

Research on the Path of Integrating "Ideological and Political" Elements into the Basic Course of Sketch from the Perspective of Art Production Theory

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Abstract: Through the waving of each stroke of the line and the processing of the relationship between black and white and gray, the basic course of sketch drives students to use relevant art knowledge to deeply analyze the specific picture and express their feelings through the scene, which not only improves students' understanding ability, but also stimulates students' virtue and emotion, and combines the shaping of the core values of civilized society with the cultivation of artists' professional ethics, so as to improve the educational effect of ideological and political education in the classroom. Colleges and universities are the main positions for cultivating high-quality talents. For the education of students, it is not only limited to the dissemination of knowledge and culture, but also more important to correctly establish students' moral character, so that students can develop healthily and comprehensively, so that they can better adapt to the society. The theory of artistic production regards the common law of artistic creation and material production as a special production activity and process, that is, the materialistic historical view dominated by the relationship of material production. The multiple use of art media is its main value: on the one hand, its theoretical basis can be traced back to the theory of art production. On the other hand, the speech at the Yan'an Literature and Art Symposium, which has played a guiding role in the development of China's culture and art, put forward the idea that art serves the people and has produced positive significance for the experiment of art tools. Therefore, based on the theory of art production, integrating the "ideological and political" elements into the basic course of sketch, and studying the path of this teaching practice, we have extensively explored and realized historical materialism, and also reflected the idea of art serving the public.

1. Introduction

Professional curriculum ideological and political education is an important part of the construction of the whole curriculum education in the new era. It is to put ideological and political content through all links of the curriculum content and teaching design in a hidden form. The basic course of sketch is a professional compulsory course for freshmen in fine arts. This course guides students to draw a series of sketch works reflecting the local red culture of Ganzi Prefecture. Here, these red

revolutionary materials become an important "medium" for students to understand the socialist system and understand the history of the motherland [1].

Therefore, we combine the historical documents to study, excavate the representative red cultural elements from the revolutionary site and the picture data of revolutionary cultural relics, and create the artistic creation of the picture data of revolutionary cultural relics through the ultra-fine sketch method, so as to form a series of paintings reflecting the red culture of Ganzi Prefecture. In the way of teaching practice, actively and fully integrate "ideological and political" elements into the teaching of basic sketch courses. Curriculum ideological and political education is an educational teaching practice based on the general pattern of ideological and political education. It is to effectively integrate ideological and political curriculum elements into other courses or explore ideological and political education resources from other courses, so as to integrate ideological and political courses with various courses as much as possible, and integrate value guidance into knowledge learning. "Moral image can be generated not only in interpersonal comparison, but also in individual historical comparison." [2] Integrate history into classroom teaching, take history as a mirror, enhance students' sense of historical mission and social responsibility, and stimulate students' moral concepts.

The theory of artistic productivity is a very important aspect of the Marxist scientific theory system and the most fundamental theoretical cornerstone of historical materialism. In a certain sense, the formation of productivity theory is consistent with the acquisition of historical materialism. In this regard, the formulation of the concept of productivity is essentially consistent with the formation of historical materialism, while "the original meaning of aesthetics is just 'feeling the external world through the senses'." [3] The extensive exploration of the path research of integrating the "ideological and political" elements into the basic sketch curriculum, supported by the theory of art production, has realized Marx's historical materialism and reflected Comrade Mao Zedong's thought of art popularization.

2. Excavate the Red Historical and Cultural Resources in the West and Enrich the Classroom Content with Historical Materials

The relationship between artistic creation and production practice is dialectical. The concept of productivity is based on the relationship between productivity and the contradictory development of production relations. (1) The productive forces determine the relations of production, and the nature and condition of the productive forces determine the nature and condition of the relations of production; the development of productive forces determines the change and direction of production relations; the relations of production must be suitable for productive forces. (2) Reaction of production relations: production relations suitable for productivity promote the development of productivity, and production relations unsuitable for productivity hinder the development of productivity. The nature of the reaction of production relations depends on whether it is suitable for productive forces. (3) The interaction between productive forces and production relations constitutes the contradictory movement between them.

People carry out production activities on the basis of physical labor. The traditional "farming, reading, and inheriting" means that "people portray themselves in the results of labor, and reflect on themselves and find themselves in the traces of this portrayal." [4] Productivity is always an active factor, while production relations are relatively stable. The contradictory movement of the two forms the contradictory movement process of "basically suitable - not suitable - basically suitable", reflecting the laws and trends that the production relations must be suitable for the situation of productive forces. (4) The law that the relations of production are suitable for the conditions of productive forces is the most basic law of the development of human society. It is an important philosophical basis and methodology for the reform of the national economic system.

This course fully excavates the historical and cultural resources of Ganzi Prefecture, where the campus is located, so that students have a new understanding and interest in local culture in the classroom, and also imperceptibly cultivates the students' down-to-earth spirit of focusing on the present and based on the present to achieve the ideological and political objectives of the course.

3. Classroom Practice Analysis of Integrating Modernist Art Instrumental Theory into Sketch Basic Course

Art takes image as the main medium of communication, and the content of image itself is thematic. Therefore, when teaching the basic course of sketch, the teacher also focuses on the selection of the subject matter in the early stage. Finally, we decided to search for image materials in professional revolutionary museums, or revolutionary memorial halls in southwest China. Finally, in the course of sketch teaching, students were guided to draw revolutionary cultural relics with the method of fine sketch, and a number of excellent art works showing the red culture were formed.



Figure 1 Remnants of Revolutionary Martyrs by Tang Linxi

For example, Tang Linxi's "Relics of Revolutionary Martyrs" (Figure 1) depicts an armband on the shoulder of a revolutionary martyr's uniform. Tang Linxi carefully combs and displays bright yellow silk embroidery and red silk threads, which is the key point of the final stable and real picture effect.



Figure 2 the Camera Used by the Red Army, created by Puxi



Figure 3 the Wooden Umbrella for the Red Army's Regular March, by Tang Liping

The other two students, Puxi's "Camera Used by the Red Army" (Figure 2) and Tang Liping's "Wood Umbrella Used by the Red Army during the Regular March" (Figure 3) are excellent students' works in this course. The camera used by the Red Army, created by Puxi, uses colored lead and pencil to describe the metal texture and leather texture of the old camera. Tang Liping's Wooden Umbrella for the Red Army's Regular March is a vertical composition. The umbrella made of oil-paper is very

old and dark. She actively and carefully looks for structural changes in the dark, and finds that the light and shadow changes caused by structural changes are weak, but very important. Only by grasping these changes and depicting them can the whole picture have the accuracy of texture and spatial perspective.

As the saying goes, "Where there is a will, there is a way", students actively play their subjective initiative in the whole process of sketch training, overcome difficulties, and devote a lot of time and energy to study details. They not only hone professional skills in the process of painting, but also hone their patience, care and perseverance, and vividly learn, experience and inherit the tenacious quality of the older generation of revolutionary martyrs.

On the topic of the relationship between art and productivity, Benjamin has two specific manifestations: on the one hand, it is triggered by Marx's theory of artistic production: artistic creation and material production have a common law form. In material production, it is composed of production and consumption, producers, products and consumer goods, and is constrained by the contradictory movement between productivity and production relations.

And artistic creation is also restricted by the contradiction between artistic productivity and artistic production relations, in which artistic productivity refers to technology, and artistic production relations refer to the relationship between artists and consumers. When the relationship of artistic production hinders the development of artistic productivity, there will be a contradiction between the two. The society will have an artistic revolution, and new artistic technology will replace and break the old relationship of production and push art forward. This theory once again explains the reason why traditional art will be replaced by new art skills at the stage of technological development from the perspective of Marxist economics. The disappearance of "light charm" is not the result of artistic self-discipline, but the change caused by heteronomy.

On the other hand, the change and update of technology determines the presentation of artistic works. The issue of technical media directly relates to the first scene of artists' creation. As a Marxist, his position and perspective is to serve the people and politics. Therefore, Benjamin drew the conclusion of two kinds of relations, the main purpose of which is to reflect "the mechanical reproduction of works of art has changed the relationship between the public and art." Film is an art form that exists for the purpose of pleasing and guiding the public. It takes cultural communication as its main purpose and guidance. When the audience enters the cinema, they feel and experience this cheap art consumption synchronously with the screening of the film, which cannot be equated with the elitism of the painting industry. Therefore, "painting cannot provide an object for a synchronic acceptance group", while the film can. The film can face hundreds of thousands of viewers at the same time, and the painting can only be appreciated by a few viewers at a time. The concept of "crowd" is different from that of "public". "The division of the public is based on the spirit of the collective nature of interaction with distance and the unity within." [5] More importantly, it is very difficult for the people to understand Picasso's works without the cultivation and recognition of the context of the development of art history. The concentrated acceptance of painting under Benjamin's pen was finally defeated by the recreational acceptance of film, and its judges had the necessity of technological development in addition to the people.

4. Integrate the Modernist Art Tool Theory into the Innovation and Expansion of the Basic Sketch Course

Integrating "ideological and political" into the teaching of basic sketch courses requires that the teaching of sketch techniques, the teaching of art concepts, and the dissemination of Marxist modern art concepts be completed in the whole course practice process. In the implementation process of each teaching link, attention should be paid to the connection and transition between each link.

At present, the members of this research group have gone to Luding County, Luhuo County and Ganzi County to carry out preliminary research work, and have collected a number of pictures of revolutionary cultural relics in Ganzi Prefecture. "By training our consciousness, we can recognize things and states that are independent of our consciousness." [6] The depth of the understanding of history should depend on the grasp and observation of the details of this period of history. "History should be explained, not simply believed or disbelieved, which is the characteristic of the historical view of dialectical materialism." [7] This batch of materials with "ideological and political" elements has been transformed into teaching resources of basic sketch courses, and applied to the teaching of basic sketch courses of the 2019 and 2020 art majors. "Different still lives have different connotations." [8] In the drawing process of the work, it is a difficult problem for students to accurately depict the material characteristics of the object with sketch.

For example, Liu Rui's work "Wooden Bag Used by the Red Army" (Figure 4), Yang Luhui's work "Wooden Stake Used by the Red Army" (Figure 5) and Ge Yila Bumu's work "Rope and Clogs" (Figure 6). These three students describe wooden objects and some scattered hemp rope and straw rope. Wood has its naturally generated wood texture, and hemp rope is also a highly regular representation of a small space. To draw these objects well, students must have enough logical thinking ability to comb the lines, and distinguish the subtle changes in space and light and shade colors. "Personal satisfaction comes from the sympathy of others." [9] Only by painting delicate works can they be recognized and loved by the masses at the grass-roots level to a greater extent.



Figure 4 the Wooden Bag Used by the Red Army by Liu Rui



Figure 5 the Woodpile Used by the Red Army by Yang Luhui



Figure 6 Rope and Clogs by Ge Yila Bumu

As for the issue of art popularization, the issue of art serving the public was raised in the Speech at the Yan'an Literature and Art Symposium. Popularization is not only a way to reflect part of the practical significance and simple value of contemporary art works. It is also the practical application of art production theory in the exploration of the localization of Chinese art language. Chinese artists use traditional Paper Cuttings, shadow play, calligraphy, and ink painting to create works of art in a postmodern context. Although art is achieving anti-elitism and popularization as far as possible, there is still a long way to go in the future. There is still a tendency of art superficialization. Art practitioners need to constantly balance the relationship between the two. "The essential connection between

knowledge and materialized products (knowledge unfolds in space) will enable painting to reach the extreme of reproduction art." [10]

5 Conclusion

Based on the theory of art production, Benjamin made a breakthrough in introducing productivity and production relations into the study of art theory, and demonstrated the theory of art production by taking technical reform in art practice as an example. Its sensitivity to mechanical technology has realized the prediction of future art: Dada art's destruction and negation of modernism has opened the prelude to the era of "ready-made goods" of art; the universal role and technical means of film in mass culture have become the main means of literary and artistic communication.

In the process of the development of contemporary art practice, the artistic phenomenon has verified Benjamin's prediction, and the artist's multiple use of artistic media is its main value: on the one hand, its theoretical basis can be traced back to the Marxist production theory. On the other hand, "Speech at the Yan'an Literature and Art Symposium" put forward the idea of art serving the people, which has a positive significance for the art tool experiment. Therefore, the extensive exploration of art media has realized historical materialism and embodied the idea of art popularization. The belief that art serves the people is still guiding the teaching practice of art educators. Taking the theory of art production as the theoretical basis, integrating "ideological and political" elements into the practice of basic sketch teaching in colleges and universities is an effective way to imperceptibly carry out ideological and political education for contemporary college students.

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