan'an Literary Symposium’ ”. Accepted an exclusive interview with the program group “Voice of Yan'an” from Shanghai TV in Yan'an.

### 3.3 Hu Yichuan's Creative Practice and Related Honors

According to historical records, Hu Yichuan created a large number of art works in his lifetime. According to the data provided by Hu Yichuan Research Institute, by 2020, after preliminary inventory, there are about 500 paper works such as Hu Yichuan's prints and sketches, about 200 oil paintings and about 2000 traditional Chinese paintings and calligraphy. Hu Yichuan's realistic creation ideas have been continuously advancing with the changes of the times, and have been integrated into the work of art education.





Figure 3 Hu Yichun's woodcut printings

From 1930 to 1946, initiated by Lu Xun, he began his woodcut creation activities and created woodcut “Hungry people” and other works (Figure 3).

In 1931, he organized the “Yiba Art Society Study Exhibition” to be exhibited in Shanghai. Five woodcut works including “The Hunger” and “Displaced” were exhibited. In the same year, he created works such as “The Unemployed Worker”. In 1932, he created the first color woodcut “Zhabei Scenery”. Woodcut works such as “To the Front” “Unemployed Workers” “Fear” in the “First National Woodcut Exhibition” “Springland Art Institute Exhibition” “MK Woodcut Research Association Exhibition”, and “Aid Northeast Volunteer Army Joint Painting Exhibition”. In order to assist the Northeast Volunteer Army, the works were bought and collected by Mr. Lu Xun.

In 1933, he engraved ten woodcut leaflets such as “One Step and One Whip” “Hanging Plane” “Tiger Stool” “River Lantern” for the Chinese Mutual Aid Society, “Daxing Yarn Factory” in the prison.

In 1936, he created woodcut comics such as “Hunger Line” and “Khan Di Lujiang Embankment”; The related woodcut works “Organize” “Exterminate Traitors” “Lugou Bridge Anti-Japanese War” in 1937; “The Strong Under the Demon” “The Enemy Planes Bombed Everywhere” “Guerillas” “Below the Taihang Mountain” in 1938; “Attack on Wang jianshan

Bunker” “Night Attack” “Lugou Bridge Battle” “Changle Village Battle” “Destruction of Traffic” and “Snatch” in 1939; “Military-civilian Cooperation”, “Persist in the War of Resistance Against Surrender”, and “Ten Tasks” in 1940; the created mimeograph and color woodcuts “Digging a Hole” and “Bombing” in 1942; “Niu Ju Changed Workers Team” and “No Enemy Allowed to Pass” in 1943; the chromatic woodcuts “Trench Digging” “Return of Victory” in 1944; chromatic woodcuts “Digging a Hole” and “Siege” and created a large-scale propaganda poster “Building a Democratic and Prosperous Zhangjiakou” in 1946 (Figure 3, Table 2).



Figure 4 Hu Yichun’s oil printings

From 1948 to 1984, he created the related oil paintings such as “Siege”; the large-scale revolutionary historical oil painting “The Fetters” “Art Exhibition of the People's Republic of China” successively exhibited in Beijing, the Soviet Union, Eastern Europe in 1950; the oil painting “See the Mine”, which reflects economic construction. Create a large oil painting “Han River Bridge” in 1954; “Longmenxia Hydropower Station” in the Second National Art Exhibition in 1955; “Red Army Crossing the Snow Mountain” “Big Snow Mountain” “Partial Bridge-Place Where the Red Army Walked” “Fengjie Wharf” “Wanxian Bridge” “Floating

Wood on Minjiang River” “Tibetan Girl” in 1956; “Gtansk Shipyard”“Polish Girl”, and “Post-War Landscape” in 1957; “Red Army Over Snow Mountain” in 1958(Figure 4, Table 2).

The created 22 landscape oil paintings such as “The Straw Shed Where Lenin Lived” “Small Rural Scenery” “Lenin's Tomb” and “Baku Scenery” in 1960; the revolutionary historical oil painting “Eve before”“Strange Stones” “Longtan Hydropower Station” “Guanghai Village Scenery” and “A Corner of Minjiang River” in 1961; “Jinggang Shenzhou” “Yulin Port” and “Weizhou Island” in 1962; the oil paintings “Fall into the Net” and “Nan'ao Island” in 1963 “Digging Tunnels” “Shantou Scenery” and “Mayukou” in 1974; “Hainan Iron Mine” in 1975; “The Eve of the War” in 1977; “Painting Tower” “Zhongshan Xiaolan” “Guzhai Gate” and “Xiagu Ferry” in 1980; the revolutionary historical oil painting “Under the Bars” “Shuangfengzhai” “Honggong Coal Mine” “Shanhaiguan” and “Shimen” in 1981; the creating oil paintings “inclined shaft” “young miner portrait” and created 33 oil paintings such as “Keqiao Landscape” “Yechun Garden” “East Coast” “Sunset in Huangshan Mountain” and “West Lake Sail” in 1982; “My Hometown” “Longyan Rich Iron” “Treasure Exploration in West Fujian” “Nanhai Oilfield” “Special Zone Construction Site” in 1983; the “Meiling” and “Forgetting to the Rock” in 1984(Figure 4, Table 2).



Figure 5 Hu Yichun's oil printings and calligraphies

TABLE 2. Hu Yichuan's creative practice and related honors

No.	Title(Works)	Institution/Theme	Type	Year	Award
1	To the Front, Unemployed Workers, Fear, etc.	"First National Woodcut Exhibition", "Springland Art Institute Exhibition", "MK Woodcut Research Association Exhibition", and "Aid Northeast Volunteer	Woodcut	1932	Exhibited

		Army Joint Painting Exhibition".			
2	Opening Fetters	Art Exhibition of the People's Republic of China	Oil	1950	Successively exhibited in Beijing, the Soviet Union, Eastern Europe and other places. It is now in the Museum of Chinese Revolutionary History.
3	Long menxia Hydropower Station	The Second National Art Exhibition	Oil	1955	Exhibited
4	Eve before	The National Art Museum of China	Oil	1961	Collected
5	Hu Yichuan	The Lu Xun literary and artistic contribution award of Guangdong Province	Personal	1984	Honorary
6	Hu Yichuan	The Gold Award for Contribution to Printmaking by the Japan-China Art Exchange Center	Personal	1987	Honorary
7	The Fragrance Everywhere in China	The Gold Award of the Asian Games Art Exhibition by South Korea	Calligraphy	1987	Gold
8	My Hometown	"Art Works Exhibition of Guangzhou Academy of Fine Arts" held in Boston, USA.	Oil	1988	Exhibited
9	West Lake Sail	The 2nd China Sports Art Exhibition	Oil	1990	Honorary
10	The Colored Sculpture of Western Wei Dynasty	The 1990 China's First Oil Painting Exhibition	Oil	1990	Gardener
11	Hu Yichuan	The outstanding contribution award of Xinxing printmaking	Personal	1991	Outstanding contribution
12	To the front	The Ministry of Posts and telecommunications	Printmaking	1991	Postage icon
13	The Eve of the	The 70th Anniversary of the	Oil	1992	Exhibited

	Shifting War	Founding of the Communist Party of China			
14	East Coast	"The Contemporary Oil Painting Art" published by UNESCO	Oil	1994	Selected into
15	19 works created during the Anti-Japanese War including "To the Front"	"Art Works Exhibition during the Anti-Japanese War" to commemorate the 50th anniversary of the victory of the Anti-Japanese War	Woodcut	1995	Exhibited
16	Digging Tunnels	"Work Exhibition of Guangzhou Academy of Fine Arts" held at the National Art Museum of China in Beijing.	Oil	1995	Exhibited
17	Nanhai Oilfield	The collection of Guangdong Art Museum "The Call of the Mainstream"	Oil	1996	Selected into
18	Hu Yichuan	The Fifth Lu Xun Art Award of Guangdong Province	Personal	1996	Honorary
19	Longyan Rich Iron	The art exhibition of China to welcome the return of Hong Kong	Oil	1997	Exhibited
20	a number of woodcut works such as "Niu Ju Changed the Workers' Team"	"Bright Sky 1937-1949 Liberated Area Woodcut Collection"	Woodcut	1999	Selected into
21	Opening Fetters, Nanhai Oilfield and Temple of Stone Buddha	The "20th century Chinese oil painting exhibition".	Oil	2000	Exhibited
22	To the Front	The American textbook "Living with art"	Woodcut	2001	The only Chinese artist selected for this American textbook.
23	Eve before, To the Front, Niu Ju Changed the Workers' Team	"Great journey era picture scroll - art exhibition celebrating the 100th anniversary of the founding of the Communist Party of China" sponsored by the Central Propaganda Department and the Ministry	Oil, Woodcut	2021	Exhibited

		of culture and Tourism			
24	Nanhai Oilfield, To the Front, Before the attack, Lugouqiao Anti Japanese War, Eight Hundred Heroes, Return in triumph, Traffic disruption, Siege, Unemployed Workers, Yan'an Anti Japanese mass Conference, Under the Bars	Guangdong art exhibition celebrating the 100th anniversary of the founding of the Communist Party of China	Oil, Woodcut	2021	A total of 11 works were selected, becoming the most selected teacher representative of Guangzhou Academy of fine arts.
25	Opening Fetters	Party history in art classics produced by CCTV	Oil	2021	selected into

From 1932 to 2021, he won a lot of awards such as successively exhibited in Beijing, in Tianjin, in Guangzhou, the Soviet Union, Eastern Europe and other places. They are now in the National Art Museum of China, in the Museum of Chinese Revolutionary History, in the Moscow Oriental Museum, obtain relevant Honorary awards, exhibited awards, Gardener awards, Gold awards, the only Chinese artist selected for this American textbook and so on. His created classical works such as “To the Front” “Unemployed Workers” “Fear” “Opening Fetters”, “Longmenxia Hydropower Station” “Eve before” “The Fragrance Everywhere in China” “My Hometown” “West Lake Sail” “The Colored Sculpture of Western Wei Dynasty” “The Eve of the Shifting War” “East Coast” “Digging Tunnels” “Nanhai Oilfield” “Longyan Rich Iron” “Niu Ju Changed the Workers' Team” “Eight Hundred Heroes” “Yan'an Anti Japanese mass Conference” “Under the Bars” “Temple of Stone Buddha” and so on. His work type includes Woodcut printing, Oil printings, Calligraphy. (Figure 3-5, Table 2).

### 3.4 Relevant Academic Literature on Hu Yichuan's Contribution to Art Education

The industry generally believes that Hu Yichuan is the founder of art education in New China, and has played a key role in the start, development and maturity of art education, especially higher art education.

Huang Weiyu (1985) elaborated on Hu Yichuan’s hard work during the wartime art education before the founding of the People’s Republic of China and the establishment of a new type of art academies after the founding of the People’s Republic of China in the article

"Art Educator Hu Yichuan", explaining that Hu Yichuan had absorbed the essence of Lu Xun's art education. At the same time, he put Mao Zedong's literary and artistic thoughts into the work of art education, and praised him for his open-minded mind and humble attitude for making great contributions to socialist art education (Table 3).

Wang Boren (1994) in the article "Hu Yichuan's Selfless Dedication to the Art Cause" from Lu Xun's "emerging woodcut movement" forward, Yan'an woodcut movement forefront of the hero, the establishment of three art academies, leading thirty years of South China art education" three Each level elaborated on Hu Yichuan's selfless dedication to China's art education (Table 3).

Pan Xingjian (1996) praised Hu Yichuan as an artist with distinctive personality, strong emotion and concern for society in his article "Social art artist -- an analysis of Hu Yichuan and his art", and expounded that he has always stood in the forefront of the development of the times as an artist, art educator, art leader. Art activists and other multiple identities have made outstanding contributions to the cause of Chinese contemporary Art (Table 3).

Li Shusheng (1996), in his article "Hu Yichuan's Outstanding Contributions to Modern Chinese Art", reviewed Hu Yichuan as a revolutionary artist during the Chinese Revolutionary War and the Anti-Japanese War. He devoted himself to the front lines of revolution and war, using his works as weapons to participate in the struggle. At the same time, he explained Hu Yichuan's outstanding contribution as an art educator after the founding of New China, that is, he has cultivated a large number of art talents and created a large number of art works (Table 3).

Liu Ligui (1996) in "Comrade Hu Yichuan's Contributions to the Establishment of the Art Education System of the Guangzhou Academy of Fine Arts" from "establishing the Central and South American Academy and the Central South Music Academy, laying the foundation for the formalization of socialist art education in Central and South China; moving south to Guangzhou, building a system. Establishing the teaching system of the Chinese Socialist Academy of Fine Arts for the Guangzhou Academy of Fine Arts; restoring the Guangzhou Academy of Fine Arts and safeguarding the independence of the campus" respectively elaborated on Hu Yichuan's contribution to the Guangzhou Academy of Fine Arts (Table 3).

Li Yingtian (2017) stated in "On Hu Yichuan's Contributions to New China's Art Education" that Mr. Hu Yichuan was one of the pioneers of New China's art education and worked hard for the new China's art education. His contribution to art education in New China can be summed up as "the establishment of two "Aesthetic Specialties" with one "Sound Specialty" attached." It mainly talks about the specific work Hu Yichuan did during the



establishment of the Central Academy of Fine Arts and the Guangzhou Academy of Fine Arts, the decisions made on the development of the two academies, the teaching propositions and methods, and the Specific guidance for students' professional learning in teaching (Table 3).

Lai Rongxing (2018) summed up Hu Yichuan's art education thoughts in the article "Hu Yichuan's Art Education Thoughts and Current Enlightenment" with 20 words: "mainstream of thought, work standing, solid foundation, eclectic, and source of life", and pointed out that Hu Yichuan's The significance of art education in New China is that it brings a simple Yan'an style and experience, laying a certain foundation for socialist realism art creation and education dissemination; His determination and a more tolerant attitude towards art and art education have created a more favorable environment for the growth of talents; third, as far as Guangdong art is concerned, he promoted the integration of talents from the north and the south, enabling local art to further integrate and enter the country vision (Table 3).

Lai Rongxing (2020) pointed out in "The Adjustment of Schools and Departments in 1953 and the Construction of Art Schools in Central South China: A Study Based on Hu Yichuan" that Hu Yichuan played a key role in the establishment and location of the Central South Academy of Fine Arts. Through the merger and personnel adjustment of the Guangdong Academy of Arts, the Central South Academy of Arts and Sciences, and the South China People's Literature and Art College, the integration of culture and the exchange of talents have been brought about, making it a new art colleges based in the region and facing the whole country. At the same time, the merged Zhongnan Academy of Fine Arts promoted its own development while emphasizing serving the society (Table 3).

**TABLE 3. Summarization of past studies**

<b>Core-concepts</b>	<b>Research discoveries</b>	<b>Methods and channels</b>
Art	An ideology that appears in an aesthetic way. The creation of symbolic forms of human emotions.	Comprehensive induction
Art Education	The core of aesthetic education,an important part of quality education.	Comprehensive induction
New China	Since the founding of the people's Republic of China in 1949	Chinese history
Hu Yichuan	Famous artist and art educator of the 20th century	Social evaluation
Life of Art	He has been influenced by art since he was a child, and has loved art all his life.	Hu Yichuan Research Institute
Creative	Art works: 201 prints, 220 oil paintings, 456	Historical records by

achievements	sketches and 2903 calligraphy works, a large number of classic fine art works.	Professor Gan Junteng
Contribution to art education	Dedicated to the education work of the Central Academy of Fine Arts and Guangzhou Academy of Fine Arts.	School history materials

### 3.5 The Art Army Cultivated by Hu Yichuan

A group of representative artists cultivated by Hu Yichuan in art education during his career, and the famous masters in the field of Chinese art and art education are shown in the following table 4.

**TABLE 4. Representatives of art talents trained by hu yichuan**

No.	Name	Biography
1	Cai Kezhen	Professor of Guangzhou Academy of Fine Arts, the director of lacquer painting art committee of China Artists Association and vice president of China Lacquer Painting Research Association.
2	Cai Li'an	Professor of Guangzhou Academy of Fine Arts, sculptor.
3	Cao chong'en	Professor of Guangzhou Academy of Fine Arts, former member of the Chinese Artists Association.
4	Chen Jinzhang	Professor of Guangzhou Academy of Fine Arts, famous artists of Lingnan Painting School.
5	Chen Yutian	Professor of Guangzhou Academy of Fine Arts, craft artists.
6	Chi Ke	"Lifelong professor" of Guangzhou Academy of Fine Arts, experts enjoying special contribution allowance of the State Council.
7	Fang Chuxiong	Professor of Guangzhou Academy of Fine Arts, famous flower and bird painter.
8	Feng Yuqi	Professor of Guangzhou Academy of Fine Arts, oil painter.
9	Gao Yongjian	Former president of Guangzhou Academy of Fine Arts, art educator.
10	Guo Shaogang	Former president of Guangzhou Academy of Fine Arts, painter, art educator.
11	Hu Guoliang	Professor of Guangzhou Academy of Fine Arts, member of China Artists Association, painter.
12	Huang Qiming	Deputy Secretary of the Party Committee of Guangzhou Academy of Fine Arts, professor, printmaker.
13	Li Jinkung	Dean of Guangzhou Academy of fine arts, member of China Artists Association and chairman of Guangdong Artists Association.
14	Li Zhengtian	Professor of Guangzhou Academy of Fine Arts, oil painter.
15	Liang Mingcheng	Former vice President of Guangzhou Academy of Fine Arts, sculptor.

16	Lin Xueming	President of Jimei group of Guangzhou Academy of Fine Arts, design director.
17	Lin Yong	Experts enjoying special allowance from the State Council, vice chairman of China Artists Association, national first class artist, professor outside Guangzhou Academy of Fine Arts.
18	Liu Jirong	Professor of Guangzhou Academy of Fine Arts, Chinese figure painter, art educator, former member of the Chinese Artists Association.
19	Liu Luwei	Professor of Guangzhou Academy of Fine Arts, craft artists.
20	Miao Aili	Professor of Guangzhou Academy of Fine Arts, artist of traditional Chinese painting.
21	Pan Xingjian	Former vice president of Guangzhou Academy of Fine Arts, printmaker.
22	Pan he	The State Council awarded "the first batch of national experts with outstanding contributions" and enjoyed special government subsidies, sculptor, calligrapher and painter.
23	Tan Xuesheng	Professor of Guangzhou Academy of Fine Arts, former president of the high school attached to Guangzhou Academy of fine arts, the dean of Guangzhou Academy of fine arts, former member of China Artists Association.
24	Wang Yilun	Professor of Guangzhou Academy of Fine Arts, art history expert, painter.
25	Wang Yujue	Former president of Guangdong Academy of painting, artist of traditional Chinese painting.
26	Wang Zhaomin	Professor of Guangzhou Academy of Fine Arts, artist, art educator.
27	Wei XuanLao	Professor of Guangxi Academy of art, former member of China Artists Association, painter.
28	Xu Jianbai	Professor of Guangzhou Academy of Fine Arts, oil painter, former vice chairman of Guangdong Artists Association, former member of Guangdong Federation of literary and art circles, and the first president of Guangdong Oil Painting Association.
29	Yang Taiyang	Former vice president of Guangzhou Academy of Fine Arts, former director of China Artists Association artist, art educator.
30	Yang Qiuren	Former vice president of Guangzhou Academy of Fine Arts, art educator.
31	Yang Zhiguang	Former vice president of Guangzhou Academy of Fine Arts, art educator, artist of traditional Chinese painting.
32	Yin Dingbang	Professor of Guangzhou Academy of Fine Arts, an expert enjoying the special government allowance of the State Council, former vice president of China Industrial Design Association, President of Guangdong Industrial Design Association, designer and design historian.
33	Yin Guoliang	Professor of Guangzhou Academy of Fine Arts, former president of

		Guangdong Oil Painting Association, oil painter.
34	Yuan Hao	Professor of Guangzhou Academy of Fine Arts, oil painter.
35	Yun Qicang	Professor of Guangzhou Academy of Fine Arts, former member of China Artists Association, oil painter.
36	Zhang xinrang	Former member of the China printmaker Association, president of the Huadi printmaking Research Association and member of the Art Committee of the China library ticket Association, printmaker.
37	Zhang Zhi'an	Former president of Guangzhou Academy of Fine Arts, former director of China Artists Association, former member of the Art Education Committee of the Ministry of education, former vice chairman of Guangdong Artists Association and former member of the Guangdong CPPCC, artist of traditional Chinese painting.
38	Zhao Yunxiu	Professor of Guangzhou Academy of Fine Arts, sculptor.
39	Zheng Shuang	Chinese contemporary female printmaker, former executive director of the Chinese Artists Association, member of the Printmaking Art Committee, vice chairman of the Guangdong Artists Association, standing director, and director of the Printmaking Art Committee.
40	Zhu Peijun	Master of traditional Chinese painting, artist, educator.

#### IV. CONCLUSIONS

This research is applicable to the founder of art education in New China, has made great contributions by Hu Yichuan, who has made a positive contribution to the cause of art education in New China. A comprehensive review of his achievements in "benefiting the cause of art education in New China", which shall be further studied.

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