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The Present Situation and Reflection of Shanghai Art Development

Su Jincheng

Abstract

Shanghai is not only a city leading China's economic development, but also once played an important role in the field of culture and art in China. However, in the past half-century, the development of Shanghai's fine arts, in addition to the achievements that have been recognized by everyone, has also brought many phenomena worthy of our deep consideration. Especially in the field of traditional plastic arts, it gradually shows fatigue and backwardness, which has been unable to match with this international city.

Key Words

Shanghai, fine arts, traditional resources

At least since the beginning of this century, when we talk about the current situation of Shanghai Art, it is generally believed that the overall state of Shanghai Art does not match the status of Shanghai as an international metropolis. This view is not only held by the majority of the artists and theorists living in the city, but also by the counterparts of the art world outside Shanghai. Almost without exception, they take this view. Of course, some people in Shanghai's local art circle do not recognize this view. Considering this view, for some of them, it seems like to deny their artistic achievements, or to deny their work performance over the years. However, whether recognized or not, the facts are indisputable, that is, the art situation of Shanghai, whether in education or creation, cannot be compared with the early days of New China, nor compared with the status and influence of Shanghai Art in the late Qing Dynasty and the Republic of China. The "fine art" referred to in this paper is a broad concept that can be equated with today's "fine art" discipline. It does not include "design" discipline and contemporary art,

nor does it specifically refer to a specific art form of national Chinese painting, oil painting, printmaking, sculpture. It refers to the overall state of traditional modeling arts (including calligraphy), including education, creation, academic research and other related content.

1. Chapter One

It is a recognized fact that the art of a place cannot flourish without education. Although the status and influence of Shanghai style in the Republic of China in the whole country were inseparable from the brilliant achievements of the old calligraphers and painters in the late Qing Dynasty and their first integration in the commercial market, the more important thing was a group of artists who returned from overseas study and the new educational concepts they brought back. A large number of new art schools and studios took the lead in Shanghai, which not only gathered a large number of various types of painters, but also attracted art lovers

from all over the country to apply for and study in Shanghai, setting off an unprecedented wave, and pushing Shanghai to the front row of the national art education and creation. At that time, neither the Beijing School nor the Lingnan School of Painting could reach the status and influence of Shanghai art. This was inseparable from Shanghai's economic and cultural center status at that time, but more importantly, Shanghai was one of the most open cities in the world at that time, and it was also a city where China could truly "all rivers run into sea".

In the early days of the founding of the People's Republic of China, Shanghai was even an important town of fine art in China. Although Beijing became the national political and cultural center, Shanghai had a group of influential painters, who showed remarkable creative enthusiasm and artistic achievements in the early days of new China. For example, a series of works on the theme of the working people in the construction of new China, especially those created in the form of comic books and New Year pictures, is more loved and purchased by people across the country. In particular, the Shanghai Chinese Academy of Painting, founded in June 1960, united the three generations of old, middle and young painters active in the Shanghai painting circle, showed their talents in the early cultural construction of socialism, and created a large number of artworks that shone brightly in the history of contemporary art. Therefore, at that time, Shanghai art could still be compared with Beijing. And this phenomenon continued until the early stage of reform and opening up.

With the wave of reform and opening-up, Beijing's advantages as a political and cultural center have been highlighted, and artists from all over the country flock to Beijing, making Beijing's art circle suddenly lively and become a well-deserved national art center. At the same time, Shanghai has become the economic center of the country. From this period on, a new cultural pattern in China has been gradually formed. The Beijing-Tianjin-Hebei region with Beijing as the center is the national cultural leader, and the Yangtze River Delta with Shanghai as the center is China's economic and cultural cluster. In addition, there are also the economic and cultural circles of the Pearl River Delta, and other first-tier and second-tier cities such as Xi'an, Wuhan, Chongqing and Chengdu have also formed their own local characteristics. This has basically become the pattern of the last four decades. However, in the pattern of the Yangtze River Delta, the development of fine arts in Shanghai obviously lags behind Nanjing and Hangzhou. Whether it is art education or creation, as well as the proportion of fine arts (creation and education

resources) in their respective cities, Shanghai's fine arts are so weak and insignificant in this international economic metropolis.

As mentioned above, the prosperity of art cannot be separated from the development of art education, and Shanghai has suffered a great loss. Since the Republic of China, Shanghai has been the city with the largest number of art schools and studios in China. However, a century has passed, but there is no completely independent public fine arts academy in Shanghai. Beijing has the Central Academy of Fine Arts and belongs to the integration of Beijing-Tianjin-Hebei academy of fine arts, there are a large number of comprehensive college of fine arts, such as: Tsinghua University Academy of Fine Arts, School of Arts of Peking University, Chinese National Academy of Arts, Renmin University of China School of Arts, Beijing Normal University School of Art and Communication, Capital Normal University College of Fine Arts, Tianjin Normal University College of Fine Arts and Design, College of Arts of Hebei University, and so on. Whether it is art creation or theoretical research, the number of talents and the height of the platform cannot be compared with other places. In the cultural circle of the Yangtze River Delta, Hangzhou has the China Academy of Art, the School of Art and Archaeology of Zhejiang University, and the Academy of Fine Arts of Hangzhou Normal University. Nanjing has the Nanjing University of the Arts, Academy of Fine Arts of Nanjing Normal University, the School of Arts of Southeast University, School of Arts of Nanjing University, and other institutions of higher learning. Other places such as Xi'an Academy of Fine Arts in Xi'an, Guangzhou Academy of Fine Arts in Guangzhou, Hubei Academy of Fine Arts in Wuhan, Sichuan Academy of Fine Arts in Chongqing, Luxun Academy of Fine Arts in Shenyang, etc.

2. Chapter Two

To understand the higher education of fine arts in Shanghai, we should pay attention to the Shanghai Academy of Fine Arts of Shanghai University, the Academy of Fine Arts of East China Normal University, and the Academy of Fine Arts of Shanghai Normal University. These three fine arts academies have formed a three-way tripartite pattern of Shanghai art higher education. These three fine arts colleges not only have profound undergraduate education resources but also have high-end master's and doctoral education in fine arts. From the official websites of the three schools, we can understand the development status of their own, as

well as the characteristics of the school, development prospects, etc.

In 1959, the Shanghai Municipal People's Government rebuilt the Shanghai Academy of Fine Arts College (undergraduate). In 1983, it was merged into the newly established Shanghai University and named as the Academy of Fine Arts of Shanghai University. In December 2016, it was listed as the Shanghai Academy of Fine Arts of Shanghai University. The college has 10 undergraduate majors, including five first-level disciplines, namely, Fine Arts, Design, Art Theory, Architecture, and Urban and Rural Planning, among which fine arts, Design and Art theory are the first-level doctoral disciplines, as well as the post-doctoral mobile station of Fine Arts. College to "holding up" new Shanghai "flag, creative inheritance application tradition, innovative development of Shanghai culture, creative promote Shanghai humanities" as the vision, to "build international urban art Chinese coordinates, deep beauty of China" as the mission, to "built and match the Shanghai city academy of fine arts, become the vanguard of Chinese art education" as the goal. Especially in the past two decades, the Academy of Fine Arts of Shanghai University, as the vanguard of fine arts education in Shanghai, has attracted the attention of the national art circle, and also attracted many famous artists to exchange, and has a wide influence.

The Department of Fine Arts of East China Normal University started from the Department of Art Education in 1981. In June 2017, the former Department of Fine Arts and the Institute of Art were merged into the new Academy of Fine Arts. At present, it has 3 undergraduate majors, 3 master's degree awarding points, 1 first-level doctoral degree of fine arts and a post-doctoral mobile station of fine arts. Development orientation: "Closely around the goal of first-class fine arts discipline construction, with contemporary art education as the core, with artistic creation and theoretical research as the two wings, and strive to build an internationally renowned characteristic fine arts academy." The discipline construction adheres to the simultaneous development of creation and theoretical research, considering both traditional and contemporary, focusing on the theoretical and empirical research of art education. To "keep the innovation" for the future scientific research development orientation, with "super contemporary" for the creation theory, with "bacon cast soul" for normal fine arts college teaching goal, grasp the contemporary culture and education development opportunities, relying on the geographical advantages of Shanghai modern international metropolis, in order to make the fine art discipline into the domestic forefront

and form the distinctive characteristics and advantages.

The fine Arts discipline of Shanghai Normal University was founded in 1971 and the Academy of Fine Arts in 2002. It has 3 first-class master's degree awarding programs. In the past 50 years, it has trained a large number of art education and art professionals for Shanghai and even the whole country. According to statistics, 80% of the art teachers in primary and secondary schools in Shanghai are trained by the Academy of Fine Arts of Shanghai Normal University. Although there is no doctoral authorization program like the Academy of Fine Arts and the Academy of China Normal University, the Academy of Fine Arts has a group of art educators, artists, and designers who enjoy a high artistic reputation in Shanghai and even the whole country.

In addition, there are the Shanghai College of Visual Arts, Shanghai Vocational College of Arts and Crafts, and other professional colleges and universities, has undergraduate and specialist level art education. However, even if everything seems to develop well, compared with the international metropolis with a population of 25 million, Shanghai's art higher education is still weak and pitiful! Like a rich man followed by his poor child, always not match. Compared with Jiangsu and Zhejiang, Shanghai, economically, has no advantage in art education. It can only watch the rapid development of art education in Jiangsu and Zhejiang provinces in the past 40 years.

In particular, Fudan University and Shanghai Jiao Tong University, which are among the top ranking of universities in China, do not have fine arts majors. This not only reflects the city's attitude towards art, but also reflects that art is only an insignificant discipline in the eyes of educators. However, both Tsinghua University and Peking University, have their own distinctive art disciplines, such as started with arts and crafts of the School of Fine Arts of Tsinghua University is the top school for design (including arts and crafts and painting) in China, started with art theory of Peking University art college in only twenty years, the art theory development for the first domestic discipline. Next to Shanghai University, Nanjing University, Southeast University, Zhejiang University and other universities, these key universities have art colleges. And why can not a comprehensive university like Fudan University offer art major? There is no doubt that this has an important relationship with the discipline concept of the leaders and the degree of attention. The discipline with no "benefit" in the short term, even if it is conducive to the cultivation of talents, will not appear within the scope of their consideration.

3. Chapter Three

Shanghai is the earliest open international metropolis in China, and the birthplace of modern fine arts in China. With profound accumulation of art resources and rich achievements in art creation and research, Shanghai once was in the lead in China. Shanghai Chinese Academy of Painting is one of the earliest four major art academies established in new China. It is an important center of art creation, research and exhibition, and is the main force of major national art creation. There are many famous artists and diverse styles of work. Newly established in the 1980s, as a professional painting academy to carry out academic research, calligraphy and painting creation and art exchange, on the basis of inheriting and carrying forward “red culture, Jiangnan culture and Shanghai culture”, based on Shanghai, focusing on the three aspects of academic research, artistic creation and training services. There are also hundreds of art halls such as China Art Museum and Liu Haisu Art Museum. It should be said that with such a strong accumulation, the development trend of Shanghai’s art will be more benign development, but in fact, what we see is not so. In the past 40 years, Shanghai’s economy has made rapid progress by leaps and bounds, and its leading position as an international metropolis has always attracted the attention of the world. No matter in China or in the world, Shanghai is based in the east of Asia with the image of China’s first city economy and the forefront of the world’s city economy. This powerful economic image, let people seem to forget Shanghai’s culture and art this once brilliant plate. Therefore, under the situation of the rapid development of Shanghai in the 40 years of reform and opening up, Shanghai’s fine arts have been left far behind. Perhaps, for some artists in the Shanghai art industry, they still feel good about themselves. In such an economically developed city, people from all walks of life have a sense of honor (or superiority) that they and their careers are better than their counterparts in other cities. And for the art circle outside Shanghai, in their eyes, today’s Shanghai art circle, with few famous artists, weak strength, closed and exclusive! This impression is not groundless. The so-called Shanghai “the sea accepts all rivers”, it is once a certain period of time, for today, the sea accepts all rivers also only refers to the economic field. In the field of fine arts, it has not been completely reflected and recognized, which is not only the “negative” impact brought by the economic strength, but also the reason that higher education of fine arts is not enough to match the city.

People outside the fine art do not understand the real

development state of the fine arts, while the art circles are mostly artists, and the artists’ thinking is mostly leaping and under logical. It is difficult to view the current situation calmly and objectively and be able to reflect on and improve. As a result, today’s Shanghai art circle is unwilling to have professional exchanges with other provinces on an equal footing, such as art exhibitions and academic discussions. Unable to face up to themselves, and look down upon others, once this kind of ethos enters the field of art, it will inevitably bring extremely bad consequences. When this bad influence blows like the wind across the Shanghai beach, it cannot be reversed in a short time, because once the atmosphere is formed, the change is especially difficult. Cultural circles often say that Beijing’s “imperial culture”, Nanjing’s “mausoleum culture” (or Qinhuai River’s “charming culture”), Shanghai’s “dock culture”. In the field of fine arts, Shanghai’s “wharf culture” highlights the state of “cliques, closed and exclusive”, which may be the core problem hindering the development of Shanghai fine arts.

4. Chapter Four

To understand the history of Chinese and Western art, there are many famous masters and famous works, but not every period can maintain a good development ecology, so that art creation and research can develop in a good situation. The development of fine arts in Shanghai is also the same. There is no place where any period can be so rich and fluctuating as that in the 20th century. In the early part of the 20th century, the cultural exchange between China and the West, Shanghai was the leader and the main battlefield of the fine arts; in the middle of the century, the fine arts of the fine arts of Shanghai, like sailing in the economic tide, looms in people’s vision. In the past 30 years, the development of art in Shanghai has been far behind the pace of Beijing. If the whole country is a game of chess, Shanghai’s economy is the vanguard, Shanghai’s art may only stand in the middle. If from the perspective of development, put aside the art form, the traditional plastic art forms such as Chinese painting, oil painting, printmaking, sculpture, today’s Shanghai, let the national attention, and in the leading level is the show, film, television, new media, especially Shanghai modern art, still have a place in the country, many artists want to Shanghai the golden rice bowl. At the same time, we can see that the design science of Tongji University, Shanghai Jiao Tong University and other universities has developed rapidly in this decade, which is a gratifying development state, but at the same time, it has squeezed the resources and

space of art education. In this situation, the traditional modeling art section, consciously retreat, can only stand behind the art army. Science and technology and new media developed era, Shanghai art of this phenomenon is good or bad, times are changing, we can't with old eyes to look at new things, not too for young people and their preferences and engaged in art gossip, but at the same time our art status has to arouse our reflection. How to develop Shanghai art has become a problem that we have to face at present. Perhaps, with the rapid development of science and technology today, the traditional art should timely withdraw from the stage of this era, but the following question is that in what way, our colleges and universities will recruit students to select excellent students? How can we cultivate talents? These many problems need to face and are difficult to solve.

No matter what period, the younger generation of artists are full of vigor and ideal, and are worthy of cultivating, encouraging and supporting. But Shanghai today just lacks this kind of atmosphere. In the three colleges and universities mentioned above, a large number of students at all levels of fine arts major have been trained. They are engaged in their own professional study with ideals, but most of the students face unemployment after graduation. In an extremely stressful environment, many students' art ideals die upon graduation. In addition, be in Shanghai, all around the economic development of the city, under the attack of material life and utilitarian reality, how many people can continue the ideal of art! Although at the government level, Shanghai has the support of the culture and art fund every year, but only a few people can really get it, and the fund support can fall on those who really need it. Therefore, the environmental, artificial, personal... There are many difficult factors always a few suitable for you, let a person full of ideals half turn back, change course, find another way out. Along the way, the non-

professional factors are eliminated to have too many promising young people, which let us see too much phenomenon, but it can only be a sigh.

Whether in the past or in the present, for the development of history, most people are insignificant, unable to extricate themselves under the attack of the environment. And for the development of Shanghai, we are looking forward to the cultural leaders at the government level, who are farsighted, prudent, and responsible, can pay more attention to the development of Shanghai art. They will listen to the opinions and suggestions from all levels, and really seek for the development of Shanghai art in the future. As Fudan University, Shanghai Jiao Tong University and other universities in China's educational circle, they should also truly "cultivate people in a hundred years", comprehensively develop humanities and art disciplines, and truly open up a space for Shanghai to cultivate pillar talents with humanistic feelings. Only when the government has done enough work on the two levels of attention and education and training, can the overall development of Shanghai fine arts and even culture and art truly match the status and development advantages of our international metropolis.

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上海藝術發展的現狀與反思

蘇金成

摘要：上海不但是引領中國經濟發展的城市，也曾經在文化藝術領域在中國佔據重要地位。但是在半個世紀以來，上海美術的發展，除了取得讓大家認可的成果之外，也帶來了很多值得大家深思的現象。尤其是在傳統造型美術的領域，逐漸顯示出疲憊與落後，已經無法與這座國際化城市相匹配。

關鍵詞：上海；美術；傳統資源