

Inheritance and innovation of Chinese shadow puppetry art in digital media art teaching in colleges and universities

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Abstract: *Chinese shadow puppetry art is one of the creams of China's traditional culture. But with the rapid development of modern society and the rapid development of new media art, people are accustomed to the fast, rich, and diversified forms of entertainment. The attraction of traditional shadow puppets has gradually declined, and the development of shadow puppet art is facing some difficulties. Under the influence of digital media technology, shadow play can innovate in communication forms, performance modes, and other aspects, and use innovative ways that meet the needs of contemporary society for effective protection, to radiate new vitality. Taking H5 interactive design as an example, this paper expounds on the inheritance and innovation of shadow play art in digital media art teaching.*

Keywords: *H5 interaction; Shadow Art; Digital media; Curriculum reform*

Chinese shadow puppets play is a unique folk art in China. It is a highly comprehensive art integrating painting, drama, music, sculpture, and other arts. For thousands of years, shadow play, a folk art, has been a way of entertainment for the Chinese people. It can be seen in the streets, alleys, and rosefinch palaces. The cultural connotation behind it is the inheritance of Chinese ingenuity and the portrayal of the Chinese spirit.

1. Artistic characteristics of shadow play art

The aesthetic characteristics of shadow play art can be discussed from two aspects: visual planarization, and folk regionalization in form.

1.1. Visual planarization of Shadow Puppet Art

The modeling of shadow puppets draws lessons from China's traditional paper-cut art, and applies the characteristic of planarization to the extreme, with strong plane decoration. Visual planarization determines that shadow puppet production has only sides but no front. The character image of shadow puppet comes from drama, which integrates drama facial makeup elements in modeling and sets life, Dan, Jing, Mo, and ugliness in character setting like drama. The action and expression of the characters are shaped by exaggeration, and the image of the characters is expressed incisively and vividly only with extremely concise lines and hollowed-out techniques. Due to the limitations of carving technology and planarization, the shadow image on the side can not be completely shaped according to the dramatic characters, which leads to the more concise generalization of shadow art compared with dramatic art. Only through the abstract induction of lines, do the shadow characters have a distinct personality and appear unique in traditional folk art.

1.2. Regional and folk characteristics of shadow play art

China has a vast territory and rich and diverse folk culture. Since the Song Dynasty, with the expansion of the radiation area of shadow play art, different regional schools have been separated into different regions. Shadow puppet art has gradually integrated the northern and southern cultures and developed into art with local characteristics. The styles of different art schools are also different, which is the embodiment of the cultural differences between North and South China. For example, the shadow puppets in the south are often delicate and soft, while the shadow puppets in the north are more rough and atmospheric, which are consistent with the local culture. The regionality of shadow puppet art is the

representation of China's rich folk culture. The use of color in shadow puppets is also quite folkloric. Shadow puppets are often dominated by red, yellow, blue, white, and black, with strong color contrast and simple style.

Shadow play is the epitome of China's traditional literature and traditional culture. It is a folk traditional art integrating literature and entertainment. It is a valuable and indispensable spiritual food for China's ancient folk. It still has strong vitality today.

2. The survival dilemma of traditional shadow puppets

Shadow play began in the Western Han Dynasty and has a long history. As an ancient traditional folk art in China, shadow play is unique in both art modeling and music and opera. People call shadow play "living fossil" in art and culture. However, with the continuous rise of modern radio, television, newspapers, and other new media, especially the emergence of digital technology, the communication mode of social information has changed, and the entertainment mode and content of the audience have also changed. The performance form of traditional shadow play has been difficult to meet the consumption needs of modern audiences.

2.1. The loss of communication audience is serious and there is a lack of successors

The performance system of shadow play is complex, the process is cumbersome, and the professional requirements for artists are relatively strict. Running around, blowing, playing and singing, and manipulating filmmakers all need to spend a lot of time and energy studying diligently. This is a hard job. Most young people are afraid of hardship and have no intention to learn the art. Over time, they begin to change careers and find other jobs.

Therefore, the artists performing shadow puppets are generally older, mostly the elderly over the age of 50, and the aging phenomenon is becoming more and more serious. The cultural literacy of old artists is relatively low, and few of them can read and write. Most of the performances rely on words and deeds, and the words handed down by word of mouth will gradually be lost with the changes of years and times. In addition, most of the shadow puppets are ordinary farmers. The income of shadow puppet performances is low, which is difficult to make a living, and it is difficult to arouse the interest of young people in learning and inheritance. With the rapid development of modern emerging media, digital media has become an important platform for information dissemination. The traditional performance norms and procedures adhered to by shadow puppet artists have been difficult to be recognized and accepted by young audiences, and the loss of audience resources is more serious. In addition, the absence of school work in the education and publicity of intangible cultural heritage also led to the lack of understanding of Chinese traditional intangible cultural heritage among young people to a certain extent and exacerbated the intergenerational imbalance of the audience of intangible cultural heritage.

2.2. The production of shadow puppet props is difficult, the production process is cumbersome, and the construction period is long

When making shadow puppet props, people should first remove the impurities such as hair and blood on the surface of cortical materials, use drug impregnation to make the leather thinner and transparent, then cover it with tung oil, draw the shadow puppet map on the surface, carve the map texture with a knife, and finally color it. The production of shadow puppet props needs to be carried out in parts, and the production of each part is also quite complex. The craftsman needs several weeks to complete the production of some of them. At the same time, the preservation of shadow puppets has high requirements for the temperature and humidity of the environment. Once there is a loss, the previous work will be destroyed. The complex process makes the traditional shadow puppet production cycle long and difficult to carry out rapid mass production.

2.3. The interest of the audience is reduced.

With the development and transformation of communication mode and the continuous rise of entertainment activities, people's aesthetic interest is also changing. The emergence of new entertainment activities such as movies and games has led to changes in people's demands for art and culture, and the attraction of traditional art has been declining. Shadow play, with repeated scenes, single stories, and simple characters, lacks some stimulating entertainment value, resulting in the inability to catch the

attention of young people. Therefore, the demand for shadow play performance is getting smaller and smaller, and the market is gradually depressed.

2.4. The form of communication is old.

At present, there are many recreational activities for people, and the forms of communication experience are also very rich. People are no longer satisfied with being the receiver of information but want to be the disseminator and producer of information. Although with the help of mass media: Radio, television, and newspapers, the communication mode of shadow play have made a certain breakthrough compared with the previous traditional two-person stage performance, with more interactive information of displaying photos and video materials, it still does not break the single transmission mode of information, and the participation of people is not high.

3. Integration of shadow play art and digital media art

With the rapid development of digital media technology, shadow play can only integrate into the new era by developing new products combined with new technology, boldly changing and innovating based on traditional shadow play culture, looking for new communication methods, and expanding consumer groups. H5 interactive design aims to train students to design and produce mobile interactive animation with rich expressiveness online. It is an organic combination of humanities, art, and technology. The course has strong timeliness and is a course of art design and creation. Based on the general goal of talent training, the course aims to cultivate design talents with both artistic innovation ability and national cultural confidence for the motherland. By guiding students to investigate regional culture, museums, and other extracurricular activities, broaden students' creative ideas and cultivate students' feelings of home and country and cultural self-confidence.

While adhering to the innovative concept of shadow play art modernization, the design is realized to restore the original ecological art environment of shadow play, enhancing the participation of the audience and improving the tightness of contact. This communication model combining traditional restorative protection and new interactive protection can broaden the communication mode of shadow puppets.

3.1. Restore the artistic environment of shadow play culture

Digital shadow play has powerful data storage space, which can record the shape, performance content, and plot of shadow play in dynamic display methods such as animation video and posture interaction. Make up for the lack of traditional shadow play subject to time and space and form, to realize the function of restoring the artistic environment of shadow play. According to the production and performance characteristics of traditional shadow play, the shadow play itself is analyzed. According to the information of the bone original, the shadow play model is created and assembled by part modeling, and the relevant actions are set. Based on this element information, the basic symbol library of the shadow plays character scene is created. Digital shadow play has changed the traditional form of communication, making the integrated management and archiving of shadow play resources more convenient and fast, and stimulating people's creativity and interest in inheriting shadow play culture to the greatest extent.

3.2. Integrating shadow puppet art into Curriculum Teaching

As a traditional opera art in China, the integration of digital technology and shadow play art also provides more possibilities for artistic creation. Shadow play art elements can be used as a source of inspiration for artistic creation. Reform and innovate the performance form of shadow puppet animation. Based on digital animation technology, optimize the elements such as scene composition, character movement, and character performance to make it more delicate and prominent. This also indirectly highlights the super-high level of current digital animation in performance techniques and software production. Integrating shadow play art and mobile interactive technology, the works created not only have the traditional cultural background but also have the artistic charm of digital media. Advanced combination methods can better inherit and protect the traditional shadow play art.

4. Conclusion

The combination of culture and technology can cross integrate different types of art forms, provide a broader platform for the development of art and culture, constantly excavate the meaning of intangible cultural heritage in the process of design and creation, refine and reconstruct the traditional artistic symbols, and integrate the symbolic shadow puppet intangible cultural heritage into entertainment life in combination with modern aesthetic interest. While meeting people's daily aesthetic needs, broaden the living space, adapt it to the development of the times, promote the sustainable development of intangible cultural heritage culture, and let the intangible cultural heritage wealth glow with strong vitality.

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