New Strategies for Art Education in the Age of Visual Culture

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ABSTRACT. *The visual culture of "era of image" has become a new and important topic in the research of fine art education. The influence of visual culture development in fine art education has reoriented philosophy and methods of teaching in some traditional fine art courses. New strategies in the fine art education emerged: on the one hand, students expand their scope of study, consciously enter the field of visual culture, and the interest in learning is stimulated; on the other hand, students' critical interpretation ability is cultivated and the meaning of culture/vision duality behind the visual culture is interpreted. The ultimate goal is to make students understand that art should actively participate rather than break away from the social environment of everyday life and enrich the experience of vision, tactile sensation and aesthetics.*

1. The environmental change for art education

In 2010, "Seoul Agenda: Goals for the Development of Arts Education" published in The Second World Conference on Arts Education(UNESCO) claimed that the fast changing of popular culture and digital media will help stimulate new art creation......at the same time, the active use and interpretation of it will promote art education to a new role in the 21st century. At the 33rd International Art Education Conference (InSEA), fine art educators from various countries emphasized that teachers should actively use new media such as digital software, networks, and virtual interactive systems to construct a new space for art education, so that young people could be guided to use digital platforms such as online museums, art galleries, and art websites and carry out the creation and appreciation of digital art, virtual art or other new media art forms; the main topic of European section of International Society for Education through Art is how art education intervenes in society and culture. Education through visual culture is placed at an international cross-cultural level.

Martin Heidegger believes that the current era is "the world image era". There are mainly three stages in the process of transformation. Firstly, visuality becomes the main cause of socio-culture. The visualization in life or culture is mainly

reflected in the general appeal of visual effects. From advertising to film, television, textbook or museum, visual images are ubiquitous. Social culture is generally visualized; secondly, instead of texts, images begin to take the discourse power. Some people refer to this era as a "image-reading era". This problem reflects that images are more advantageous than texts. The weakening trend of young people's reading ability makes videos, games, cartoons their favorite image culture. "Reading images" becomes fashionable; thirdly, aesthetics attaches great importance to the appearance. "Culture derives the value of visual pleasure in appearance. What is important is not the exquisiteness and beautification of the external form of the living world and the external form of the object, but the value concept of our emphasis on beautifying the appearance. Contemporary visual culture not only creates various fashion and technologies of appearance beautification, but more important it shapes our inner visual concept that restricts fashion."

In the "image age" visual images affect us, and conversely, we are also changing and using the content and form of visual culture. Visual culture turns our attention from text symbols back to visual images, and visual culture gradually becomes the dominant direction of vision. In such living environment, students' way and content of viewing has been changed, and their perceptions of visual images, information acceptance, and aesthetic concepts have also undergone tremendous changes.

2. The shift of the art education concept brought by the "visual culture turn"

Visual culture is the form in which images become the main cause of culture. Comparing the traditional cultural discourse, visual culture manifests the importance and universality of the production, dissemination and acceptance of images, making visual factors more dominant in culture.

Visual culture is a new phenomenon that emerges with the transformation of contemporary social culture. Art education is a form of culture that should be recognized and understood in a wide range of cultural contexts. Visual culture has turned to provide resources for art education, art interpretation and art creation, expanded the scope of art education, and gradually become one of the topics of art education research. Connecting visual culture turn and fine art education, understanding its reflection on popular trends, social pursuits and ideologies, developing their critical interpretation of relevant images, help explain, criticize and create visual culture around them.

Art cognitive development theory, aesthetics, imageology and education constitute the theoretical basis of visual culture research in art education. The aesthetic theoretical basis of visual culture includes consumption aesthetics and daily life aesthetics. Under the guidance of visual culture theory, it could focus on on the visual cultural images presented in consumption and daily life from an aesthetic perspective, and interpret the consumption atmosphere and the changes in daily life environment, which are influenced by the metaphor theory of visual culture. As Tom Anderson "Art should participate in social problems rather than break away from it", fine art education uses cognitive language and organizational

forms in paintings to recognize visual culture and critically interpret the visual cultural phenomenon in everyday life.

Changes in the concept of art education have driven innovation in curriculum design and teaching methods. Art curriculum design pays attention to all kinds of visual cultural phenomena such as various images or digital videos in content selection, this ordains that art forms such as photography, animation and internet art have an important place in art education. Teachers guide students to use methods of investigation, inquiry, discussion, and self-learning to establish dialogues between study and social issues; while enriching teaching methods and broadening the artistic expression, students' creativity and learning interest is stimulated and visual literacy is cultivated. As a result, the development of school fine art education is effectively promoted.

3. The practice of new strategies for art education

As the direction of visual art development has changed, the concepts that were once seen as fundamental in traditional art courses have also changed importance. The basic knowledge on which meaning construction depends and the interpretation of the field develop rapidly. Faced with the same visual culture, people will make different meaning extensions with different directions, and the true meanings of cultural values and life forms will also change.

There are two important concepts in the art education curriculum. Firstly, art is linked to other disciplines, with particular emphasis on students' daily life and social affairs. Students can also think about the important issues related to them in the real world while they are in contact with art; secondly, setting the core ideas according to important issues, as a visualized language, art should be combined with various disciplines to fulfill the visual display functions.

As the visual environment changes, the way in which images are obtained changes, and the source of images that students rely on also changes. In one research project, through the analysis of patterns appearing in 1000 online student works, it was found that the image appearing in the picture mainly comes from four aspects: cartoon, online game, poster book, film and television.

In the process of creating artworks, aesthetics is the primary concern and focuses on students' understanding of life. In art teaching, students will naturally integrate the customs, culture and aesthetic attitudes, feelings and understandings of life into their creations and transform them into new visual images.

For example, teachers use film or television instead of painting from life or ideas. Students are asked to think and paint "cloud" after they watch a video clip about cloud. Different life and aesthetic experiences of students have created divers reflection of cloud. In the student works, the cloud has a variety of appearance. From the view of symbol, the shapes and colors of the two clouds in a work are similar, but the expressions are different. Students consider the picture as a visual symbol that serves as the content and form of the painting. This kind of expression

not only includes a kind of thematic information, but also a student's emotional embodiment.

Visual culture teaching allows the teachers guide students to think from the cultural meaning of images. Visual image is not an objective figure, but a unique cultural symbol that conveys aesthetic experience and cultural connotation. For example, red lanterns, Tiananmen, and Chinese knots embody a cultural value and aesthetics. The cultural metaphor of red lanterns has been customary. Although it is a relatively traditional image, it has been given more cultural values and functions by the influence of the times. The analysis of 1000 student works randomly selected from internet resources found that the image of the red lantern appeared in the theme of the Spring Festival, the Lantern Festival, the National Day, and the Labor Day. In their works, the red lantern is combined with the patriotic theme. The color, shape and culture of the lantern are perfectly integrated into this theme.

The student's artistic creation reflects the environment of mass production and distributed visual culture. There are more virtual images than real images. In the teaching, students will discuss TV programs, poster stickers, etc., as if these are real; students will also believe in authenticity of the images seen on internet and advertising, and they often use online games as the basis for communication. They create the entire art world through character based on online games, comics and films.

In recent years, China has introduced a large number of Japanese anime and applied to specific teaching. As an educational auxiliary media, with the guiding role of visual culture, animation and games are not only entertainment, but also used for education. It has become an important auxiliary means of modern media art in teaching.

In the fine art teaching process, the choice of the selection of appropriate content and text for the theme is given to the students; the selection of image with expressiveness and aesthetics is the embodiment of the student's visual perception and aesthetics. .

4. Conclusion

The application of the new visual culture strategy in art education, on the one hand, changed the stylized pattern of art class to learn art skills and appreciate art works; on the other hand, it promoted art education to pay attention to the real life world, so as to understand related socio-cultural issues. The use of visual culture in art education enriches the form and content of art classes and expands the depth and breadth of art education. In the context of visual cultural images, students are internally analyzing the cultural connotations of metaphors. From the perspective of the media, the students' thinking is extended and the scope of cognition is extended, but the students' understanding of culture is gradually changed. In the process of art education, students are required to expand their horizons and respect multiculturalism. At the same time, they must guide students to understand Chinese traditional culture and national culture. Based on the characteristics and style of

Chinese traditional culture, it enhances the visual literacy awareness of Chinese culture, explores cultural resources, and seeks visual culture teaching materials from traditional culture.

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