Lin Fengmian's Art Series and Aesthetic Education Research for Artificial Intelligence Aesthetics

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Abstract: With the continuous development of science and technology and the rise of the mobile Internet, the dissemination of cultural information has achieved unprecedented results. While the public has gained the right to speak, the authoritative right to speak gradually disintegrates. The cultural import and impact problems China is facing at this stage are more complex than ever, including in the realm of fine art. How to correctly examine the research of artificial intelligence aesthetics and aesthetic education has become a problem faced by the development of Chinese art at this stage. In this context, Lin Fengmian's views and ideas profoundly impact the development of Chinese contemporary art. With the advent of the era of artificial intelligence, various production tools are becoming more and more humanized, technology and art are deeply integrated, and the connection between technology and aesthetics is becoming more and close. Technical aesthetics has become an inevitable trend in the development of current aesthetics. In the new era, how to deal with the challenges brought by artificial intelligence in technical aesthetics has become the focus of future research. Therefore, Lin Fengmian's jungle art combs and reflects on the current research results of technical aesthetics and envisages and plans for future research ideas. As we all know, quality education is the theme of today's education, but art education is the most critical and direct compulsory course for schools to implement quality education. Only by profoundly interpreting and summarizing the basic principles of technical aesthetics can scientific theories be used to guide social practice.

Keywords: artificial intelligence aesthetics, Lin Fengmian's art series, aesthetic education, technical aesthetics

1. Lin Fengmian's Art and Artificial Intelligence Aesthetics

Lin Fengmian was one of the earliest painters in China to reform painting, a master of Chinese art circles in the 20th century, and an influential founder of modern Chinese art education. Inclusive, academic freedom" educational thought is the pioneer of contemporary Chinese art. Lin Fengmian combined the characteristics of Western painting with the advantages of Chinese painting, which enabled Chinese painting to embark on a new journey and cultivated a large number of outstanding painting talents. Art education in contemporary China is in a period of significant transformation and will achieve more remarkable development in the century. Through the research on the formation and content of Lin Fengmian's "artistic society" art education ideology, it is of milestone significance for our contemporary art church practice. Lin Fengmian is one of the spiritual leaders of the Chinese art world of the century and a loyal follower and practitioner of Mr. Cai Yuanpei's great art thought(Qian, 2014). He devoted his whole life to the exploration of digesting and integrating Western culture and art with the theme of Chinese traditional spirit, enriching and developing our country's culture and art. He devoted his whole life to reforming art education. In running the school, he adhered to the tenet of "introducing Western art, arranging Chinese art, reconciling Chinese and Western art, and creating art of the times." Creative talents and the historical contribution of this model in cultivating integrated skills are unquestionable. The new style of Chinese and Western fusion represented by Lin Fengmian evolves based on artificial intelligence aesthetics, inherits and innovates from tradition, integrates changes and changes, and is synchronized with the development of modern art(Wang, 2015).

Technological aesthetics is an applied discipline that emerged with modern science and technological advancement. It mainly studies related aesthetic issues in material production and utensil culture(Tractinsky, 2004). Human civilization is composed of secular society and spiritual enlightenment. Technical aesthetics is the link that connects the two civilizations and is the product of

their integration. The wheel of history is rolling forward. Since the 21st century, human society has entered the era of artificial intelligence. Material products have become more and more humanized and intelligent. The deep connection between high-tech and humanities and arts is the general trend. Therefore, the research and exploration of technical aesthetics are fundamental. The creation of China's new art education was carried out under challenging conditions. In terms of advocating Chinese art education, those who played a significant role in the development of modern Chinese art education are the "three important officials in the painting world" -- Liu Haisu, Lin Fengmian, and Xu Beihong. Among them, Lin Fengmian's art series based on artificial intelligence aesthetics has carried out relatively deep thinking on aesthetic education, significantly contributing to developing my country's aesthetic education. Lin Fengmian spent his whole life thinking and exploring how to reconcile Chinese and Western art. In the process of his practice, he did not only describe and study the two forms.

When understanding Western modernist art, it not only absorbs its expression but also absorbs the philosophical thinking on its content. While exploring Chinese art, he intensely studied Chinese art's national spirit and cultural connotation and expanded his vision to artificial intelligence aesthetics. Scientific nature and humanistic concepts are undoubtedly advanced for China at this time, and how to reconcile them with China's rich and decadent cultural connotations is the core of Chinese artistic creation. Lin Fengmian mainly absorbs the manifestations of artificial intelligence, but the content is still based on Chinese art and reflects the characteristics of Chinese art(Li Shusheng, 1990). For example, Modigliani's "Nude Lying on the Side" inspired Lin Fengmian's "My Fair Lady." The subject of nude women was extremely anti-traditional to the Chinese, but Modigliani's naked women created a natural look, with smooth body curves and bright and rich colors. With the development of society and the improvement of people's aesthetic levels, the conditions and means for appreciating beauty have become more advanced.

The rapid growth of artificial intelligence has created virtual reality technology (VR for short). It uses computer simulation to generate a three-dimensional virtual world, providing users with a simulation of vision and other senses, making users feel as if they are in the real world, a restricted view of things in three-dimensional space(Strickland, 2007). The application of virtual reality technology in the field of Lin Fengmian's theory has brought the art closer to reality and has revolutionized people's aesthetic methods and aesthetic experience. Through artificial intelligence, viewers can appreciate Lin Fengmian's "My Fair Lady" in a new way. When Lin Fengmian created this painting, he did not directly copy Modigliani's practical technique but used the brush and ink of traditional Chinese painting to outline and color the lines. The works of nude women, but Lin Fengmian's image is full of a subtle and classical beauty of the East. Lin Fengmian's art is presented in a new way through artificial intelligence technology, combining artificial intelligence and aesthetic art to give a truly modern aesthetic education. In addition to absorbing the advantages of Western art forms, Lin Fengmian has always had an intense obsession with Chinese art(Chen, 2000). He did not abandon tradition but was fascinated by the freehand forms of traditional Chinese art. In his opinion, Chinese art at that time was just blindly "transferring and imitating," forgetting to refer to nature, and at the same time failing to express. From his point of view, the proposition of Chinese art has always been dialectical. In the face of the powerful ideological surging of artificial intelligence, Lin Fengmian was very different from many people who suggested a complete revolution in Chinese art at that time(Lang, 1990). He drew from traditional Chinese art, folk art, and historical relics to be a total abstraction under the oriental aesthetics. From this, it can be seen that Lin Fengmian's philosophy is to analyze specific problems in detail. He emphasizes the judgment of the creator's subjective consciousness on creation, that is, what content and what picture the creator wants to express. For this purpose, he obtains inspiration from traditional Chinese art and then accepts supplementary skills and expressions from Western art. And it manifested in the form of artificial intelligence.

2. Overview of Artificial Intelligence Aesthetics

With the development of science and technology, "where should the research of technical aesthetics go" has become a hot topic in aesthetics. The era of artificial intelligence requires aesthetics to keep up with the pace of the times, not to be left behind by the rapid development of modern technology, while maintaining its independence and thinking about what is the beauty of this new era of prosperous technology. Lin Fengmian believes that the research on technical aesthetics should also form its theoretical achievements in response to the further development of society, rather than making passive descriptions.

In Lin Fengmian's art series, he believes that the current academic circles have insufficient research motivation in this field. In general, the current research status can be summarized into the following five categories:

(1) Philosophical, aesthetic interpretation of technical aesthetics. He believes that technical beauty is the natural drape of the essence of beauty and highlights the aesthetic, cultural, and ecological factors of social ethics embodied in technical aesthetics. Its pleasantness is the manifestation of the essential power of caring for people.

(2) Ontological research on technical aesthetics, including its connotation characteristics, development history, aesthetic psychology, etc., is the focus of current technical aesthetics research. Through artificial technology, the development of the concept of technical beauty in history is combed in detail. The aesthetic creation in material culture and lifestyle is explored, the essential characteristics of functional beauty and formal beauty are introduced, the application of technical aesthetics in practical fields is expounded, and the importance of technical aesthetics is demonstrated. Development prospects. Lin Fengmian made an in-depth analysis and discussion on the cultural context, meaning, and development path of technical aesthetics and the characteristics of modern technical aesthetics (Wu, 2012).

(3) Technical aesthetics and aesthetic education, contemporary scholars attach great importance to the two-way interaction between aesthetic education and technical aesthetics and have seen the positive influence of the two promoting each other. Lin Fengmian believes that the cultivation of aesthetic power can significantly improve contemporary technical aesthetics. It also provides an essential remedy for the simplification and roughening of products caused by modern industrialized mechanical production, thereby considerably improving the aesthetic and economic value of products.

(4) Re-study of existing technical aesthetics research results. Under the new technology of artificial intelligence, Lin Fengmian's art has gained new vigor and vitality, which shows the wide application and research fields of technical aesthetics.

(5) Interdisciplinary research on technical aesthetics, Lin Fengmian's theory appreciation, and aesthetic education under artificial intelligence are pioneering multidisciplinary research models. The research results of senior scholars have provided us with an essential foundation and left room for further exploration.

The discussion of technical aesthetics remains in the cultural context from the 1980s to the early 2000s. With the rapid development of science and technology, there is a lack of real-time attention to the theoretical construction of technical aesthetics in the era of artificial intelligence. There are three reasons for this lag:

(1) At present, most researchers in academia mainly explore the nature and laws of beauty from the fields of traditional artistic beauty, social beauty, and natural beauty, ignoring the systematic research on technical beauty to a certain extent;

(2) Western modern romantic theories hold a one-sided sentimental and negative nihilistic attitude toward technological craftsmanship, especially the famous "alienation" theory, which links technological progress with departure from nature, which subjectively hinders the research on technical aesthetics deepening.

(3) Since it is an emerging interdisciplinary subject, there have been problems such as diversification of subject names, disciplinary scope, and blurred boundaries. Most research results and monographs focus on applied topics, including product design, product development, involving shallow aesthetic ideas(Klein, 2009). For a common-sense introduction, professional research results in aesthetics are stagnant. However, the rapid growth of artificial intelligence technology and the changes in people's artistic concepts and aesthetic psychology require us to base ourselves on the new era and further explore technical aesthetics research to build a discourse system of technical aesthetics with Chinese characteristics.

The orientation of technical aesthetics research in the era of artificial intelligence is based on the age of artificial intelligence. A more immediate and in-depth study on technical aesthetics is carried out. The research on Lin Fengmian theory based on synthetic intelligence aesthetics should start from the following aspects.

(1) Strengthen the perceptual exploration of artificial intelligence technology. Artificial intelligence is different from traditional industrial products. Traditional industrial products only need to explore all

relevant beauty factors to inject into products. At the same time, artificial intelligence pays more attention to the interaction with human beings and the surface aesthetic elements. Emotional functions are essential. Through artificial intelligence technology, the relevant details in Lin Fengmian's works can be more deeply appreciated, and the corresponding emotional expressions can be felt to achieve smoother communication with Lin Fengmian. How to design the dynamic program of artificial intelligence more humanely is not only a technical challenge but also an aesthetic task. The perceptual exploration of artificial intelligence should focus on future technological aesthetics research.

(2) In terms of theoretical construction, the research on technical aesthetics should always be based on the status quo of China's scientific and technological development and the spirit of Chinese aesthetics. Unlike the traditional Western logic of dividing the subject and the object, the Chinese aesthetic heart never tires of contempt, never abandons sensibility, and advocates the harmony between man and the nature of the universe. The research should also be based on unique cultural advantages. At the same time, it profoundly excavates the traditional Chinese concept of "harmony between man and nature," summarizes and summarizes the unique aesthetic paradigm of Chinese technical aesthetics, and appreciates Lin Fengmian through artificial intelligence aesthetics to better guide the field of science and technology. The practice of artificial intelligence infuses oriental cultural characteristics into China's artificial intelligence technology.

Research on technical aesthetics should also inherit predecessors' ideas and make innovations on this basis. For example, well-known aestheticians such as Lin Fengmian have paid great attention to technical aesthetics, pointing out that technical beauty directly reflects the utility and essence of aesthetics. The research on technical aesthetics can deeply understand the "humanization of technology" under the guidance of his thoughts. At the same time, it is necessary to open up the academic structure. They conduct comparative research on related aesthetic topics such as technical aesthetics, ecological aesthetics, and environmental aesthetics, summarize the commonalities of the two research objects and learn from each other to make each other's theoretical system more complete. In the new era of rapid development of artificial intelligence, technology has wholly intervened in people's lives. It has also rapidly intervened in art and aesthetics, creating many new art forms. Combing and thinking about the current research results of technical aesthetics, conforming to the trend of historical development, and grasping the development direction of aesthetics is the only way for aesthetic research.

In modern times, Chinese art has suffered the impact of artificial intelligence aesthetics. The technological revolution has brought advanced Western technology to China and carved problems that continue today. Such issues have formed a fault between artificial intelligence and traditional Chinese culture. Some people overly criticize conventional Chinese art and blindly worship artificial intelligence. Some creators have little understanding of the cultural connotation of their own countries when they conduct artificial intelligence aesthetic research. Some cognitive biases are revealed in the content of their creations or daily concepts; some people evaluate Lin Fengmian When it comes to the idea of harmony between China and the West. It is a false proposition that the Chinese and the West are combined. His works show a characteristic of "China is not Chinese, and West is not Western," so his path is not successful, and he cannot reach the peak in the field of art. In fact, from the perspective of today's globalization, the integration of China and the West is a feature of the times. In today's era of developed mobile Internet, politics, economy, and culture have long been inseparable from integration and collision. The environment is like this, then as the superstructure. The artistic creation of the artist cannot get rid of the influence of objective reality. Different from the era in which Lin Fengmian lived, the problem of cultural collision we are facing at this stage seems to be more complicated. Therefore, we must first realize that the clash between Chinese culture and technology is an inevitable trend. The harmony between Chinese and Western advocated by Lin Fengmian is still worth discussing under the current situation of artificial intelligence aesthetics. Secondly, Lin Fengmian's concept of creative freedom of harmony between China and the West has specific inspirations for Chinese contemporary art creation. The creative freedom he advocates is essentially different from that currently hotly debated on the Internet.

Through artificial intelligence aesthetics, the creative freedom described by Lin Fengmian is essentially the expression of the creator's initiative; that is, the creator must be fully and comprehensively. Based on understanding objective facts, regardless of Chinese and Western cultures, with the blessing of artificial intelligence, choose the parts you need to integrate and create. This is a very dialectical thinking creative concept; it's critical and fundamental is fully understanding the objective object. Finally, Lin Fengmian's understanding of the differences between Chinese and Western art also has specific inspirations for contemporary Chinese art creation; in his view, both

freehand and realistic are a form of expression. Art creation is no longer limited to Western oil paintings or Chinese ink paintings in today's era. With the development of computer technology, many new creative forms have been born, such as CG painting, etc. Many painting styles have also been accepted, such as Japanese and Korean style, ancient style, European and American style, etc. In this era, the forms are diverse, but the content lacks uniqueness and depth. Throughout many of Lin Fengmian's works, he adopts Western abstract expression techniques to express the range of Chinese art. Therefore, the specific practice of reconciling Chinese and Western art is still reflected in the creator's grasp of the content. In this era, if Chinese culture is to be carried forward, Chinese art will continue to progress. People will continue to build cultural self-confidence; the content of artistic creation must reflect the core of Chinese culture, not just the characteristics of Chinese art in form.

Lin Fengmian showed a unique system in his education based on European modern art. Its contribution and achievement lie in changing and rebuilding Chinese art academies with a more systematic Western view of art education.

When talking about "aesthetics" or "aesthetic theory," it is usually inseparable from the classical Western aesthetic theory. The Western classical aesthetic system is generally composed of three aspects: the essence of beauty, aesthetic psychology, and art. Whether it is the description of the nature and experience of beauty as emphasized by Burke and Kant or the analysis of art that embodies the ideal of human beauty like Hegel and Danner, the questions and answers about the nature of beauty in Western classical aesthetic theories are all questions and answers. Concerning art, Hegel even called aesthetics the "philosophy of art." From such a perspective, if we want to examine the aesthetics of artificial intelligence art, we first need to answer whether the works of art created by artificial intelligence are considered art? In other words, can the results produced by artificial intelligence be regarded as beautiful? Art is the highest form of man's aesthetic practice of reality. What exactly is art? In the history of western aesthetics, many aestheticians and art theorists have questioned the essence of art. Plato and Aristotle believe that art is an imitation of the natural world. Still, it only emphasizes the reproduction of nature by human beings, ignoring the subjective initiative of human beings. The German classical aesthetician Schiller described the essence of art through "games": there are material, perceptual impulses, and rational spiritual impulses in human beings, and when the two notions demand unity, a new inspiration will arise, that is, "artistic impulse," "artistic impulse" eliminates all coercion and makes people feel free. Art is a game activity without utilitarianism. Hegel believed that there was an "absolute idea" before the emergence of nature and human society, and art was the perceptual manifestation of this idea. It is believed that the two can be harmoniously blended. Italian aesthetician Croce thinks that art is the intuitive expression of the mind, which reproduces the various realms of the mind, passion, emotion, and personality; that is, art is the creative imagination and expression activities of the mind. It can be seen that the discourses mentioned above on the nature of art. It has had a significant impact on the history of Western aesthetics, emphasizing the subject status and emotional investment of human beings in art; that is, art is a kind of human nature or anthropological nature—art definition. The emergence of artificial intelligence art challenges the essence and meaning of art. At present, most artificial intelligence art creations are concentrated in painting, music, and poetry. Artificial intelligence analyzes and summarizes the vast data collected and divides and converts each object into quantifiable values. Make distribution and establish a set of highly operational art product production modes. On this basis, artificial intelligence can produce a variety of works. With the development of artificial intelligence, Lin Fengmian's pieces that seem to have various styles have already existed in the system in the form of coding in advance. When the works are generated, that is, in decoding, there are differences in the distribution of values.

In general, the essence of artificial intelligence art is reproduction. Still, this kind of reproduction is not the "imitation" of Plato and Aristotle. It does not consciously observe the natural world and use it as a blueprint for its creation, which is closer to a "storage-analysis-output" model. Humans convert massive works of art into data that can be received by artificial intelligence. Artificial intelligence conducts deep learning on the received data through supercomputing power, such as building unique models to train hundreds of thousands of classical poems created by humans. Understanding, you can generate poems of similar style; deep knowledge of Lin Fengmian's paintings can generate other illustrations in Lin Fengmian's style. The art mentioned above fields where artificial intelligence has made remarkable achievements have a standard feature. Art elements can be spliced together synchronously in different ways, and there is no solid logical relationship between each component.

3. Conclusion

Human art creation is a spiritual activity in which artists integrate their own emotions, skills, rules, and reality-based on their own life experiences. People's works and the world have a complex and close connection. This connection is cut off in artificial intelligence art, and the human emotional experience and accumulation in the works of art are transformed into algorithms and programs. Artificial intelligence generates works of art according to the programs established by humans and the rules written by humans. This program runs spontaneously and does not require human participation and intervention. In this process, artificial intelligence is separated from human beings as the main body, and there is no emotional participation, and everything is coded according to rules. Most people believe that artificial intelligence is used as a technical tool to participate in human aesthetic activities and artistic creation. Therefore, the creation of artificial intelligence is not real art, and artistic creation is still exclusive to human beings. However, the ultimate goal of artificial intelligence development is to carry out free and conscious spiritual activities and practical activities and even produce the next generation independently, that is, super artificial intelligence. Suppose super artificial intelligence with subjective consciousness engages in artistic activities and can carry out autonomous aesthetic activities. In that case, the uniqueness of human beings' existing artistic forms will be affected, and the human's definition of beauty or art will also be affected. Changes occur, and new creative concepts are born. In other words, if the aesthetics and activities of AI art transcend human cognition, then the aesthetic system based on human ideas will be hit as never before, and the rules and models that were initially effective will be in crisis. In fact, from the perspective of today's globalization, the integration of China and the West is a feature of the times. In today's era of developed mobile Internet, politics, economy, and culture have long been inseparable from integration and collision, and the general environment is like this. The artistic creation of architecture cannot eliminate the influence of objective reality. Different from the era in which Lin Fengmian lived, the problem of cultural collision we are facing at this stage seems to be more complicated. Therefore, we must first realize that the clash of Chinese and Western cultures is an inevitable trend. The harmony between Chinese and Western cultures advocated by Lin Fengmian has a value to be discussed today. Secondly, Lin Fengmian's concept of creative freedom of peace between China and the West has specific inspirations for Chinese contemporary art creation. The creative freedom he advocates is essentially different from that currently hotly debated on the Internet. The creative freedom mentioned by Lin Fengmian is essentially the expression of the creator's subjective initiative; that is, the creator must fully and comprehensively understand the objective facts. Regardless of Chinese and Western cultures, choose the parts you need to integrate and create. This is a very dialectical thinking creative concept; its key and fundamental is to understand the objective object fully. Finally, Lin Fengmian's understanding of the differences between Chinese and Western art also has certain enlightenment for contemporary Chinese art creation; in his view, both freehand brushwork and realism are all forms of expression. In this era, the conditions are diverse, but the content lacks uniqueness and depth. Therefore, by combining Lin Fengmian's artistic creation with artificial intelligence, this connection can travel through ancient and modern times. To experience history, the present, and even the future is a unique combination of the creator's perception and social history. This kind of autonomous consciousness is difficult to realize by artificial intelligence lacking innate subjective consciousness and acquired objective social environment. At present, the works created by artificial intelligence originate from the maturity of artistic style and the powerful intellectual activities of artists and scientists. They are "production" activities separated from social context and historical and cultural heritage. We can now coexist peacefully with artificial intelligence technology to help people solve problems in artistic creation. At the same time, artificial intelligence can also act as a negative existence, prompting artists to create new models by constantly sublating existing art forms.

Acknowledgements

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