

A Literature Review of Traditional Painting and Calligraphy Communication Empowered by New Media

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Abstract: *Traditional painting and calligraphy play an important role in traditional Chinese culture. This paper discusses the dissemination of traditional painting and calligraphy under the new media, and elaborates on the education of painting and calligraphy, mass communication, painting and calligraphy art forms and art forms under the new media technology, and increases the feasibility and universality of the dissemination of traditional painting and calligraphy art in combination with the actuality, so that our excellent traditional culture and art can be based on a higher peak.*

Keywords: *New Media; the Art of Traditional Chinese Painting and Calligraphy; Dissemination method*

1. Introduction

With the introduction and practice of cultural self-confidence, all sectors in China are paying more and more attention to traditional arts. Nowadays, besides fully exploring the existing traditional culture and arts, using advanced technology to protect, develop, innovate and spread traditional culture has also become an important way to practice cultural confidence. Taking painting and calligraphy as an example, more and more practitioners and scholars are beginning to pay attention to what kind of sparks can be created by combining new technologies with traditional painting and calligraphy.

The art of traditional Chinese painting and calligraphy is an important part of China's excellent traditional culture, and the study of its contemporary dissemination is of great significance [1]. The rapid development of digital technology has brought many possibilities for the development of traditional Chinese painting and calligraphy, but also faces the problem of how to strengthen the degree of adaptation of traditional Chinese painting and calligraphy in the context of the new media, so that it can be combined with modern digitalization, and provide corresponding suggestions for the inheritance and development of traditional Chinese painting and calligraphy and its future, forming a new way of communication and development.

This paper focuses on the influence of new media technology on the communication of painting and calligraphy[2]. A search of "new media technology" yielded 10,600 articles, and a search of "traditional painting and calligraphy" yielded 823 articles, including 521 articles in academic journals. A search for the term "new media" in the results yielded 12 articles of related literature; a further search for the term "communication" in the results of "traditional painting and calligraphy" yielded 42 articles of related literature. The search for the word "communication" in the search results yielded 42 articles.

2. Research Perspectives

2.1 New Media Overview

The term "New Media" was first coined in 1967 by P Goldmark, director of the CBS Institute of Technology, who referred to "electronic video" as "New Media" in a proposal to develop an EVR (electronic video recording) commodity. "He called it "New Media". According to domestic scholar Liao Xiangzhong, the concept of "new media" can be traced back to at least the 1950s[3]. In the 1980s, along with the development of computer technology, the term "new media" became widely popular[4]. In response to this, Su Baohua proposed that "to make the concept of 'new media' clear and comprehensive, we should start from the general perception of the public and cultivate the intellectual understanding that we should have in academic research, and then sublimate this understanding to the in-depth exploration of reason and the persistent pursuit of truth. "

(1) New media technology

New media technology refers to the new media based on Internet technology, focusing on the ability to use advanced means to effectively combine the advantages of digital and virtual technologies to intermingle information and enable viewers to penetrate deeply into the news environment [5]. New media has inherent technical advantages and is the best choice for information exchange and dissemination in today's world. "Technology reinvents media, and media drives society." The integration of traditional media and new media has created a new form of media and impacted people's traditional perception of media[6]. Compared with traditional media technology, new media technology has a strong timeliness for information dissemination, high dissemination rate, and a wide range of beneficiary groups, and these features have brought new development in the field of media communication [7]. Not only that, with the promotion of digital media, the outreach upward compatibility and universality of network technology, the accuracy, large capacity, easy retrieval and multi-channel dissemination characteristics of information are also remarkable [8].

(2) Application of media technology in the field of traditional art

New media technology can be used as a platform to integrate with many fields. In the field of art, museums as the main place to spread and promote the development of spiritual civilization, the use of new media technology can enhance the sense of participation of the audience. "The essence and characteristics of new media are reflected in the use and presentation of digital and information communication-related technologies, interaction as the main form to promote the development of human culture and society and carry out many forms of practical activities in socio-political disciplines [9]."

The scholar Yao Lixia, based on her research on the digital transformation of Yimeng spiritual art works, indicates that the importance of established art in the new era can be more effectively explored through two different modes of communication, online and offline [10]. Similarly, traditional art must also follow the footsteps of the times, and the inheritance and promotion of traditional culture cannot be forgotten or even abandoned by the digital age of the Internet. The mode of presenting Chinese traditional culture using new media technology has become diverse, and traditional art and culture, as a carrier of inheritance, can be presented in multiple ways with the help of new media technology, combining network technology to improve the presentation of traditional culture[11]. The application of new technologies is also increasingly prominent in the protection and dissemination of traditional culture, which can effectively integrate digital media technology to build cultural confidence and make Chinese traditional culture visible to the world[12].

2.2 Study of Painting and Calligraphy Communication

With the development of the times and the continuous changes in the means of communication, the domestic community is paying more and more attention to traditional arts. At present, in addition to fully exploring the existing traditional cultural art implication, the use of advanced technology to protect, innovate and develop traditional cultural works has also become an important way to realize cultural self-confidence. Taking painting and calligraphy as an example, more and more practitioners and scholars are conducting research on the subject of technology and traditional culture, with the traditional art of painting and calligraphy being inherited and developed on the track of the times. A search on the Internet on the topic of "traditional painting and calligraphy and new media" yielded tens of thousands of articles in which scholars have conducted numerous studies on the relationship between the two from various perspectives [13].

(1) Calligraphy and painting education under new media technology

How to combine painting and calligraphy education with new media technology is a hot topic of research. Zhang Lei pointed out that the education of students at the present stage should no longer be limited to classroom teaching, and it is very necessary to stimulate students' interest by teaching art in the form of activities, and the introduction of new media technology into the classroom teaching of art can, to a certain extent, make it possible to reap good teaching effects. In his study of Chinese painting and calligraphy education, Lv Haiyang showed that Chinese painting and calligraphy education is inextricably linked to humanistic education, and the two are complementary to each other, and the rich cultural heritage that China possesses, with painting and calligraphy as the main representative, is crucial to the development of science and technology, and as a wondrous flower of five thousand years of Chinese civilization, it concentrates the national spirit and cultural character [14].

The development of traditional calligraphy and painting education requires the construction of a good

calligraphy and painting education environment, how to stimulate students' interest from teaching, thus stimulating them to gain fresh sensory experiences and continuously creating conditions for sustainable development. In a study based on the new curriculum standards, Lai showed that teaching, communication, and display of results through the use of rich online resources can lead to better teaching results in calligraphy and painting education [15]. Scholars have also studied the impact of new media on calligraphy and painting education methods, arguing that digital technology can offer a new prospect for education due to its inherent characteristics that are also fully applicable to teaching [16]. At the same time, museums and art galleries are undoubtedly venues that serve as display spaces for the primary dissemination of culture and art. In recent years, research, education, and display activities have been carried out through artworks as the basic elements and prerequisites, giving full play to resources on this infrastructure, which can reflect the spiritual value system embedded in traditional works of painting and calligraphy [17].

In addition, while today's painting and calligraphy education is becoming increasingly collegial and specialized, there is also a tendency to focus only on the enhancement of painting and calligraphy techniques while neglecting or even neglecting the learning of other cultural literacies. How to solve the lack of academic education is also the focus of scholars' attention. Mei Mo-sheng's research points out that enabling modern Chinese art education to reconnect with the value of traditional culture is the only way to achieve true artistic prosperity [18]. Yin Shaochun also pointed out that culture is a prerequisite in art education, and that we cannot escape from the natural space to live, and likewise, we cannot live without the cultural space; culture is the point of view of art literacy, and in the process of continuously promoting the development of painting and calligraphy education, we can never ignore the role played by culture, which is the foundation, and combining this implementation with teaching strategies and integrating it into teaching objectives is also the most. In the process of development, we must not neglect the role played by culture as the foundation [19]. At the same time, under the characteristics of contemporary art education, the influence of visual culture on art education should not be underestimated, showing diversified characteristics, which has expanded the forms of communication of painting and calligraphy, thus extending art education to a richer visual form [20]. Some scholars argue that traditional Chinese painting and calligraphy still faces a certain degree of difficulty, with a lack of public awareness of traditional culture and art, a lack of educational needs to guide social education, and a lack of integrity in the quality and cultural arts education system [21]. As well as for the current situation and gaps of public art education in Chinese art museums, referring to the management model of American museums, local art museums have been influenced by the management model of Chinese art museums and have gradually made changes [22]. However, at this stage of development, public education in China's art museums is in a bottleneck, facing problems such as a lack of professional talents and a lack of continuity and clarity of goals for educational activities. These are also the problems of the most important forms of traditional painting and calligraphy dissemination.

The above research shows that the empowerment of traditional calligraphy and painting by new media technology can well solve some problems in traditional calligraphy and painting education, and can not only effectively improve the efficiency and effectiveness of calligraphy and painting education, but also bring new innovations to the development of traditional calligraphy and painting. However, it should also be seen that traditional Chinese calligraphy and painting education is not only the transmission of skills, but also the precipitation of culture.

(2) Mass communication under new media technology

In addition to influencing painting and calligraphy education, the popularity of new media has also shown different qualities from traditional ones in the dissemination of painting and calligraphy. Scholars have taken a positive attitude toward new media technology to facilitate the mass communication of traditional culture and art, and they believe that electronic publishing has embodied new characteristics, expanded the scope of communication, and improved the time efficiency of communication [23].

The impact of new media technology on the dissemination of painting and calligraphy is mainly reflected in two aspects. The first is the innovation of the existing means of communication. The exhibition of calligraphy and painting is an important form of expression for the dissemination of calligraphy and painting. According to Zheng Xia and others, expanding education in painting and calligraphy exhibitions is a supplement, deepening and extension of the educational means around the exhibition content and using the exhibition as a medium [24]. Art museums also promote the development of art education with new forms of display and advanced facilities based on new media technology [25]. In the article "Innovative application of new media technology in digital display of intangible cultural heritage", Lv Yanru et al. pointed out that new media technology provides a new approach to digital display and can be applied innovatively to achieve the fundamental goal of enhancing

cultural output [26]. New media technology has promoted the emergence of professional websites for painting and calligraphy art evaluation, and based on the construction of professional website evaluation system, Tension et al. found that the distinctive features of painting and calligraphy art websites, with painting and calligraphy appreciation auction as the core, highlight the function of intangible cultural heritage protection, attach importance to cultural education and propaganda, and expand new forms of painting and calligraphy art learning [27]. In order to effectively protect and publicize the collection resources and realize the digitization and modernization of the collection resources, Chen Hongyan et al. conducted an experimental study on the construction of a user-oriented web-based narrative table of traditional Chinese painting and calligraphy art, making full use of resource sharing and enhancing the service capacity of public cultural education [28].

Second, new forms of communication have emerged. With the launch of platforms such as microblogs and short video software, the dissemination of traditional culture and art has made a qualitative leap. Numerous traditional cultural video artists have gradually accumulated on the Shake Yin platform, providing quality content for daily cultural dissemination [29]. Microblogging has also created a new way of interaction, a great leap in immediacy, and a sense of interactivity and freshness in the form of communication has given new life to "old" content [30,31]. Traditional culture needs to be given a modern expression, so that tradition can shine in modern society. At the same time, the application of digital technology in the exhibition has also set off a boom, using computer technology to achieve the principle of reproduction production, so that the audience can experience the shocking effect of audio-visual effects, breaking through the original exhibition mode, digital display has also become the inevitable trend of the development of cultural communication in museums and other places today [32]. The rise of a digital platform such as the "Spiritual Realm People's Art Museum" has made traditional art appear in digital form, and digital collections have become the goal of many art lovers.

Li Yaozhong proposed that relevant personnel should take advantage of Internet technology to go deeper into the layers and expand their horizons, thus extending the scope of communication of calligraphy and painting art [33]. The intervention of new means provides a broader space for the dissemination of contemporary traditional calligraphy and painting art. Zhang Fupeng et al. analyzed the diversification of current communication paths of Chinese calligraphy art with case studies, and used the plasticity of the Internet to build a model of calligraphy communication media integration as a way to realize the transformation of contemporary Chinese calligraphy art under digital technology [34]. The development of traditional calligraphy and painting art cannot be separated from the development of integration with communication media, and we need to keep abreast of the trend of the times and make full use of new media technology to develop traditional calligraphy and painting art.

Some scholars believe that the use of new media technology to promote the development of painting and calligraphy also has disadvantages, for example, the multi-sensory embodiment of face-to-face artworks cannot be replaced by digital technology; people cannot think deeply behind the works; and multimedia technology is harmful to the works themselves [35]. These are also really difficult to be solved by the new media technology nowadays. At the same time, under the new media environment, the communication of painting and calligraphy will also fall into a dilemma, the recipients choose the information, resulting in disorderly and flat reading; the generation of "bubbles" in painting and calligraphy; the misinterpretation of the original works of painting and calligraphy; the forced change of the creators' own artistic pursuit spirit, and other problems gradually emerge [36].

(3) Art forms of painting and calligraphy under new media technology

The sustainable development of art cannot be achieved without innovation, and new forms of expression have emerged in the art of painting and calligraphy under new media technology. Scholars Zeng Yiguo and Li Beilei take the Henan TV program "Tang Palace Night Banquet" as an example, which is a "contemporary" representation of traditional culture in the digital age through the interactive integration of real space and virtual space by means of new media technology, reflecting to a high degree the gorgeous traditional cultural and artistic treasures of China [37]. Lu Fei proposed a digital presentation of traditional painting and calligraphy art forms and was able to use Chinese elements in the UI design of the website for effective cultural penetration [38]. Xue Shengjian et al. in "Digital interpretation and presentation of traditional Chinese painting and calligraphy art in the new media context" pointed out that traditional painting and calligraphy has accomplished a change in digital presentation in the general trend of the digital era, expanding the expression language and communication channels of painting and calligraphy art [39]. The combination of new media technology and traditional paintings is growing, and the multimedia version of "Qingming Shanghe Tu" combines the wisdom of ancient Chinese urban development and modern technological elements, which is a unique innovation and the best crystallization for modern new media technology and traditional paintings [40].

These scholars believe that under the influence of the current Internet, the digital presentation of traditional Chinese painting and calligraphy is capable of effective cultural dissemination, enabling the combination of science and art and creating a new and broad space for the dissemination of traditional Chinese painting and calligraphy.

(4) International dissemination of traditional painting and calligraphy

Some experts and scholars believe that the art of Chinese calligraphy, as a representative of traditional Chinese culture, is of much higher value than we can imagine, both in terms of its ontological value and its artistic attainment. The excellent Chinese traditional culture should not only be displayed in museums, but also on the world cultural stage, as a carrier of Chinese culture to the world [41]. As the first person to promote the international dissemination of calligraphy in new China and the disciples of Hu Wensui and others, Shen Yinmo's creation of calligraphy-related magazines has, to a certain extent, promoted the international exchange of calligraphy and enabled calligraphy to "go global." [42]

The current state of the art of traditional calligraphy and painting has also faced many problems. Scholars such as Liu Yuan have pointed out that in order to increase the pace of development of Chinese traditional painting and calligraphy, it is necessary to strengthen the education of students' cultural expression, to promote the construction of international communication talent training model, to implement a seminar-style teaching model, and to increase the number of interactive activities of calligraphy exchange among international students. The expert Zheng Boren, in his explanation of Chinese calligraphy courses for foreigners, believes that foreign teaching should be designed according to the actual content of calligraphy teaching, and different levels of classification teaching methods should be used for different students in order to achieve effective foreign teaching purposes [43]. In a study of the literature on calligraphy teaching in Chinese as a foreign language, Cui Weiyang showed that the teaching of Chinese characters has been weak for a long time and lacks attention [44].

The author Zhang Anhua argues that transnational performance by relying on traditional Chinese performing arts is one of the effective ways to disseminate traditional plastic arts to foreign countries, which can be based on traditional calligraphy and painting for cross-disciplinary re-creation and thus achieve the purpose of foreign communication through performing arts [45]. At the same time, the analysis of the effect of Chinese traditional plastic arts on foreign dissemination shows that, in addition to essentially providing foreign audiences with knowledge and information about the artworks, its greatest significance lies in enhancing the international influence of Chinese cultural artworks and gaining a higher degree of recognition [46].

3. Conclusion

"Technology is the first productive force", this productive force is not only to promote economic development, but more importantly, the "empowering" effect of technology can give new strength to traditional things. Based on the global Internet environment, new forms of media have undoubtedly become the best choice for information exchange today, and the wide range of its application areas has greatly increased the feasibility and universality of the dissemination of traditional painting and calligraphy. Empowered by new media technology, traditional Chinese painting and calligraphy education, mass communication, art forms and international communication have not only been further innovated and developed, but have also shown new characteristics. But on the other hand, the focus of the technology-assisted development and innovation remains on traditional culture itself. While pursuing innovation, we should be able to uphold the original intention of creation and remain rooted in culture; effectively bring out the spiritual meaning of the art work itself, so as to achieve effective dissemination and inheritance. With the continuous progress of science and technology and the increasing diversification of new media means, the dissemination and development of traditional painting and calligraphy culture and art should not only be innovative to meet modern needs, but also maintain the traditional characteristics and make use of new media technology to push our excellent traditional culture and art to a higher peak.

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