

Exhibition-teaching-driven: Research on the Teaching Model of “Promoting Learning through Exhibition” for Traditional Chinese Painting Major in Local Art Colleges

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Abstract: Art colleges, as an important base for talent cultivation, always shoulder the important mission of cultivating high-quality artistic talents for society, and the cultivation of talent in the Chinese painting specialty is particularly critical. There are still some problems in traditional teaching, such as students' weak creative initiative and insufficient transformation of works practice. A single classroom teaching model is difficult to meet the training needs of art talents in the new era. Therefore, based on the concept of exhibition-driven teaching, this paper focuses on “promoting learning through exhibition” and discusses the path of deep integration of exhibition practice and daily teaching in combination with the current teaching situation of Chinese painting specialty in local colleges. Through integrating practical links such as participation, viewing, and evaluation of works into the curriculum system, students are forced to consolidate their pen and ink skills and polish their creative works to exhibition standards. The research aims to improve students' creative ability and artistic accomplishment, and provide a reference paradigm for the teaching reform of traditional Chinese painting in local art colleges.

Keywords: Exhibition teaching drive; Art colleges; Chinese painting major; Promote learning by exhibition; Current situation; Path

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1. Introduction

Chinese painting is the core carrier of China's excellent traditional culture and plays an indispensable role in the art field. With the continuous development of aesthetic education reform, society has put forward higher requirements for the practical ability and innovative literacy of Chinese painting professionals. The local art colleges always undertake the key mission of inheriting the art of calligraphy and painting, cultivating artistic

talents, and serving the development of local culture. The teaching quality of traditional Chinese painting is directly related to the development level of local aesthetic education. Nowadays, some local art colleges still follow the traditional teaching mode, and the teaching focuses on classroom copying and skill training, and the teaching form is relatively simple. In the teaching process, theoretical techniques are emphasized, while practical display is neglected; accordingly, students lack a platform to display their works, so it is difficult to effectively improve their creative enthusiasm and artistic speculative ability. Therefore, a new teaching concept of integrating exhibition and teaching came into being. This paper explores the exhibition-driven teaching model of “promoting learning through exhibition” on the basis of meeting the teaching reality of local colleges, deeply integrates exhibition practice with daily teaching, and breaks the limitations of traditional classroom teaching. Through the brand-new teaching mode, students’ creative practice ability is improved, providing new practical ideas for local Chinese painting teaching reform.

2. The value of using exhibitions to drive learning in the teaching of traditional Chinese painting at local art colleges

In the daily teaching of traditional Chinese painting at local art colleges, the traditional classroom-based teaching approach has been used for many years. While this approach helps students master basic theories and painting techniques, it also leads to issues such as fixed learning patterns, a lack of motivation for innovation, and weak practical skills. Integrating an exhibition-based learning model into the teaching of traditional Chinese painting is an effective way to overcome these limitations. This approach moves beyond mere copying in the classroom and homework assignments, instead using exhibitions to motivate students and improve the quality of teaching overall, thereby offering significant practical benefits.

2.1. Encouraging a change in students’ learning attitudes

In traditional teaching methods for traditional Chinese painting, teachers demonstrate techniques while students copy them, resulting in fixed learning tasks and single evaluation methods. Students can complete copying tasks proficiently, but they often lack skills in creating original compositions, developing themes, and refining their works. Under the exhibition-driven learning model, the traditional classroom structure is transformed, leading to a significant change in students’ attitudes toward learning. Exhibitions are public, comparative, and visually appealing; students’ works must be displayed for all teachers and students to see and evaluate. This encourages students to improve their painting skills and to take their assignments more seriously. To ensure that their works are complete and attractive, students strive to refine details, adjust compositions and colors, and enhance the overall quality of their works. Through repeated revisions, they gain experience and improve their creative abilities. Additionally, by viewing exhibitions, giving feedback to each other, and discussing their work, students can identify their weaknesses, learn from excellent works, broaden their artistic horizons, and break free from rigid copying habits. This fosters internal motivation to create and improve their skills.

2.2. Promoting the creation of a complete teaching cycle

Traditional teaching methods for traditional Chinese painting have significant gaps: classroom training and homework grading mark the end of each lesson, with no follow-up feedback, opportunities for improvement, or ways to showcase results. Teachers rely solely on homework evaluations to assess students’ skills, which

makes it difficult to identify long-term weaknesses and errors in their techniques. The exhibition-driven learning model integrates exhibitions throughout the teaching process, creating a complete cycle that includes classroom training, independent creation, refinement of works, exhibition of finished pieces, and further improvement. By using exhibition standards as part of daily teaching, teachers can set clear goals for each practice session and artwork creation. Exhibitions also provide various evaluation methods, breaking away from the limitations of teacher-only evaluations. By combining peer reviews, on-site feedback, and exhibition critiques, teachers can offer more comprehensive feedback, helping students understand their weaknesses and strengths. This addresses the shortcomings of traditional classroom teaching and makes the teaching of traditional Chinese painting more aligned with artistic practices.

2.3. Highlighting the unique characteristics of local institutions

In today's era, aesthetic education emphasizes practicality, innovation, and cultural dissemination. It requires art education to move beyond traditional teaching methods and focus on meeting the actual needs of society for skilled painters. Local art colleges should leverage local cultural resources to cultivate artists who possess creative skills, presentation abilities, and cultural awareness. Traditional teaching methods are not suitable for meeting these needs. Therefore, integrating exhibitions into the teaching of traditional Chinese painting is essential. This approach enriches practical teaching content, improves the training process, and allows students to gain valuable experience in creation and exhibition. Colleges can also organize themed exhibitions based on local folklore, landscapes, and traditional culture. This combines local cultural elements with traditional Chinese painting, promoting traditional art while creating a unique teaching system. This helps local art colleges develop distinctive strengths and contribute to regional aesthetic education and cultural development by producing high-quality, applied artists.

3. Local art colleges and universities Chinese painting professional teaching development status quo

Against the background of the continuous deepening of aesthetic education, local art colleges in China have continuously optimized the talent cultivation system of Chinese painting, further improved the curriculum structure of painting and calligraphy teaching, and made remarkable achievements in the inheritance of traditional culture, the teaching of basic techniques, and the popularization of aesthetic education^[1]. Most local colleges and universities have built a perfect basic teaching process, which can ensure that students master the painting techniques and composition rules, and lay a solid foundation for the delivery of aesthetic talents at the grassroots level. However, considering the current development of the industry and the demand of the talent market, there are still some shortcomings in the daily teaching of the Chinese painting major in local colleges, especially in the aspects of practice transformation and teaching evaluation, which are difficult to adapt to the development pace of modern aesthetic education teaching.

At the specific teaching level, at present, the Chinese painting major in some local art colleges still follows the closed classroom training mode. The curriculum focuses on technicalization and theorization, and the teaching content is relatively solidified. The teaching focus is mainly on basic training such as pen and ink skills and color rendering, and copying practice is emphasized, which is weak in cultivating students' individualized creative thinking and artistic speculative ability. At the same time, the curriculum system is fragmented, the teaching modules are loosely connected, and the sketch training, work creation, and

achievement display are out of touch with each other, so it is difficult for students to form a complete artistic creation system thinking in a single training scene.

In practice, there are some problems in local colleges, such as emphasizing training, neglecting exhibition, and weak output. Compared with the perfect exhibition practice system of key art colleges, some local colleges have not yet established a sound, normalized exhibition mechanism, and most of the students' work is limited to the submission of classroom assignments. After finishing the correction, a closed-loop learning process is formed, lacking the process of public observation, comparative exchange, and iterative optimization. The lack of exhibition practice leads to a common phenomenon of solid skills but template creation, understanding copying but not understanding ideas, painting but not expressing, and works lacking personal characteristics and artistic expression.

In addition, the limitations of the existing teaching evaluation system also restrict the improvement of professional teaching quality and efficiency. At present, the traditional evaluation criteria are mostly used in the teaching evaluation of traditional Chinese painting, with teachers' subjective grading and the quality of homework completion as the main factors, and the evaluation dimension is single and solidified, and only the integrity of screen techniques is paid attention to, while students' creative ideas, aesthetic literacy, and progress and growth are ignored. It is difficult for a single evaluation model to accurately discover the shortcomings of students' creation, nor can it positively motivate students' creative enthusiasm ^[2]. At the same time, due to the lack of exhibition resources in some colleges and universities and the lack of linkage between libraries and schools, it is difficult to implement the teaching model of integrating exhibition and teaching, which creates a clear gap between the teaching of local Chinese painting specialties and the training goal of applied art talents in the new era.³ The teaching optimization path of "promoting learning through exhibition" in the Chinese painting major of local art colleges is driven by exhibition teaching.

3.1. Reconstruction of integrated curriculum system

Course teaching is the fundamental guarantee for promoting the model of promoting learning by exhibition. Based on the current teaching practice of the Chinese painting major in local art colleges, colleges need to clarify the goal of aesthetic education, reorganize the logic of professional courses, and build a perfect teaching system in which classroom training, work polishing, and exhibition output are interlinked, so that exhibition standards can run through the whole learning process, so as to truly realize learning by exhibition and improving quality by exhibition ^[3]. Traditional Chinese painting teaching mostly divides copying, sketching, and creation into independent teaching modules. Students have been immersed in fragmented skills training for a long time, lacking the experience of creating works and exhibiting achievements, which makes daily learning and artistic practice out of touch. In this regard, colleges and universities can optimize the existing curriculum framework and integrate the creative requirements and aesthetic norms of calligraphy and painting exhibitions at all levels into the whole process of basic courses and creative courses, so that students can always maintain the quality of their own exercises in line with the participation standards. In addition, teachers can combine excellent exhibits to carry out demonstration teaching, carefully analyze the ink level, composition layout, and picture conception of the exhibited works, guide students to learn to observe and think, and improve their aesthetic quality. When entering the stage of professional creation, teaching can set up phased theme creation tasks and combine different aesthetic education themes to guide students to independently conceive and polish their works repeatedly. At the same time, educators should

reasonably adjust the teaching rhythm of the semester, reserve sufficient time for the improvement of works, upgrade the routine classroom work to complete standardized and displayable finished works, so that every course training has the value of transforming achievements, effectively promote the improvement of daily learning quality through exhibition orientation, and give full play to the educational advantages of promoting learning through exhibition.

3.2. Building a hierarchical exhibition system

In order to effectively solve the problems of insufficient exhibition frequency, limited exhibition platforms, and fewer practical opportunities for students in local colleges and universities, colleges and universities need to create a full-coverage exhibition system, make exhibitions a normal channel for improving students' professional level, and continue to promote the deep integration of the concept of promoting learning and educating people through exhibition and teaching ^[4]. In the past, colleges and universities only carried out one-time exhibitions of achievements at the end of the semester, with limited exhibition coverage and low participation. Some students lacked the opportunity to display and exchange their works, and it was difficult to broaden their personal learning space through exhibitions. In this regard, colleges and universities can establish a sound exhibition mechanism, which can set up class work exhibitions, grade theme exhibitions, and school-level achievement exhibitions in layers, and replace a single final exhibition with miniaturized and high-frequency staged exhibitions, so that every student can get a chance to show. The class exercise exhibition focuses on daily learning and encourages students to show staged exercises. The grade theme exhibition focuses on improving special abilities, setting the exhibition theme around the special content and strengthening special creative ability. The school-level achievement exhibition focuses on fine selection and professional promotion, focusing on the outstanding works of the semester and setting a benchmark for professional learning. In addition, relying on local cultural resources, colleges and universities can actively connect with public aesthetic education platforms such as local art galleries and cultural centers, expand off-campus exhibition channels, and organize students to participate in regional youth painting and calligraphy exhibitions and public welfare aesthetic education exhibitions at different levels. Through the double-layer display system of normal training in school and professional experience outside school, students can constantly check for leaks and fill gaps in the process of watching, participating in, and evaluating exhibitions, and continue to promote the steady improvement of professional ability.

3.3. Improve the diversified evaluation mechanism

Colleges and universities should abandon the traditional evaluation criteria and build a scientific, procedural, and three-dimensional comprehensive teaching evaluation system based on the educational concept of integration of exhibition and teaching, and incorporate exhibition performance into the assessment focus, forming a benign closed loop of educating people through evaluation and promotion of learning through exhibition ^[5]. In terms of evaluation content, the limitations of single-technique assessment and result-based assessment are completely broken, and the students' learning state, exercise polishing process, innovative thinking of works, exhibition exchange performance, and phased self-improvement effect are integrated into the evaluation system, focusing on the gradual improvement and personalized development of students' artistic literacy. For the evaluation subject, a multi-evaluation system is established, which combines teachers' professional comments, students' mutual evaluation and communication, and public feedback on exhibitions. Relying on teachers' professional perspective, this paper gives guidance and evaluation on the pen and ink

techniques, composition, and artistic conception of students' participating works. Relying on the exhibition exchange scene, students are encouraged to discuss creative ideas and exchange creative experiences with each other, and a learning atmosphere of mutual assistance and progress is created. Combined with the aesthetic feedback of the exhibition group, it helps students to constantly update their creative perspectives and enrich their artistic expressions. Colleges and universities can simultaneously establish students' personal growth files, systematically record the growth trajectory of students' exhibits from creativity to participation, and continue to promote students' active creation and improvement with a normalized and long-term evaluation and incentive mechanism, so as to effectively play the educational value of promoting learning through exhibition.

3.4. Building a compound teaching staff

Talent is the key to the construction of a teaching model for promoting learning through exhibition. Colleges and universities need to build a professional teaching team of traditional Chinese painting, and a compound teaching team with both theoretical knowledge and rich exhibition practice ability, so as to provide a solid teacher guarantee for the long-term development of exhibition-teaching-driven teaching mode. Colleges and universities should regularly organize professional teachers to participate in academic activities such as painting and calligraphy exhibitions at all levels, artistic creation and training, and teaching and research on the integration of exhibition and teaching, so as to guide teachers to grasp the aesthetic trend and creative development direction of current Chinese painting exhibitions in time, constantly update teaching concepts, and expand their professional creative horizons. In addition, colleges and universities can actively integrate local art resources, regularly invite professionals and senior painting and calligraphy artists to enter the campus to carry out thematic teaching and practical guidance, carry out systematic counseling around multi-dimensional practical content, and improve the practical teaching system in the school. Guide teachers to deeply integrate their own practical experience into daily classroom teaching, set creative training tasks with real exhibition standards, and guide students to optimize the details of works and improve the texture of pictures.

4. Conclusion

Chinese painting has been loved by more and more students and parents in recent years, and the major of Chinese painting shoulders the arduous mission of cultivating high-quality artistic talents for society. However, the teaching process cannot be limited to skill practice, and the concept of exhibition-teaching-driven has opened up a new idea for the cultivation of Chinese painting talents in local art colleges. "Promoting learning by exhibition" jumps out of the inherent boundary of the traditional classroom, integrates exhibition practice into the whole learning process, and further enhances students' innovative ability and painting level. Relying on their own school-running characteristics and local cultural resources, local colleges and universities have changed the status quo of traditional teaching and built a multi-level display platform to lay a solid foundation for talent cultivation. Only by constantly optimizing this educational model can educators help students form independent artistic thinking and accumulate strength for the inheritance of regional traditional culture and the development of aesthetic education.

Disclosure statement

The author declares no conflict of interest.

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