

The Impact of Jin Shangyi's Oil Painting Education on Contemporary Art Pedagogy

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Abstract

Jin Shangyi is one of the important founders of Chinese oil painting education and the first generation of oil painters trained after the founding of New China. The history of Chinese oil painting is very short. Whether from the exploration of his own profession or the development of Chinese art education, Jin Shangyi advocates starting from the reality of Chinese oil painting, linking artistic creation with life, combining China's excellent traditional culture with the innovation of oil painting art, and moving forward steadily on the premise of constantly consolidating basic skills. Mr. Jin has profoundly influenced the development of Chinese oil painting education and promoted the process of nationalization of Chinese oil painting. This paper aims to explore the continued influence and value of Jin Shangyi's educational philosophy in contemporary art education, provide a model for contemporary art education to balance tradition and innovation, techniques and expression, and provide important inspiration for the growth of young artists.

Keywords: Jin Shangyi, Oil Painting Education, Contemporary Art Pedagogy

Introduction

In the process of internationalization, Chinese contemporary culture has been influenced by other cultural forms, especially Western contemporary art forms such as installation art and conceptual art, forming an increasingly diverse pattern (Dal Lago, 2014; Liu, 2024). In the context of Chinese contemporary art, Jin Shangyi contribution to oil painting and art education has had a significant impact on the development of Chinese realism and modern art education (Xing & Pinyonathagarn, 2023). As a famous painter and influential educator, Jin Shangyi emphasis on rigorous technical training offers a counter-narrative to today's trend of prioritizing conceptual art over foundational skills. His pedagogy raises a critical question: Can technical excellence coexist with creative experimentation?

Jin Shangyi's role in promoting realism in Chinese oil painting is unquestionable, but his educational philosophy is also worth further exploration (Kao, 2011; Lu, 2007). Mr. Jin often believed that innovation in artistic creation is not the highest quality, but the basic quality (Koch, 2011). The inheritance of culture must inherit the things of the predecessors. Without inheritance, there is no culture. As the president of the Central Academy of Fine Arts in

Beijing, Jin Shangyi not only influenced generations of artists, but also played a key role in establishing an art education framework that connects tradition and modernity. His emphasis on precision of techniques, personalized expression, and the integration of Chinese and Western art elements has had a profound impact on Chinese art education.

Lu (2007) mentioned that after years of learning, understanding, research, practice and investigation, Jin Shangyi regards sketching as an important subject. He explored the development and evolution of sketching education in my country through a historical review and reflection on his learning and teaching process since he was admitted to the National Art College in Peking in 1949 and transferred to the Central Academy of Fine Arts in 1950. He talked about the requirements for accurate contours, overall sense, sense of volume, sense of color, sense of weight, sense of anatomy, sense of reality and sense of space in sketching teaching in my country in the early 1950s. Some teachers also required "pull out and push in". Mr. Jin believes that these basic requirements for sketching are correct, but he feels that they are not comprehensive enough and there are still certain problems. In the long-term exploration, Mr. Jin continued to learn and reflect. This kind of thinking, reflection and improvement on the current situation of sketching teaching in my country is timely.

Navigating Contemporary Dilemmas in Art Education : Faced with the increasing diversification of the oil painting evaluation system, the paper aims to help the author find a clear direction in her own creation and teaching by analyzing Jin Shangyi's oil painting education philosophy and exploring its core principles and broader meanings. This paper aims to analyze Jin Shangyi's philosophy of oil painting education, exploring its core principles and wider implications. By examining his realist approach, the paper will illuminate the significance of his pedagogical contributions. Furthermore, this paper will objectively assess the relevance of Jin Shangyi's philosophy in addressing the challenges of contemporary art education, such as the balance between traditional methodology and the demands of a rapidly globalizing art world. The study will use qualitative literature research methods to explore Jin Shangyi's educational thoughts, to understand the profound impact of his educational philosophy on the Chinese art education community, and to highlight the profound significance of his educational thoughts on the open and diverse art education model in the 21st century.

Literature Review

Studies on Jin Shangyi's Artistic Philosophy

Jin Shangyi's contributions to Chinese oil painting, particularly his advocacy for realism, have been the subject of numerous academic studies. Researchers such as Hung (2007) mentioned that Jin Shangyi's main problem since the 1990s was how to create oil paintings with his own national characteristics that were different from those in the West. Kaufman (2011) mentioned that Jin Shangyi's works are derived from his profound understanding of the basic elements of Western painting and his rigorous modeling skills. He learned from the classics and studied the characteristics of the classical style in portraits, achieving perfection in both aesthetics and skills. Mr. Jin's portrait oil paintings reflect the rigorous sketching techniques (Dong, 2017; Lu, 2015). He has always attached great importance to the relationship between sketches, emphasized rationality, and strived to create a quiet beauty in his works.

These studies emphasize Jin's ability to integrate Western techniques with traditional Chinese aesthetics, creating a unique artistic language that has inspired generations of artists. For example, Jin Shangyi visited Germany for the first time and had the opportunity to observe the works of European masters he had long admired, which greatly broadened his horizons (Zhou & Zhou, 2020). After returning to China, he created works such as "Dancer", "Thoughts", and "Painter Huang Yongyu", and his personal style became more prominent. In 1981, Jin Shangyi went to the United States to visit relatives and had more time to continue to explore Western classical masterpieces in museums. Since then, his creation has entered a period of maturity and prosperity, and excellent works have been continuously launched. The influence of portrait creations such as "Tajik Bride" (1983), "Portrait of Peng Liyuan" (1984), "Three Tajik Girls" (1985), and "Huang Binhong" (1996) in the painting world has gradually expanded, and he has become a leader in the contemporary "classical" realistic style of painting in my country.

Realistic oil painting pays attention to the shaping of volume and surface, and the basic factor in forming the volume relationship is its internal structure (Shen, 2017). Jin Shangyi began to use Chinese elements in his oil paintings in the early 1980s, trying to explore the traditional Chinese forms in his works and express the flat decorative effect of his works. Among Mr. Jin's early works, "Young Female Singer" is the most representative. This work combines characters with landscapes, perfectly reflecting the artist's aesthetic pursuit. In the expression of this portrait, the painter is ingenious; he chose a Song Dynasty landscape painting (Fan Kuan's "Xuejing Hanlintu") as the background of the character, integrating the elegant and profound atmosphere of Chinese landscape painting with the temperament of the character, harmoniously and naturally. Mr. Jin pursues the combination of the connotation of Chinese culture and the techniques of Western oil painting, presenting a new abstract beauty (Ding & Lu, 2025; Kao, 2011).

Oil Painting Education in the Context of 20th-Century China

The historical context of art education in 20th-century China provides a critical backdrop for understanding Jin Shangyi's educational philosophy. Scholars such as (Liu, 2019) mentioned that it comprehensively introduces the profound influence of the Russian and Soviet periods on the development of Chinese oil painting, as well as the great achievements made by the "Maksimov Oil Painting Training Class" (Blank, 2011; Yang, 2021). Through Maximov's efforts and the heroic complex of the people and the motherland sharing weal and woe as shown in Russian and Soviet oil paintings, the author has had a profound impact on the development of Chinese oil painting, which still benefits Chinese oil painting creation and teaching today. The study has documented the evolution of Chinese art education, from its early reliance on Soviet-inspired models to a more diversified and localized approach in the post-Reform era. Key studies, such as (Wang, 2012) mentioned the historic background that Russian oil painting's influence on Chinese oil painting creation and education (Kharchenkova et al., 2015). By introducing "Mylnikov's oil painting training course" which was at the same period of "Konstantin M. Maksimov training course", supplementing the situation of the former soviet union's oil painting experts in China in 1950s, this dissertation will provide a new perspective for understanding and evaluating objectively and properly the Russian art history and art value at that period of the former Soviet Union. At last, facing the present, in terms of the future development of the Chinese oil painting, how to keep the initiative and independence of choosing the form of artistic expression?

Within this context, Jin's tenure at the Central Academy of Fine Arts is often regarded as a turning point, marking a shift toward a pedagogy that values both technical rigor and creative exploration (Ademtsu & Pathak, 2023; Kondo, 2018; Spring, 2012). Sullivan (2008) used time as a clue to elaborate the major events in the development of Chinese art education in the 20th century in a macro and detailed manner, and objectively analyzed the problems faced by current art education, the shortcomings exposed, and suggestions for rectification. At present, there are few research documents on the field of oil painting education, so there is still a lot of room for research in this study.

Gaps and Emerging Areas of Research

While existing literature provides a robust foundation for understanding Jin Shangyi's contributions, several gaps remain. There is limited research on the long-term impact of his educational philosophy on contemporary Chinese art education. This paper aims to fill these gaps by offering a comprehensive analysis of Jin's philosophy and its relevance in the 21st century.

Research Methodology

This study uses a qualitative research method based on art history to explore Jin Shangyi's educational philosophy and its impact on Chinese art education. By studying the dynamic interaction between his artistic practice and teaching philosophy, this study aims to reveal how Jin Shangyi's teaching methods have influenced the development of contemporary art education in China. Qualitative methods allow for in-depth analysis of primary and secondary sources, including Jin Shangyi's published works, interviews, and reviews and academic discussions about his contributions to art education.

This study is organized around three key dimensions: first, analyzing Jin Shangyi's artistic practice and its impact on his teaching methods; second, exploring his educational philosophy, especially his emphasis on combining technical mastery with creative expression; and third, evaluating his long-term impact on the curriculum and teaching practices of Chinese art schools. This study places Jin Shangyi's works in the context of Chinese art history and educational reform, seeking to fully understand his role as an artist and educator.

To achieve these goals, this study adopts a multifaceted methodological framework. Primary data are collected through analysis of Jin Shangyi's works, teaching materials, and archival documents, and secondary data are collected from academic articles and exhibition catalogs. Thematic analysis was used to identify recurring patterns and themes in the data, particularly those related to Jin Shangyi's teaching principles and their implementation in the classroom. Combining art historical analysis with educational theory, this study not only highlights Jin Shangyi's unique contribution to art education, but also provides insights into the broader relationship between artistic practice and teaching innovation in the field of art education.

Data Collection

Combining primary and secondary sources, this study comprehensively explores Jin Shangyi's artistic and educational philosophy, as well as his influence on Chinese art education. The use of multiple data sources ensures the comprehensiveness and integrity of

the analysis, allowing for a deeper understanding of his contributions from both historical and contemporary perspectives.

Primary sources are at the core of this study, providing first-hand evidence of Jin Shangyi's artistic practice, teaching methods, and educational philosophy. These sources include: (1) Jin Shangyi's paintings. A detailed analysis of his oil paintings, especially those created during his teaching career, provides insight into how his artistic style and techniques influence his teaching methods. By studying the themes, techniques, and evolution of his works, this study identifies the connection between his artistic practice and teaching philosophy; (2) Speeches and Lectures. Records and recordings of Jin Shangyi's public speeches, lectures, and interviews are analyzed to reveal his views on art education, creativity, and the role of technical skills in artistic development. These sources provide direct insights into his thoughts and intentions as an educator; (3) Published Works. By studying Jin Shangyi's papers, articles, and books on art theory and education, we understand his theoretical framework and how he expresses his educational philosophy. These writings are important resources for identifying his core principles, such as the integration of Western techniques with Chinese artistic traditions.

Secondary sources are used to contextualize and interpret Jin Shangyi's work, thereby providing a broader understanding of his influence in the field of art education. These sources include: (1) Scholarly Articles and Books. Scholarly publications on Jin Shangyi's life, work, and contributions to art education are reviewed to identify key themes, debates, and interpretations of his legacy. These sources help to situate his work within the broader discourse of Chinese art history and education; (2) Critical Articles and Commentaries. Analysis of Jin Shangyi's exhibitions, teaching methods, and artistic style by art critics and scholars provide additional perspectives to understand his influence. These comments provide valuable insights into how his work is received and interpreted by the art world; (3) Documentaries and Media Coverage. Audiovisual materials, such as documentaries and interviews with Jin Shangyi, are used to supplement textual sources. These materials provide a more dynamic and personalized understanding of his teaching philosophy and artistic practice.

Data Collection Methods

The data collection process involves several steps: (1) Text Analysis: Close reading and thematic analysis of Jin Shangyi's writings, speeches, and scholarly publications to identify key themes and ideas; (2) Visual Analysis. A study of Jin Shangyi's paintings and student works, tracing the impact of his teaching methods on artistic practice; (3) Literature Review. A comprehensive review of secondary sources, situating Jin Shangyi's work within the broader field of art education and Chinese art history.

Analytical Framework

This study uses a dual analytical framework combining art historical analysis with qualitative content analysis to explore Jin Shangyi's artistic and educational contributions. This interdisciplinary approach allows for a comprehensive examination of his work within the broader context of Chinese art history, while providing a detailed analysis of textual and visual materials that reflect his educational philosophy.

An art historical perspective is the foundation of this study, allowing for an in-depth exploration of Jin Shangyi's artistic and educational evolution within the context of 20th century Chinese aesthetics. This approach includes: (1) Tracing historical development. This study examines the historical trajectory of Jin Shangyi's artistic and educational philosophy, placing it within major artistic movements and cultural changes in 20th century China. This includes analyzing how his work responds to and influences key periods, such as the introduction of Western artistic techniques in the early 20th century, the influence of socialist realism in the mid-20th century, and the revival of traditional Chinese aesthetics in the late 20th century; (2) Contextualizing cultural, political, and artistic changes. By placing Jin Shangyi's work within a broader sociopolitical and cultural context, this study explores how his educational philosophy evolved with changes in artistic paradigms; (3) Exploring personalized artistic development. This study highlights Jin Shangyi's role in cultivating students' personalized artistic growth. By analyzing his teaching methods and their outcomes, this study demonstrates how he encouraged students to develop their own unique artistic voices while maintaining a solid foundation of technical skills.

Qualitative content analysis is used to systematically study textual and visual materials related to Jin Shangyi's work. The method includes: (1) Thematic analysis. Identifying recurring themes and patterns in Jin Shangyi's writings, speeches and interviews, and critical literature on his work. Key themes may include his views on the relationship between skill and creativity, the integration of Eastern and Western artistic traditions, and the role of art education in shaping national identity; (2) Visual analysis. Analyzing Jin Shangyi's paintings and tracing the influence of his teaching philosophy on artistic practice. This includes studying stylistic elements, compositional techniques, and subject matter choices to determine how his educational principles are manifested in visual form.

Scope and Limitations

While this study provides a detailed analysis of Jin Shangyi's educational philosophy, it must be acknowledged that it has certain limitations. Due to the focus on qualitative analysis, the findings are interpretative rather than quantitative. In addition, the reliance on archival and secondary sources may introduce biases inherent in the existing literature. Despite these limitations, this study makes a valuable contribution to the understanding of Jin Shangyi's legacy and its relevance to contemporary art education.

Findings

As one of the founders of Chinese oil painting education, Jin Shangyi's core educational philosophy can be summarized into three aspects: the combination of tradition and innovation, emphasis on basic skills, and the relationship between art and life. These concepts not only shaped his teaching style, but also profoundly influenced the development direction of Chinese oil painting.

Combination of Tradition and Innovation

Jin Shangyi always insisted on combining Western oil painting techniques with Chinese traditional culture in oil painting education, and this concept runs through his entire teaching career. Jin Shangyi was deeply influenced by Western classical oil paintings, especially by Renaissance masters such as Leonardo da Vinci and Raphael. In teaching, he emphasized the systematic study of Western oil painting techniques, including light and shadow processing,

color application, perspective principles, etc., and required students to study Western classics in depth and master their techniques and expression methods. Based on mastering Western techniques, Jin Shangyi encouraged students to draw inspiration from Chinese traditional culture. He believes that Chinese oil painting should not only be an imitation of Western art but should have unique national characteristics. Jin Shangyi does not advocate completely copying tradition, but encourages innovation based on tradition. He believes that the vitality of art lies in innovation, and every artist should find his own unique language. For example, his student Yang Feiyun retains the realistic techniques of Western oil painting in his creation, and incorporates the charm of traditional Chinese portrait painting, forming a unique artistic style.

Emphasis on Basic Skills

Jin Shangyi is extremely strict with students' basic skills in teaching. He believes that solid basic skills are the cornerstone of artistic creation. Jin Shangyi regards sketching as the basis of oil painting creation. He requires students to master body structure, spatial relationship, light and shadow changes through many sketching exercises. He believes that only through sketching training can students develop keen observation and expression. In color teaching, Jin Shangyi emphasizes the accurate grasp of color relationships and requires students to conduct in-depth research on the contrast of cold and warm colors, changes in light and dark, and the unity of tones. He believes that color is not only a decoration of the picture, but also an important means of emotional expression. Jin Shangyi attaches great importance to the design of composition in teaching. He requires students to organize the picture through composition, highlight the theme, and enhance the expressiveness of the picture. He often quotes classic Western composition examples to help students understand the basic principles of composition. Jin Shangyi believes that techniques are tools for artistic creation. Only by mastering techniques can artistic ideas be better expressed. Therefore, he has extremely high requirements for students' technical training in teaching, and often demonstrates in person, guiding students on how to use brushstrokes, textures and other techniques to enhance the expressiveness of the picture.

The Relationship between Art and Life

Jin Shangyi always emphasizes the close connection between art and life. He believes that artistic creation should originate from life and reflect the spirit of the times. Mr. Jin believes that artistic creation should have a sense of the times and reflect the spiritual outlook of contemporary society. He guides students to pay attention to social changes and think about the relationship between art and the times. For example, his student Wang Yidong's work "Northern Girl" not only shows the techniques of Western oil painting but also reflects the life of rural areas in northern China through the expressions and costumes of the characters. Jin Shangyi emphasizes that artistic creation is not only a display of techniques, but also an expression of emotions. He encourages students to incorporate their emotional experiences into their creations to make their works infectious and vital. He believes that only real emotions can impress the audience and give the works lasting artistic value.

The Influence of Jin Shangyi's Oil Painting Teaching

Jin Shangyi's oil painting education philosophy and practice have had a profound impact on the development of Chinese oil painting. This influence is not only reflected in the students he directly trained, but also through his educational philosophy, it has promoted the

improvement of China's oil painting education system and provided important inspiration for contemporary art education.

Jin Shangyi has trained many outstanding artists, Yang Feiyun and Wang Yidong are very prominent representatives, and their artistic styles and achievements fully reflect the influence of Jin Shangyi's educational philosophy. Yang Feiyun's works are mainly realistic. He has integrated the expression techniques of traditional Chinese painting based on Western realistic techniques, forming a unique artistic style. Wang Yidong's works have strong national characteristics, bright colors, and rigorous composition. They have both Western oil painting techniques and the atmosphere of traditional Chinese culture. In addition to Yang Feiyun and Wang Yidong, Jin Shangyi has also trained many outstanding students such as Ai Xuan and Chen Danqing. They are all famous contemporary Chinese artists and educators, and their works have completely different realistic styles. The cases of these successful people fully prove the effectiveness of Jin Shangyi's educational philosophy.

Jin Shangyi's educational philosophy and artistic practice have played an important role in promoting the improvement of China's oil painting education system. Mr. Jin emphasizes systematic training in teaching, from the internal structure of the body to the external form, from sketching, color to composition, and gradually cultivates students' comprehensive abilities. This systematic teaching method provides a clear framework for Chinese oil painting education, making the learning process step by step and laying a solid foundation for learners.

In addition, Mr. Jin emphasizes the combination of Western oil painting techniques with traditional Chinese culture, which promotes the nationalization process of Chinese oil painting. This nationalization exploration not only enriches the expression of Chinese oil painting but also enhances the status of Chinese oil painting on the international art stage. Jin Shangyi's educational philosophy is open and inclusive. He encourages the exploration of multiple artistic styles and is not bound by a single model. This open educational philosophy has injected vitality into Chinese oil painting education, allowing oil painting teaching to freely explore between tradition and modernity, East and West, and form a diversified artistic style.

Enlightenment to Contemporary Art Education

Jin Shangyi's educational philosophy still has important applicability and value in contemporary art education. In contemporary art education, many students are too obsessed with innovation and experimentation and neglect the training of basic skills. Jin Shangyi's emphasis on basic skills reminds us that solid techniques are the foundation of artistic creation. Only based on mastering basic skills can we better innovate and experiment. In contemporary art education, the relationship between tradition and innovation is often overlooked. Jin Shangyi's educational philosophy reminds us that tradition and innovation are not opposites but can be integrated with each other. In teaching, students should be encouraged to innovate based on respecting tradition and explore artistic languages with personal characteristics. Jin Shangyi's personalized education concept still has important value in contemporary art education. Every student has unique talents and interests. Teachers should teach students in accordance with their aptitude and help them find an artistic path that suits them.

Discussion

Jin Shangyi's oil painting education concept not only has an important position in the history of Chinese oil painting education but also has far-reaching significance in contemporary art education. His oil painting education concept emphasizes basic skills, the combination of tradition and innovation, the connection between art and life, and personalized education. These concepts provide valuable reference for modern art education and have important implications for the growth of young artists.

The Return of Basic Skills Training

In contemporary art education, there is an excessive pursuit of conceptualization and experimentalism, and the training of basic skills is neglected. Jin Shangyi's emphasis on basic skills such as sketching, color, and composition reminds us that solid techniques are the foundation of artistic creation. Modern art education can learn from his ideas and re-emphasize the training of basic skills to help students lay a solid artistic foundation. Young artists should often train basic skills in their self-exploration of finding painting language, maintain proficiency in the use of techniques, and enhance the expressiveness of their works.

Balance Between Tradition and Innovation

In contemporary art education, the relationship between tradition and innovation is often neglected. Many students blindly pursue innovation but lack a deep understanding of tradition. Jin Shangyi's educational philosophy emphasizes innovation on the basis of tradition, which has important guiding significance for modern art education. The same is true for the practical exploration of young artists. They should study traditional art in depth, learn Chinese traditional culture, such as calligraphy, Chinese painting, folk art, etc., draw inspiration from it, and explore artistic language with personal characteristics.

The Connection between Art and Life

In contemporary art education and the creation of young artists, many works are separated from life and lack real emotional expression. Jin Shangyi emphasized the close connection between art and life. Artistic creation should pay attention to social reality, draw inspiration from life, and integrate one's own emotional experience into creation. This concept is in line with the law of art education and development.

Advocate Personalized Education

Jin Shangyi's personalized education concept still has important value in contemporary art education. Every student has unique talents and interests. Teachers should teach students in accordance with their characteristics and help them find an artistic path that suits them. In such a teaching environment, young artists can boldly try different art forms and styles to find the most suitable way of expression for themselves. The discussion section explores the relevance of Jin Shangyi's educational philosophy in contemporary art education. In an era of globalization and rapid technological development, Jin Shangyi's principles of combining technical capabilities, cultural roots, and cross-cultural integration remain relevant. His approach provides a model for art educators seeking to balance tradition and innovation, ensuring that students can fully participate in local and global artistic dialogues.

Conclusion

Jin Shangyi's oil painting education philosophy and practice have had a profound impact on the development of Chinese oil painting education. Through the combination of tradition and innovation, the emphasis on basic skills and the relationship between art and life, he has not only trained many outstanding artists but also promoted the improvement of China's oil painting education system. His educational philosophy still has important practical significance in contemporary art education, providing valuable reference for modern art education and pointing out the direction for the growth of young artists.

First, Jin Shangyi emphasized the combination of tradition and innovation, providing important theoretical support for the nationalization exploration of Chinese oil painting. He not only required students to master the classic techniques of Western oil painting but also encouraged them to draw inspiration from traditional Chinese culture and create works with national characteristics. This concept not only promoted the development of Chinese oil painting but also provided important inspiration for contemporary art education: in the context of globalization, artistic creation needs to be open and inclusive and also needs to be rooted in local culture and find its own artistic language. Jin Shangyi's educational thought reminds us that tradition and innovation are not opposites but can be uniquely integrated and mutually reinforcing.

Second, Jin Shangyi's emphasis on basic skills has sounded the alarm for contemporary art education. In today's art education, many students are too obsessed with conceptualization and experimentation, while neglecting the training of basic skills. Jin Shangyi's educational philosophy reminds us that solid techniques are the foundation of artistic creation. Only by mastering the basic skills can we innovate and experiment better. His teaching method provides a balanced perspective for modern art education: it encourages students to explore new art forms while requiring them to have a solid technical foundation.

In addition, Jin Shangyi emphasizes the close connection between art and life, a concept that has important implications for contemporary art education. In today's society, many artistic creations are divorced from life and lack real emotional expression. Jin Shangyi's educational thought reminds us that artistic creation must be rooted in life and reflect the spirit of the times. His philosophy provides important guidance for young artists: only by drawing inspiration from life can we create works that are infectious and vital.

Finally, Jin Shangyi's personalized education concept still has important value in contemporary art education. He teaches according to the characteristics of students and helps them find the artistic path that suits them. This educational method not only cultivates students' creativity, but also respects their individual development. In today's diversified art environment, Jin Shangyi's personalized education concept provides a people-oriented teaching model for art education.

In summary, Jin Shangyi's oil painting education concept is not only an important asset of Chinese oil painting education, but also an important guide for contemporary art education. His ideas emphasize basic skills, the combination of tradition and innovation, the connection between art and life, and personalized education. These ideas still have important practical significance in today's art education. Through in-depth research on Jin Shangyi's educational

philosophy, we can provide more inspiration for the future development of Chinese oil painting education, and also provide a solid theoretical foundation and practical guidance for young artists to explore on the road of art. Jin Shangyi's educational thought will continue to influence future art education and creation, and inject new vitality into the development of Chinese oil painting and even world art.

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