Study on the Aesthetic Inheritance of Rock Painting Art and Its Prospects in Art Education

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ABSTRACT

This study focuses on the aesthetic value of rock painting art and its inheritance and development in higher art education. As an important component of rock painting art research, rock painting art has attracted widespread attention from scholars in the field of higher art education, and has been applied to beneficial creative ideas and cultural product development. This article adopts a combination of literature review and field research to examine the historical evolution and cultural connotations of rock paintings. Research has shown that rock paintings are more than precious cultural heritage, especially rock paintings on the Silk Road, showcasing a primitive, wild, and vibrant artistic style. These images not only are visual symbols, but also contain profound spiritual content. They not only reflect the primitive living conditions before the formation of the Silk Road, but also reflect the primitive spiritual pursuit, becoming an inseparable part of the grassland culture of the ancient and modern Silk Road. They are also important resources for modern art creation and teaching. This article advocates that higher art education should incorporate more elements of rock paintings, promote the cultivation of students' innovative thinking and artistic expression, and open up new paths for the inheritance and development of rock painting art, in order to promote innovative development in related art education fields.

Keywords: Rock painting art, Aesthetic inheritance, Education, Integration.

1. INTRODUCTION

1.1 Overview and Cultural Value of Rock Painting Art

Rock painting is the earliest art of humanity and widely exists worldwide. China has one of the countries with the largest number of rock paintings in the world, widely distributed in both the northern and southern regions of China. From a global perspective, cave rock paintings in Europe are widely recognized as primitive art of the Paleolithic period in academia. In China, it has been discovered and confirmed that hand printed painted rock paintings on the Jinsha River in Yunnan belong to the late Paleolithic period. In history, humans have changed and enriched their spiritual world through cultural production and consumption, using artistic language to move people's hearts. In the process of adapting to environmental changes, humans have continuously moved forward through the integration and interaction of culture and behavior, respecting and shaping the environment.

Art is the initial cultural phenomenon of human society and a precious cultural heritage that our ancestors have given to future generations.

Therefore, incorporating rock art into the higher education system not only helps with the inheritance and protection of this intangible cultural heritage, but also stimulates students to explore and understand early human civilization, enhancing their exploration and understanding of the origin of art and cultural diversity. In teaching practice, multimedia technology can be used to reproduce the scene of rock painting creation. Combined with modern art theory, the work can be deeply analyzed so that teachers can guide students to explore the integration of rock painting elements and modern art while inheriting tradition.

1.2 Philosophical Interpretation of the Aesthetic Characteristics of Rock Painting Art

Rock painting is an artistic and cultural phenomenon that integrates multiple disciplines such as art, history, archaeology, and geology. The study of rock paintings has critical literary value in exploring the history of social evolution, economic development, ethnic evolution, folk cultural evolution, religious changes, technological evolution, and artistic development. This study focuses on the field of rock art aesthetics, summarizes the naive and simple conception of Chinese rock paintings, adept at summarizing the contours of objects, highlighting vivid and dynamic images, and simplifying the original form of artistic features, reflecting the naive imagination and spirit of life of human childhood.

In terms of educational application, it is necessary to focus on exploring the creative thinking and expression techniques contained in rock painting art, guiding students to understand rock painting. As the earliest prototype of painting art, it is not only a representation of images, but also an abstract expression of life. By comparing and analyzing rock art works from different periods and regions, students can gain insight into the artistic expression of rock art in different cultural backgrounds, and further understand the interactive relationship between art and culture. In addition, the current development of digital technology has also provided a new perspective for the modern inheritance of rock art. Through virtual reality (VR) and other technological means, students can experience rock art creation in an immersive environment, their creative inspiration can be stimulated, and the integration of traditional art and modern technology can be promoted.

1.3 The Current Situation and Development Needs of Rock Painting Art in Art Education

Art education is very popular in developed countries in Europe and America, and it is included in the basic curriculum of basic education in the UK. In China, it is also regarded as an important part of quality education, but there is an education model guided by exams and further education. At present, some traditional content in art education courses cannot attract students' curiosity for exploration, as well as aesthetic needs for cultivating sentiments, and art education services are flooding the market. The current art education adopts a unique model to cultivate students' innovation and independent thinking abilities. It is urgent to strengthen the importance of artistic innovation teaching, focus on imparting theoretical knowledge of art, and enhance students' comprehensive abilities. Rock painting can be integrated into the purpose of art education to establish students' aesthetic views and play its due role in art education courses.

Therefore, it is a must to incorporate the aesthetic research results of rock art into the curriculum system of art education, and design relevant teaching activities and course content. Through practical operations, students can experience the creative process of rock painting, understand its historical and cultural background, and cultivate their respect and understanding of traditional art. At the same time, by imitating and innovating the art forms and techniques of rock painting, students are stimulated to have artistic creativity and imagination, further improving their aesthetic ability and artistic expression.

2. THE PATH OF INHERITING THE AESTHETICS OF ROCK PAINTING ART

2.1 Field Aesthetics of the Integration of Nature and Humanity

Primitive humans struggled to survive under harsh natural conditions, and through continuous practice, their self-awareness was established and grew. Although this self-awareness is still in its early and vague stage, failing to make accurate and clear judgments and interpretations of internal and external phenomena, their strength is relatively fragile and their desire for survival drove them to persevere. The primitive consciousness of life formed through coexistence and struggle with the environment is a recognition and understanding of the essence of life, and constitutes a core component of social group culture. Rock painting is a graphical medium for recording the primitive social structure and cultural characteristics. Researchers can objectively compare and study rock paintings from different regions, themes, and styles. Not only can the meaning expressed by rock painting graphics be seen, but also the vitality and primitive beliefs conveyed, such as nature worship and totem worship, can be understood; These originate from the primitive aesthetic feelings of survival instinct, as well as the progress from the

aesthetic consciousness of "cognition - possession" to the aesthetic self-awareness of "id - superego".

2.2 The Image Language and Symbolic Connotation of Rock Paintings

2.2.1 Hunting Scenes

The profound understanding of hunting activities by ancient people is reflected in rock paintings. They depict animals with vibrant lines, which are either complex or simple, curved or straight, or rigid or soft, displaying a strong sense of tension and rhythm. The drawing materials are mainly composed of a mixture of ochre, charcoal powder, animal blood, and fat, and the contrast of color and reality showcases a unique artistic charm. Rock painting techniques include chiseling, polishing, carving, etc. What is particularly admirable is the use of animal bones as nozzles to spray paint on the ceiling and walls of the cave, a technique that is quite similar to the creative techniques of contemporary painters. Due to hunters having ample time to observe the reproductive patterns and processes of surrounding animals in their natural habitats, rock paintings of hunting scenes are often seen in areas with frequent activities of nomadic ethnic groups. The behavior of life scenes is closely related to hunting, not only limited to the nomadic tribes in the north, but also to the Huaxia nationality in the Central Plains. Through the use of bow and arrow equipment and scenes of hunting animals in rock paintings, one can infer the level of economic and social development, production models, etc. at that time. These rock paintings contain rich information and have extremely high value for interdisciplinary research.

2.2.2 Symbolic Schema

In rock paintings of the Eurasian continent, animal images frequently appear and are closely related to the livelihood and social structure of early ancestors. Taking Xinjiang in the middle section of the Silk Road as an example, from the west of the Junggar Basin in the Altay Mountains to the Tianshan Mountains to the Kunlun Mountains, rock paintings of animal types are common, mainly around the Altay Mountains. In these rock paintings, the shape of individual cows is simple and generalized, often using side contours, and the shapes of cows and herds are outlined through chiseled lines; The silhouette style cow shape adopts a non-linear composition technique, with the free arrangement of single bodied cows, double bodied cows, and herds of cows, displaying a strong dynamic composition. In places such as Dundebrake and Duogat in the Altay region, there have been rock paintings depicting hunting and hunting of cattle, reflecting the presence of numerous cows who have played an important role in the daily life and cultural traditions of nomadic tribes throughout history. In the animal rock paintings of Qiemo County, some scattered images of wild goats, sheep, cows, deer, camels, dogs, wolves, etc. were found, mainly in the form of individual animal rock paintings. The image of the sheep has exaggerated shoulder curves, with prominent and powerful horns. Its exaggerated angular posture highlights the raised or lowered posture of the sheep horns, and the overall proportion is accurate. The character image is arched with a bow, mainly standing and riding a horse, roughly depicting the upper body, with a complete image of the horse. Overall, in addition to animal and character images in Qiemo rock paintings, there are also some geometric graphic types and patterns, such as triangle patterns, field character patterns, and fingerprints. Rock paintings are not only symbolic symbols of storytelling through illustrations, but also carriers of primitive worship spirit, reflecting the reverence for animals and humans under specific social structures and primitive thinking consciousness. This reverence for life is a spiritual force that drives the continuous development of humanity and has become an eternal theme in the development process of human art history.

2.2.3 Life Worship

Primitive humans expressed subjective visions of imitating nature and depicting reality in their primitive beliefs and artistic expressions. Taking the rock paintings of Kangjia Shimenzi in Hutubi, Xinjiang as an example, faced with complex reproductive phenomena, primitive humans, being unable to control their life behavior, use various ritual methods to hope to bless future generations for reproduction, among which reproductive worship is the most intuitive form of expression. They sanctify everything that appears to be related to reproduction, in order to establish a spiritual connection with reproductive power and obtain spiritual comfort. Therefore, in rock art images, it can be seen that primitive humans integrated their will to life and survival instincts, showing a thirst for life resources and a yearning for group population and prosperity. In this primitive

aesthetic consciousness based on survival needs, unique primitive aesthetic views have been formed, such as "big is beautiful", exaggeration, symmetrical shapes, etc.

3. THE INTEGRATION AND DEVELOPMENT OF ROCK PAINTING ART IN HIGHER ART EDUCATION

3.1 Curriculum Design for Rock Painting Art Teaching

Since the discovery of rock paintings on the Xianzi Pond Moya stone carvings in Hua'an, Fujian in 1915, the art form of rock paintings has been gradually revealed in China for nearly a century. Faced with such precious cultural heritage, contemporary rock art researchers continue to deepen their research. From the concept of rock art proposed by Ge Shanlin in 1995 to the establishment of the rock art discipline at the Central University for Nationalities, a solid foundation has been laid for rock art research. In the field of art creation, famous artists who have gained international attention include Miro, Picasso, and many domestic master level artists such as Wu Guanzhong, Han Meilin, and the Zhou brothers. The research results of rock paintings also frequently appear in news, media, and television reports. Generally speaking, the field of rock art research covers multiple aspects such as the recreation of art works, theoretical research in art studies, related design and production, development and application of cultural and creative products, art animation, stage art design, and animation design.

3.2 Rock Painting Art Education from an Interdisciplinary Perspective

To comprehensively implement and deepen the reform of aesthetic education and practice, improve the level of aesthetic education research, and build a constantly, everywhere, and everyone oriented educational environment, various regions in China have carried out measures such as art communities, field construction aesthetic education classrooms, digital age design classrooms, and research and development of intangible cultural heritage aesthetic education classrooms. Based on an interdisciplinary perspective, since the establishment of the rock painting art discipline, with the continuous advancement of rock painting

art research, the socialization education of rock painting art has been initiated nationwide, and rock painting art knowledge has been introduced into communities, rock painting art citizenship education and other rock art popularization activities have been carried out successively. After a short period of practice, the development strategy of "entering the campus, stepping out of the classroom and going to nature" has been explored, and various regional scenic spots, key cultural relics protection units, national patriotic education bases, etc. have been established to develop rock art education from multiple perspectives. For example, the rock paintings of Huashan in Guangxi and the skiing rock paintings of Dundebulak in Xinjiang, which are combined with intangible cultural heritage, have been integrated into the education system through the establishment and optimization of rock painting art courses, the modern transformation of rock art teaching methods, the creation of rock art practice platforms, and interdisciplinary integration.

3.3 Application of Digital Technology in Rock Painting Art Teaching

In the current forefront application and practice of global academic research, the informatization of digital technology achievements brings benefits and convenience to academic research and communication, and this digital technology also endows rock art teaching with visible hope. Through digital image capture and 3D scanning imaging, with the help of software, the support of geographic information data can be enhanced. The application of digital media in art teaching allows the details and connotations of rock paintings to be infinitely magnified in the classroom. Through technologies such as virtual reality (VR) and augmented reality (AR), students can feel as if they are in the original rock painting scene, enhancing the interactivity of teaching and students' experience. In addition, by utilizing big data analysis, researchers can track students' behavior patterns in learning and creating new rock painting art, thereby optimizing teaching methods and course content, and achieving personalized teaching. In this way, teaching rock painting art is not only about imparting knowledge, but also a process of stimulating creativity and thinking.

In the new curriculum standards, it is proposed that our curriculum should adhere to keeping up with the times, highlight curriculum comprehensiveness, and reflect the timeliness of the

curriculum. The application of digital media art can be divided into two parts: the first is digital media art, which focuses on the application of digital technology in artistic creation; The second is new media art, which includes forms such as interactive installations, virtual reality, and online art, emphasizing the interactive relationship between digital technology and students, society, and the environment. Digital media art includes digital light painting graffiti, VR virtual, AR virtual enhancement, etc. Light painting graffiti uses photography as a medium, replacing paper and pen with space and light sources. Through elements such as lines, lines, colors, textures, space, and brightness, it simulates the ethereal light in rock paintings. Picasso once drew the famous "centaur" with this inspiration.

When creating courseware for appreciating art works and selecting art resources, relevant software can be used to create exhibitions that combine visual, auditory, and situational elements to help students explore independently, increase their attention, strengthen their spatial thinking and expression abilities, integrate and enhance classroom effects, and promote the interaction between educational digitization, academic research, and art creation. By analyzing case studies of rock art education both domestically and internationally, it is aimed to conduct practical teaching of rock art in universities, as well as social practice and cultural promotion of rock art. On this basis, further applications of digital technology, such as algorithms based on artificial intelligence, can conduct in-depth analysis of rock art styles, providing students with a platform for style imitation and innovative design. By combining machine learning technology, it is possible to transfer styles from massive rock art images, enabling students to transcend time and space and absorb the essence of ancient art when creating. Meanwhile, through online digital museums and interactive exhibitions, rock painting art education can surpass the limitations of traditional classrooms and achieve global cultural interconnectivity.

4. CONCLUSION

Overall, this article explores the unique historical background of rock painting art and its interdisciplinary cultural implications. In the process of experimentally drawing rock paintings, various techniques are used to showcase the semiotic symbolic system of rock paintings, and diverse forms of expression are adopted. As Robert

Leyton has stated, "The inherent laws of cultural systems often exceed the language expression ability of cultural members, and external observers must rely on a precise set of technical methods to uncover the mysteries of this symbolic system." Therefore, when depicting animal and character images and their symbolic features, it is necessary to pay attention to the in-depth exploration of the relationship between the depicted images and rocks. Rock painting art has great potential for contemporary humans to understand the origin of life, explore the origins of art, and explore the relationship between aesthetic concepts. Taking the aesthetic value of rock art as the direction of art research and exploring the aesthetic thinking of ancient people, has practical significance for modern art education.

Under such a theoretical framework, the researchers can further explore the educational potential of rock painting art, especially its role in cultivating creative thinking and cross-cultural understanding abilities. Future research can focus on how to combine rock painting art with modern design education through digital technology, thereby helping students better grasp the integration and innovation of diverse cultures in the context of globalization. In the detailed analysis of the symbolic features of rock paintings, people can discover the ancient people's worship of natural forces and their delicate capture of life scenes. This ancient form of expression, reproduced through digital technology, not only provides visual enjoyment for modern audiences, but also inspires thinking and cognition of ancient wisdom. Furthermore, by simulating and recreating the art style of rock paintings, it can promote the formation of personalized styles among students, injecting new vitality and innovative energy into contemporary art and education.

ACKNOWLEDGMENTS

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