

commodity culture and aesthetics, as well as the integration of art elements into the shop-window display design not only can beautify the visual effect and improve the cultural quality of commodity, but increase the cultural and exchange value under the premise of maintaining the same use value, thus consumers fully receive physical and mental enjoyment during the consumption process. What's more, the concept and significance analysis of commodity culture and commodity aesthetics can help enhance their understanding of the shop-window display design, better explore the influential factors, including space, color, lighting, new media and display props, and further discuss how to apply the cultural aesthetics into the shop-window display, in order to improve the cultural taste of products. In this way, it can provide more convenient services for people's daily life, enhance their material standard of living and establish the correct commodity aesthetic view for consumers, thus guiding them to pursue free and perfect development.

Table 1. Impact of different spatial patterns on the shop-window exhibition design

Spatial form	Psychological space	Influences of spatial design
Transparent shop-window	Enlarge	Connecting to the mall and being messy
Semi-transparent shop-window	Large	Independent with the mall, but maintaining interaction
Closed shop-window	Small	Cutting off from the mall, but easier to create the atmosphere
Unitized shop-window	Narrow	Small and independent, but having weak display function

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ON MEANING AND IMAGE IN CHINESE TRADITIONAL PAINTING UNDER THE BACKGROUND OF PSYCHOLOGY

Feng Zhao

School of Art and Design, Changzhou Institute of Technology, Changzhou 213032, China

Background: The development of Chinese painting has a long history. When people watch Chinese painting, they often understand the interest in painting and feel the author's creative spirit and soul through the single naive and exaggerated artistic image in the picture. Due to the influence of Chinese traditional culture, traditional Chinese painting has formed its own set of cognitive methods and unique techniques of expressing subjective spirit in expressing objects and reflecting life. Emphasizing the generality and typology of images in their performance of life. Emphasizing the expression of subjective emotion. Emphasizing the image of "meaning similarity and charm". The content expression of the works emphasizes implication, sustenance and lyricism.

Subjects and methods: In painting creation, it is necessary to resist falsification, not to be skillful, and to emphasize pure nature. What the ancients mastered through artistic language was not the relationship between the work of art and the objective things, but the relationship between the work and the artist's performance and being expressed. The so-called "will" is an artistic expression of the meaning of the subject. This means that artistic appreciation cannot be entangled with the surface form of the work. It must try to clarify and understand the subjective image that the author wants to express through the form, that is, transform the inner subjective image into the outer aesthetic form. Therefore, in traditional Chinese painting, images are used to express meaning, so as to achieve the state of "living outside the image".

Study design: In Chinese painting, the connotation of meaning is relatively broad and multi-sense. It not only refers to the artist's subjective will, emotion, emotion and meaning of painting, but also refers to the similarity of spirit, charm, interest, career, and of course the meaning and concise summary of artistic expression. We have to understand the image in the "artistic conception" of painting, the "likeness and difference" of the freehand brushwork of form and spirit, and the "freehand brushwork of literati" in poetry.

Methods of statistical analysis: The analysis of paintings to infer the artist's mood and emotional state when painting is not new in western paintings, but few studies use psychology to analyze Chinese traditional art works. Western paintings attach importance to realism, color, light and darkness, and have rich themes.

Many painters' life and emotional information are often revealed in their paintings. For example, Claude Monet's series of paintings with his wife Camille as the protagonist, as well as his own large-scale use of warm colors to cold colors from sunrise impression to water lily, reflect the changes in his mood from his heyday to his later years. Of course, there are also the maturity and change of painting skills and style, as well as Van Gogh's large-scale warm color sunflowers during his manic period. The stars of depression, and his many self-portraits. Leonardo da Vinci's commendable light and darkness in the last supper and Rembrandt who brings the light and darkness to the extreme. Using psychological knowledge to interpret paintings has long been in the west, but Chinese paintings have rarely been explored because of their unique system and profound cultural connotation.

Results: Since ancient times, there has been a legend of Nuwa refining multicolored stones to repair the sky and save people from fire and water. During the Warring States Period, Zou Yan, a family of yin and yang, combined the theory of yin and yang, five elements and five colors, and finally developed the theory of yin and yang and five elements of five elements, five colors, five internal organs and five tunes. The five elements correspond to the five directions one by one. In ancient China, the theory of Yin and Yang and the Five Elements was applied to all aspects of life-house purchase, urban planning, medical treatment and even dynasties. Later, after the development of the Wei, Jin, Tang and Song Dynasties, five colors gradually declined in the mainstream painting circle-literati painting. In the Ming and Qing Dynasties, ink painting became the mainstream. For example, cinnabar paintings appeared in the famous paintings of Fuchun Mountain Residence.

Conclusions: Chinese painting is based on Lao Zhuang's idea of searching for meaning from images, forming a unique method of taking images, taking freehand brushwork as the aesthetic principle in creative thinking and creative practice. Regardless of how professional painters and literati painters understand images, the general point is the concentrated expression of the painter's thoughts and feelings of "sensing from objects" and "hidden within". Ignoring the importance of form to images is not conducive to the reform and development of national art in the new situation.

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ANALYSIS OF PSYCHOLOGICAL PROMOTION STRATEGIES AND PATHS IN CHORUS CONDUCTING TEACHING IN COLLEGES AND UNIVERSITIES

Jing Xia

School of Music and Drama, Huanggang Normal University, Huanggang 438000, China

Background: With the improvement of people's living standard, the public is paying more attention to the quality of spiritual and cultural life. Under such a background, some folk chorus came into being. However, due to the lack of command talents in China, these folk choruses cannot meet the needs of basic performances, and they cannot afford to improve their performing skills. In the training of Chinese music and art talents, choral command majors recruit fewer students every year, and the graduates do not meet the requirements of chorus command talents. Therefore, it is necessary to analyze the current teaching situation of chorus conducting in colleges and universities, and find out the problems existing in the teaching, so as to put forward the solution strategy and path.

Subjects and methods: The chorus command course is a comprehensive course. It is not like a piano, vocal music and other technical courses, and not like music theory, harmony theory course while it is a comprehensive course integrating theory, creation, technology and so on. In the process of conducting chorus command and teaching in colleges and universities, it is necessary to have a clear understanding of the content of the course. As far as the current situation of chorus command teaching in China is concerned, there are some problems in the following aspects: First of all, colleges and universities do not pay attention to the chorus command and teaching, resulting in that students' understanding of the content of the curriculum is not comprehensive. A lot of music and art majors in various colleges and universities in our country have set up a chorus command course. But due to various reasons, schools and teachers don't pay enough attention to this course. Even some music teachers believe that chorus command courses belong to supplementary courses, while vocal music and instrumental music are key professional courses.

Study design: After analyzing the current situation of college chorus command teaching, we can see that there are some problems in the traditional chorus command teaching method. In view of the existing problems of teaching, this paper puts forward the following strategies of conducting chorus command