Gerhard Richter's Art Innovation to Development of Creative Thought in Elementary Education

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Abstract

In 1960s, Richter gave up his original non-image style. Instead, he selected a unique creation method, which is photo-basedpainting. From 1960s to now, he has to beinsisted on this style. His work is based on a photo, however now completely repeats the photo. He uses media character of the sample to combine with painting to express the distance between them. The most famous property of this style is photo-gray and unclear theme. While he is painting the photo, those two contradicted methods (coarse and delicate) are usually listed in one single work. It is common that artists will ignore details in the original photo and they will blur the photo at the same time.

To list development on creative thought as main creativity training course in elementary art education. According to children's physical and mental characters and pattern of art education, thought of a child is diverged. Their imagination does not have any limit. In their views, colors and shapes are expressing their worlds and have no fixed mode. This brings us innovation in art education. All we need to do is to study children's physical and mental pattern and let art education fit those patterns. Then we can express progress in elementary art education, let students fly in their mind.

Key words: Photo painting; Blur; Creative thought

1. ARTIST'S INNOVATION ON HIS WORK

Gerhard Richter was born in Dresden, German, 1932. Though he claimed that he is a pop-artist from German, Gerhard Richter and his friends have a huge difference from his American and British colleagues in business culture. The reason for that is because they are in different economic and political environments. Gerhard Richter keeps trying different things like abstractive paints, realistic works based on photos, paints and sculpture styles that reflect minimalism. He is a true artist who brings a surprise to this colorful and monotonous art world (Zhu, 2007).

Richter's works change style a lot, which is different from other Chinese artists. The identical part is that his work is usually a standard of series of creations. Every artist has his important work tag, which will be put on logo on by the artist himself. However, in this logo area, standards have to be kept in these series. Or people will find difficulty in distinguishing them. In other words, many artists are painting personal logos. In contrast, Richter's creation is different. For example, though Richter also paints photo, he prefers to use photo to do creation directly, which is completely different from traditional Chinese art. Of course, there are many people paint photos. When painting a photo, we need to learn from him, to focus on the photo he is painting, how does he paint? Maybe the photo itself can represent something. However, everyone is different from the other. Fining and freezing pattern of the photo is able to suggest character of the art work. Of course, if we only fix the content that we expressed on the picture without fining, it is difficult to success even if we can make a unique picture without inner logic of the art. We can recognize logic in art history as changing in creation method instead of in picture. If we directly put the painting in different places in history, we will find that painting is not only a description. Instead, it is after video and in format of video. Using this method to paint photo can get more ideal result.

Regarding video as a resource, foundation or theme of painting is reflected in Richter's works. Reasons are as followed that objective photos are used to reflect subjective feeling that included in painting, it is free from inevitability and replaced by photo. In nature, it reserved component of the paint and reduced repeated content. Artists have been imitating for a while. Here photos are regarded as an objective copy of image. Thus painting is considered as photography with video function. In fact, it can be regarded as an idea that photography will commit painting. In other words, it is a method of painting that commits photography. However, people will think that Richter's photos are painted as objectively reproduced. But when we think of it carefully, we will find that this statement is unilaterally. First of all, he regarded photo as a supporting tool or a method. The only purpose of the photo is to guarantee objectivity of the image. Also, photo has two other meanings here that one is its self, which is limited by paint, in other word one can only paints photo objectively; the other is truth in the painted photo, in which the distance of object cannot be treated as a dominant or over-content format. Because content of painting is photo itself, as well as practice of photography and meaningful cultural illustration on photography.

There are a lot of standards for evaluating paints. One system is not able to be used to evaluate the other. When paint comes today, it has both prosperity and fading. To make a new achievement in another new system is many people's life goal. Richter has done this. He brings us changes of creating, decline on traditions, leaving traditions. When someone has accomplishment in painting or exhibits his own value, it is not different on the surface of images, but change and record of art history. Thus methodology is of great importance. We need to study Richter's thinking and methodology during creating, which is the use of pattern.

When photography enters our life, many people will think about relationship between photography and painting that photography is able to help painting and make it better because photography is able to fill details. However, few people realize that photography will have a negative effect on filling details and do promote, fining. We didn't think in this way, but Richter has done it. Thus even though he does paint photo and use photo as base of his paint, he does not completely repeat photo, instead he ignores original details of the photo and blurs it at the same time to get another art effect and a new paint pattern. Of cause Richter has discussed relationship among photo, paint and reality. Maybe he has no interest in facial reality recorded by photo, but focuses on catching hidden content behind those photos. When he paints, he is reasonable while analyzing image, as well as restraint. It also suggests that when paint gets a certain level or period, people will form their own, unique, and creative pattern, which lets us know who draws it at first glance. However, photography is a machine that records vision,

which is not easy to make an emotional resonance. Maybe photography is objective, while this unconscious product is able to shock people in mind. Painting is able to be more close to photo. However, imitation on photo has no style, not mention to personal emotion. So Richter's concrete products are always smooth, which looks like the photo but not exactly repeat. Instead it has a spirit inside. Thus Richter's success in creation is not how close his product to photo, it is that his creation is unique, breaks traditional method of painting a photo and bring pattern into creation which provides new view in painting method and bring it to a new period. This creation method has great practical and theoretical influence because it brings new energy to current Chinese art environment, explores artists' view, and shows significant effect of pattern in painting. It also lets us know that it is creative, refine and capture that bring change to art history, no difference on the surface of the image. Richter at least brings us the new thinking method.

Aesthetic can directly enhance the cultural spirit of the students, to make them happy in life and form a correct understanding of the world. Aesthetic also use images as a carrier and has touching emotions, joy and other entertaining features, enlightens students' beautiful souls, emotions, and even training students' for good characteristics so that elementary students have optimistic personality, to provide them good physical and mental qualities and positive attitude toward the world, and has a certain significance in building the core of society. With the continuous development of the society, people's material life is getting better and better, and their spiritual life should also follow accordingly. The traditional virtues of the Chinese should be carried forward, the pursuit of material must also be followed by the pursuits of spirits.

2. METHODS TO DEVELOP CREATIVE THINKING FOR ELEMENTARY STUDENTS

2.1 To Create Atmosphere for Creative Thinking

Human creative talents are not born but rather learned. The formation and development of a person's creativity depends not only on individual efforts, but also on the impact of education and the environment. Creation of a good atmosphere can promote talent and creativity to appear in groups; bad and even worse atmosphere can kill the appearance of talent. Therefore, the school needs to do two things: First, we must correctly understand and face the cultivation of creative thinking; the second is always necessary to change the emphasis on imparting knowledge as the training objectives, to focus on developing students' intellectual curiosity, independence and creative thinking.

2.2 To Develop Students' Acute Observations

Almost all scientists with outstanding achievements, artists and politicians have a keen observation. We need to

protect the students curiosity and thirsts for knowledge, which is the driving force behind observing. We need to teach them methods and techniques to observe nature and guide them to observe society and nature, so that they find the problem in these observations and ask questions, which exercise and develop their creative thinking more.

2.3 To Teach Students' Associations and Imaginations

Teaching students association and imagination is an important factor and content for developing students' creative thinking. Einstein once said, "imagination is more important than knowledge because knowledge is limited, whereas imagination summarizes everything in the world and promotes the progress and evolution of the source of knowledge. Strictly speaking, imagination is an important factor for scientific research". Teachers need to encourage students to begin to imagine, at the same time, to enrich their life experiences, to give them the freedom to imagine and the conditions to think independently and to encourage them for fantasies.

2.4 To Teach Students' Divergent Thinkings

Teachers in teaching should organize more activities with multiple ways to solve a single problem and discover who would like to approach it with more solutions with encouragements and recognitions; they can also end Chinese lessons with a divergence of thoughts. Magnum teacher Qian once said, "art teaching is to find ways to encourage students' art". He had a famous quote "There are no standard answers to my questions. Students can express their thoughts however they like."

2.5 To Develop the Students' Originality Thinkings

Almost all people, who are able to have seats in the hall of science, are often people who seek to be different. They are often inventive and stand apart from others. For elementary students, it is important to train them for their courages to stick to their points of view and the spirit of challenging the authority; try to guide students to break the stereotype constraints, set innovations and be unconventional; they must be respected for their unusual questions and ideas.

2.6 To Develop the Students' Operational Capability

Proper capability plays an important role on verifying the righteous of creative thinking, almost all inventors made various models during their childhood. Newton liked to make kites when he was a child, and Edison liked doing experiments during his childhood. Students should be encouraged to creatively make a variety of learning tools, key trainings should be performed on those who especially love inventions.

Set the cultivation of art thinking as the main topic of innovation training in elementary school art education. According to the physiological and psychological characteristics of children, to grasp the art of teaching regularity. Children have divergent thoughts, and their imaginations are unrestrained. In their eyes, all good shapes and colors are reflections of their own worlds. There is no fixed mode which brings us innovations to the art education. As long as we grasp the psychological and physiological regularities of children and make regularities in line with the teaching of arts education for children, it would better reflect the culture of artistic thinking in elementary education so that students can think in a broader field.

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