The Communication and Creative Transformation of Traditional Chinese Painting Art in the Era of We-media

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Abstract: In the past hundred years, the inheritance, the development and innovation of traditional Chinese painting has always been the core issue in the field of Chinese art.With the rapid development of Internet technology, traditional Chinese painting has ushered in new development space and creative opportunities, and grassroots painters have begun to have more right to speak. However, the development of we-media has also brought many problems to the creation of Chinese painting, such as vulgar content, single form of creation and insufficient supervision, and the purpose of Chinese painting creation has become utilitarian.By analyzing the development process and communication characteristics of we-media and combining the current situation of artistic we-media and the development differences between Chinese and Western we-media, this paper discusses the communication mode and creation trend of Chinese painting art in the era of we-media, and provides a more rational, comprehensive and dialectical perspective for art practitioners. To meet the challenges of contemporary art creation and development.

Keywords: We-media era, Traditional Chinese painting, Communication and creative transformation

1. Introduction

The rapid development of Internet technology has completely changed people's habits of obtaining information and communicating, and the we-media platform has become an important hub of information dissemination. This change has had a profound impact on contemporary art. On the one hand, we media use modern and electronic means of communication to break the monopoly of traditional media and professional art institutions on information transmission, so that the public can regain the right to speak on art criticism. On the other hand, in recent years, in order to pursue the flow of self-media art creation bloggers around the world, there have been many bottomless chaos. In the era of paper media, the right to speak of art criticism is firmly controlled by authoritative institutions such as art galleries, museums, galleries, art associations and art critics within the system. The rise of "we media" has a strong deconstruction effect on this traditional discourse structure. The we-media platform has broken the limitation of one-way communication in the era of paper media, greatly improved the speed of information exchange and circulation, and changed the mode of communication from one-way to interactive, thus enhancing the public's right to speak. However, as the quality and professionalism of communication content become more and more important, the problems brought about by the rapid development of we-media also become increasingly prominent. Some "artist" bloggers attract audiences through exaggerated titles and dramatic content, and the click-through rate and traffic become the criteria for judging artistic works, which is undoubtedly a one-sided evaluation method. Therefore, it is of great practical significance to explore the technical advantages and limitations of Chinese painting art in the era of we-media, and to analyze its mode of communication and creation.

2. The change of communication mode of Chinese painting art and its integration with we-media data

In ancient times, the spread of Chinese painting mainly through two ways: one is the observation of authentic works, works through collection, family inheritance or burial and other ways; The second is the creator's personal communication. For example, the historical document "Record of Famous Paintings of the Tang Dynasty" recorded the scene of Daozi Wu and Xu Zhang shaking their hands in public, forming the cultural phenomenon of "elegant collection". With the invention of block printing, Chinese painting began to copy and spread on a large scale, and the appearance of woodcut pictures

further reduced the printing cost, such as the "Stone bamboo Zhai Painting Spectrum" compiled by Zhengyan hu in the Ming Dynasty and the "Mustard Garden Painting Spectrum" compiled by Xinyou Shen in the Qing Dynasty, which made Chinese painting widely spread.

In the 1980s, mass media began to play an important role, and authoritative periodicals such as "Fine Arts", "China Art Daily" and "Fine Arts Observation" played a positive role in the spread of Chinese painting. In the 1990s, television, film, radio and other media let Chinese painting into thousands of households.

Nowadays, in the 2020s, the general public releases their own facts and news through the we-media. Michel Foucault's theory of power and discourse regards speech as a kind of social right. For media organizations, an art work is not just a painting. It is also a cultural media product. "The art world moves from the outside into the interior, from the real into the virtual, from the public into the personal, from the past into the present, from experience into experience, from appreciation into browsing." The rise of we-media has driven the transformation of Chinese painting disseminators from "elite groups" to grassroots groups and elite groups.

In the process of the development of we-media, the communication mode of Chinese painting is gradually distinct, which is mainly divided into image photography communication, exhibition publicity communication and short video communication. That is, the images are accompanied by text, the publication of exhibition solicitation or notice, and the video recorded during the painting process. The main media of China's we-media communication include Weibo, Wechat moments, Wechat public accounts, Wechat video accounts and other social network platforms, with diversified content. Tik Tok, Kuaishou and other platforms are based on short videos and live broadcasts, with strong user interaction; red note and Blibli are dominated by high-quality and in-depth content, but the recent development of red note features in all aspects should not be underestimated. According to the In-depth Analysis of the status quo and Development Prospects of China's We-media Industry in 2024, the number of global we-media practitioners has exceeded 150 million, of which the number of Chinese paint-related content creators exceeds 1 million, and the ratio of professional artists to amateurs is about 1:3. Short video, with its simple, vivid and intuitive characteristics, has become the main form of Chinese painting communication, accounting for 60%. European and American media mostly gather on Facebook, Instagram, Twitter and other social software[1].

The paper, "The Artistic Performance of Ink Painting in the Digital Era," explores the impact of digital technology on ink painting, focusing on its evolution, the challenges it faces, and its role in international art exchanges. The reform and opening-up policy in China has been instrumental in liberating ink painting, leading to an artistic renaissance. The policy's relaxation has not only expanded creative opportunities for artists but also awakened the art market, facilitating the circulation and exchange of ink paintings. This shift has allowed individual artists to break free from traditional constraints, leading to significant changes in the subject matter and form of ink paintings. International exchanges have further enriched this art form by merging it with foreign artistic concepts and techniques, enhancing its global influence and promoting the integration of diverse art styles[2].

3. Creation trend of Chinese painting art in the era of "we-media"

First of all, there are not only professional teachers and students with academic backgrounds, but also a large number of Chinese painting lovers among the we-media bloggers. This makes the creation subject of Chinese painting art show diversified personality characteristics. Their artistic level, cultivation and life experience are different, and the works they create are also unique, so as to meet the individual needs of different audiences.

Secondly, traditional Chinese painting is mainly divided into four categories: flowers and birds, landscapes, figures and folk stories. The era of "We media" provides creators with a high degree of freedom, and network media also provides more materials for Chinese painting creators. Therefore, creators can choose photos or literary works for purposeful creation according to their own preferences. At the same time, in order to attract more attention, many we-media bloggers will choose to create the current popular hot topics on the Internet, such as popular stars, pets and popular content.

Third, traditional Chinese painting artists have tried to use tortoise bones, bronzes, silks, rice paper and other carriers to create. In the era of "We Media", with the emergence of intelligent products and the continuous upgrading and innovation of "we media" products, great changes have taken place in the

creation of traditional Chinese painting. Creators can rely on intelligent technology products to create without the need to prepare traditional painting and calligraphy tools.

Finally, the artistic creation direction of Chinese painting is divided into five categories: exhibition of Chinese painting techniques, innovative works of modern Chinese painting, video of Chinese painting teaching process, artist interviews, and introduction of Chinese history and cultural background. In the future, the content will be more diversified, covering traditional techniques, modern innovation, art commentary and other aspects. New technologies such as virtual reality and augmented reality will be deeply integrated into China's we-media content. With the continuous improvement of the international influence of Chinese culture, Chinese painting self-media content will accelerate the spread to overseas, attract more international users, and increase the proportion of overseas self-media platforms.

4. Analysis and solution of the integration of Chinese painting art and we-media

In the era of we-media, many professional traditional Chinese painting artists or amateurs show a trend of pursuing interests when they create art. They pay more attention to the sale of art commodities in order to pursue commercial profits, resulting in rampant plagiarism and serious homogenization of art works. In the process of creation, artists' exploration of their own ideas and the firmness of their thoughts are influenced by the Internet media, and a large number of paradigms make the original work difficult. Due to the difficulty of rights protection, the infringement cost is lower than the transaction cost, the source traceability is difficult, and other factors produce opportunistic psychology, and the creator is difficult to protect the rights. The infringement of "Article Laundering" is increasingly rampant, and some people even say that the era of "Article Laundering" by "We media" has come [3].

With the openness and low threshold of we-media platforms, a large number of nonprofessional creators flood in, and the quality of works is difficult to guarantee, and even bad phenomena such as plagiarism and imitation appear. This phenomenon not only affects the reputation of Chinese painting art, but also makes it difficult for the audience to distinguish truly valuable works of art, resulting in aesthetic fatigue and decreased interest. The popularization, popularity and fast food of image resource consumption have become the basic characteristics of the image era, which is profoundly affecting all aspects of contemporary art. In the context of " Imagination", contemporary Chinese painting not only fails to see the truth behind the image, but also finds the beauty. On the contrary, it has been seriously assimilated by the grotesque "image era" and gradually lost its unique artistry.

The algorithm recommendation mechanism of the we-media platform is often oriented to the user click rate and viewing time, resulting in some high-quality but minority Chinese painting content difficult to get enough exposure and attention. As a result, some creators have to get closer to hot topics in order to obtain traffic and fan attention, and some even create artistic family facilities to obtain benefits, violate legal regulations and ethical norms, causing adverse effects.

The application of we media in the teaching of Chinese painting is also facing challenges. Chinese art education presents a pattern of routine. Students receive long-term training in drawing, color and sketching in school. In terms of the works presented by contemporary education in the world, Chinese students' works are very outstanding in terms of skills, but in terms of the content and form of creation, they are very simple and have no innovative points. However, after entering the college, the college requires students to have an independent style and seek innovation. Therefore, students often fall into a state of aphasia when they create art. In this respect, we media can give students a lot of inspiration, concepts and ideas. Through the push of we media, students can see the works of artists from all over the world in various periods and their interview records, so as to learn their advantages and make up for their shortcomings. However, few art platforms involve the methodology of these artists, and the platform only presents the final artistic works, which is what the we-media platform lacks at present.

To sum up, Chinese painting in the era of "we media" presents six major problems, namely uneven content quality, excessive commercialization and utilitarianism, lack of homogenization and innovation, lack of depth and professionalism, lack of copyright protection, and limitations of platform algorithm and recommendation mechanism. Gaofeng Lu's "Investigation and Research on the Status Quo and Optimization of the Main Responsibility and professional Ecology of Practitioners of Social Media Public Accounts" shows that the current problems of "we media" mainly come from the weak awareness of main responsibility of practitioners of "we media", which includes the reasons for the lack of main responsibility of their own, as well as the professional ecological and social ecological reasons such as inadequate governance of platforms and relevant parties. In this case, the author believes that we should strengthen vocational education and training, establish we-media industry organizations, strengthen the

government's service and contact with we-media personnel, and improve the relationship between we-media personnel and platforms, so that we-media personnel will focus on improving the quality of their works, so as to improve the current situation of Chinese painting we-media.

5. Conclusion

China's traditional painting art has a long history, a variety of painting techniques, and more famous works were born in successive dynasties, which is a shining star in China's traditional art world. Therefore, the dissemination, inheritance and innovation of traditional painting art can not be stopped. In order to inherit the traditional painting art from generation to generation, it is necessary to innovate the way of communication. This paper analyzes and discusses the development characteristics of Chinese painting in the We-media era, the changes in the communication of Chinese painting under the we-media environment and the development limitations of Chinese painting under the we-media environment, and proposes innovative approaches such as platform construction, grasping the needs of the audience, applying emerging technologies, stimulating the creative power of users, and persisting in innovation. In order to promote the short video industry under the environment of we media to obtain a good development trend.

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