

Research on the Background and Educational Concept of Public Art in China in the New Period

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Abstract: Public art is a new form of art. With the rapid development of modern technology, public art itself has undergone profound changes. Experience-based interactions, mechanical interactions, and creative interactions are increasingly frequented by modern technologies. The public art interaction under the background of new technology presents new characteristics. Strengthening the interactive analysis of public art under the background of modern technology is of great significance for the in-depth study of the characteristics of public art. This paper will focus on the interaction of public art in the context of new technologies.

1. Introduction

With the rapid development of the economy and society, science and technology are changing with each passing day. People's living standards have also increased. As a professional art form, public art has gradually developed. With the increasing degree of openness and the level of civilization, as the enthusiasm of people's participation in society increases, public art will also develop rapidly. In the context of the rapid development of new technologies, public art itself has undergone profound changes, and the concepts and characteristics of public art creation have undergone some changes. The emergence of interactivity is a typical example. Strengthening the analysis of public interaction in the context of new technologies is of great significance for promoting the development of public art^[1].

2. The interaction of public art in the context of new technology

In the context of the rapid development of new technologies, new forms of artistic expression continue to emerge. With the emergence and development of digital imaging technology, interactive technology and network technology, people no longer meet the passive appreciation of art, but require active participation in the creation, to be able to communicate with them. The emergence of interactive TV, interactive public service facilities, interactive installation art, interactive games and other technologies is a new form of development based on the interactive technology platform. Participation is a typical characteristic of public art. It is precisely because of its participation that it determines the interactivity in the actual creation and appreciation process. The interactivity in public art is mainly reflected in the following three aspects:

2.1 Experiential interaction

Experiential interaction is to encourage the public to participate in the viewing experience, to be able to manipulate it and change it. It is necessary for ordinary citizens to feel the charm of art in the process of participating in the creation process and to appreciate the connotation of public art interaction. Experiential interaction itself can be divided into two forms: the first form can be achieved without the aid of digital technology; the second is realized by means of new technology. As shown in Figure 1 below, it is the development trend of China's masses after actively participating in global health governance and fulfilling the international commitments of the 2030 Agenda for Sustainable Development:

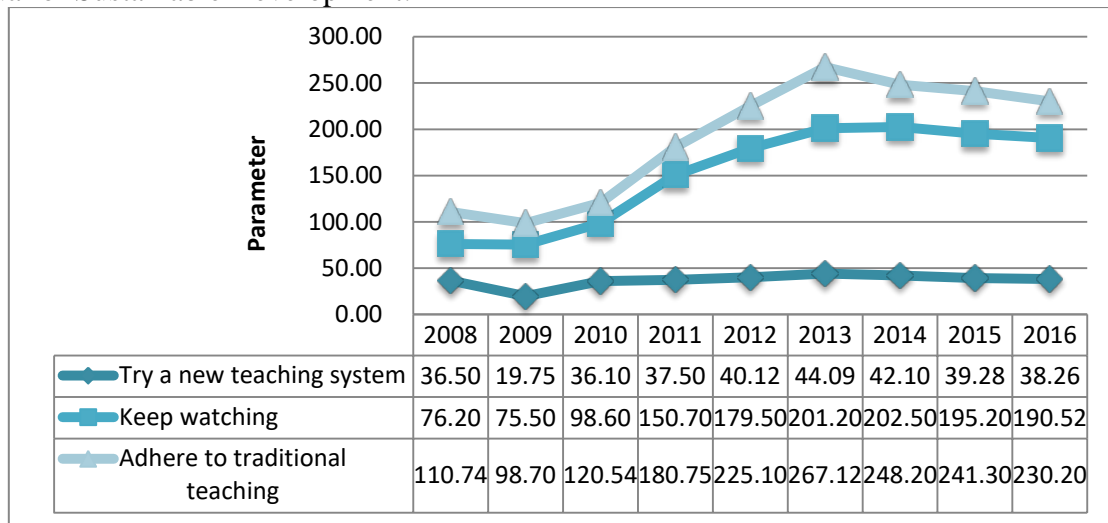


Figure 1: Current status of education for public art majors in China

However, it can be found from figure 1 that through the experiential interaction of borrowing digital technology, not only can people experience the experience movement, but also can be immersed by means of digital interaction and virtual reality. The Legible City by American artists is a typical example. When watching this work, participants can display different content by controlling the speed and direction of the bicycle. The picture shows the street that is simulated according to the city's actual environment^[2].

2.2 Creative interaction

This form of interaction means that the public can actively participate in this process during the actual creation process, not just staying at the viewing stage. It seems impossible to involve the public in this process in traditional art creation. However, with the advent of new technologies, the application-creation interaction of high-tech means has gradually demonstrated its strong vitality. Creative interactions have begun to expand around the world. Creative interaction is the most publicly engaged form and the most interactive form. Public participation in creative interactions has even become a must. In the creative Ludong heavy machine, the public's subjective initiative, participation, two-way and feedback are more respected.

3. Strengthen the construction of the teaching staff

3.1 The faculty is the main body and carrier of college education

At present, the development of higher vocational colleges in China is at a stage of rapid growth.

In particular, the current expansion of colleges and universities, the number of students soaring is unable to meet the needs of teaching. In the case of continuous enrollment in schools, there are still many gaps in the provision of art education teachers. The art teaching tasks in some schools still require external teachers to supplement them. In addition, some public art education teachers in higher vocational colleges are often transferred from public curriculum teachers. Due to the lack of systematic and basic artistic accomplishment, the art education and activities carried out are often difficult to obtain recognition from college students. Although some vocational colleges have full-time art teachers, in addition to art teaching work, they also undertake a large number of extracurricular, off-campus art education activities, campus cultural activities^[3].

3.2 Opening a variety of representative courses in the new era for comprehensive quality training

According to the requirements of the Ministry of Education, ordinary colleges and universities have successively opened art-based public elective courses, such as "Music Appreciation", "Art Appreciation", "Chorus Conduct", "Calligraphy Appreciation", "Basic Knowledge of Music", "Appreciation of Film and TV Art", "Art of the Body", "Appreciation of the Opera", "Singing Method" and other courses. However, due to the differences in the original foundations of the schools and the differences in people's understanding, the education work is still not satisfactory, and some are still in the state of coping or mechanical operation. figure 2 below shows the acquisition of public art education by different students:

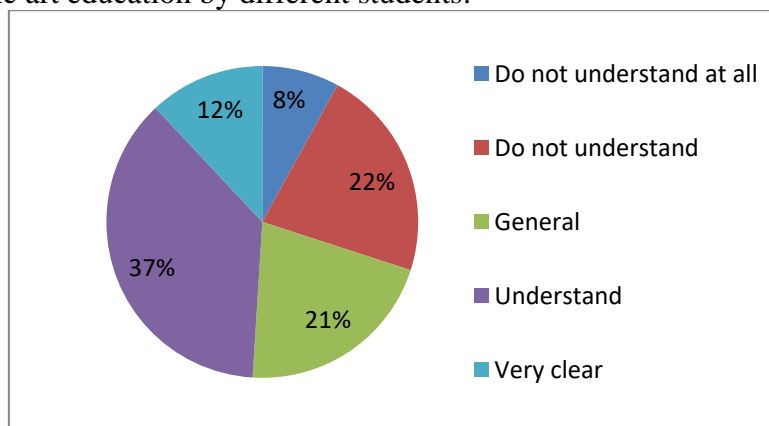


Figure 2: Statistics on the acquisition of public art education by different students

As shown in figure 2 above: Due to the limitations of the teaching staff, many colleges and universities do not have the ability and energy to open more elective courses. The choice of students is not large, and the curriculum is naturally simple. In particular, courses such as "Appreciation of Traditional Chinese Opera" still have intermittent and random teaching in individual schools. There are also activities that replace courses or replace them individually, or use lectures instead of teaching. Building a stable and effective public art education talent system is a necessary condition for ensuring the multi-form art education work.

3.3 Building a high-quality public art teacher team in the new era

Only by combining the art teachers of professional art teachers, social scholars and experts can we open up and create new space and new situation in the development of art education in colleges and universities. Many colleges and universities in China have also carried out different levels of active exploration in setting up art education courses. In general, most college students like art.

Rarely pay attention to artistic achievements, making the art curriculum a dispensable thing, resulting in students rarely encounter art courses, excellent teachers can be calculated according to the following formula:

$$\text{Score} = \text{KPI} + \text{KCI} \quad (1)$$

$$\text{Assessment} = \text{Key Performance} + \text{Competency} \quad (2)$$

In particular, the situation of rural students receiving art education is significantly lower than that of urban students. There is a clear lack of artistic knowledge and artistic literacy in the group of college students. Most of the students do not know the notation and the staff, which increases the difficulty of art education in colleges and universities to a certain extent.

4. Conclusion

In accordance with the scientific development concept and the training objectives of higher vocational talents and the requirements of quality education in the new era, we must become a compound talent that adapts to the rapid development of modern society. Students must not only have a solid background in professional knowledge, but also have a knowledge base with a thick foundation and a wide calibre. It is the need to comprehensively implement the party's educational policy and comprehensively improve the quality of students. In recent years, since the introduction of the National School Art Education Master Plan under the guidance of relevant national guidelines and policies, the art education work of higher vocational colleges has made considerable progress.

References

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