The Construction of Chinese Element Symbol and Its Spiritual Value in Media Art at Present

Bin LU¹, Yuan FANG² and Gang ZHENG¹*

¹Lanzhou Institute of Technology, Lanzhou Gansu, 730050, China
²Northwest Minzu University, Lanzhou Gansu, 730050, China
*Corresponding author

Keywords: Surf algorithm, Feature extraction, Traditional pattern retrieval.

Abstract. Media Art has the characteristics of science and technology, media, popularity and modernity in the process of artistic expression, communication and acceptance, which are the “soul attributes” of describing, defining and recognizing media art, which is a unique and chic landscape which is very different from traditional art, and at the same time, It also forms an important way for the construction of element symbol and its spiritual value in China at present.

Introduction

2017 the CPC Central Office and General Office issued the opinions on the implementation of the project on the inheritance and development of Chinese excellent traditional culture, and clearly put forward that we should “be good at refining subject matter, obtaining inspiration and absorbing nutrients from the treasure House of Chinese cultural resources, and putting the beneficial ideas of Chinese excellent traditional culture, The combination of artistic value and the characteristics and requirements of the Times, the use of rich and varied art forms for contemporary expression, the introduction of a large number of profound and cultured outstanding literary works.” [1] It fully demonstrates the state's recognition of China's excellent traditional culture and attaches great importance to the development of socialist culture with Chinese characteristics. General Secretary Xi Jinping has repeatedly talked about China's excellent traditional culture and cultural self-confidence, and was even more inspiring in celebrating the annual general meeting on reform and opening up. This strong national self-confidence of the Chinese nation, triggered by the rise of the great power economy and the great powers. Based on the new media ecology of media fusion, the upsurge of using Chinese traditional elemental symbols has sprung up in various cultural and artistic creations, especially in the media art which is closely combined with modern media. Therefore, it is more representative and practical to study the Chinese traditional element symbol and the construction of its spiritual value in media art.

Media Art Is an Important Carrier of the Spread of Element Symbol and Its Spiritual Value in China

The birth of photography technology has brought about the historical revolution of media form, which is the symbol of human society entering the new era of mechanical and electronic reproduction from the printing era starting with papermaking, and is the basis of the art of new artistic features. After that, with the development of human science and technology, the change of modern social and cultural environment, the innovation of mass media, the development of human art has appeared some new art forms (Photography, film, television, new Media and other art forms), these new art forms have closely related to the modern media, the media art group is formed. Mainly includes photography art, film art, radio and television art, new media art and other art forms, but also includes some modern media and media technical transformation of traditional art forms. The traditional art ethnic group mainly refers to the “art group” composed of painting, architecture, drama, literature, music, dance and other art forms. At present, it is necessary to distinguish the two major art collections based on different technical basis and art form from the
concept of “ethnic group”, which can be used to understand culture and art more deeply through grasping the overall characteristics, and can re-examine the emergence and dissemination of art with the whole concept, and also promote the development of art and expand the pattern of art with integrated attitude [2]. Therefore, the division of traditional Art and media art is not only to meet the development of art itself, but also has the role of artistic development view of the change of human social and cultural panorama. Media art has gradually become the most convenient contact channels, the highest contact density, contact desire the most intense art form, has become the most important way of human aesthetic experience and aesthetic experience source, but also will be an important carrier of the spiritual spread of elements in contemporary China.

In contemporary cultural and artistic works the use of Chinese elemental symbols is very extensive. These recognizable symbols can be subdivided into natural geographical symbols (such as the Forbidden City, the Great Wall, the Yellow River, etc.); spiritual and cultural symbols (such as Yin and yang gossip, Chinese Red, Peking Opera, Traditional festivals, etc.) [3]. It is summed up as some elements of Chinese charm that have appeared and been preserved in Chinese history, including traditional Chinese festivals and various folk traditional culture. Chinese meta symbol all belong to the crystallization of the wisdom of the Chinese people, they have experienced the long development of Chinese history and inheritance and continuation. These elements, which have a strong “Chinese flavor”, are not only the visual culture inherited from Chinese history for more than thousands of years, but also contain the traditional Chinese spiritual culture, and the use of Chinese traditional element symbol can arouse people's cultural resonance, it also constitutes the emotional bond between the Chinese people and the culture. However, the Chinese element symbol has been endowed with a more profound meaning in contemporary times, and it is an effective carrier of Chinese excellent traditional culture, and has gradually developed into a fashionable term --- “Chinese element”.

“Chinese element” means that it is created by China to understand Chinese culture in essence, to express Chinese culture uniquely, to embody the national spiritual culture of Chinese national identity, the cultural values of the Chinese nation, the customs ethos handed down by the Chinese people for thousands of years, and so on, the essence of which is the embodiment of the spirit of Chinese elements. There is no obvious symbol of Chinese elements in the spirit of Chinese elements, but the spirit, culture, values, customs habits and way of life of the Chinese people can be accurately and vividly conveyed, can reflect the Chinese nation up and down 5,000 years of precipitation of the essence of thought. It’s thought is rooted in the long-history, profound Chinese traditional culture. The contemporary Chinese element should be a dynamic system that keeps moving forward, not only reflecting the Chinese elements, but also the Chinese elements that reflect the various things of modern China, and at the same time, the Chinese element is also a part of the world element, is recognized by the Chinese cultural circle and the world culture, its essence is the unique region (Chinese cultural circle) of the national ethnic civilization, is a positive symbol and spiritual image. [4] The Chinese element is the higher realm of contemporary Chinese thought expression, is modern, international, more easily refraction of Chinese civilization, promote national cultural self-confidence.

The Use of Media Art of Scientific and Technological Performance of Chinese Elements

From the point of view of the development of media art, the development of science and technology has promoted the emergence of many art forms. Modern science and technology in the media art creation materials, means and methods and other aspects of deep intervention, so that the media art continues to move towards electronic, mechanized, computerized, digital production, and more and more cannot perceive the physical, and ultimately towards non-physical simulation/virtual communication. Media art realizes large-scale, multi-type, multi-level and multi-nonlinear non-destructive reproduction, science and technology make the media art dissemination more and more extensive, its aesthetic value can play to the maximum. However, the famous director Li Qiankuan said: “No matter when the high-tech development, it is the form and means to express and publicize the positive values of mankind.” If you can't create a typical persona, just rely on tech
gimmicks to stimulate the public's attention, the film can only be an lifeless shell. “Therefore, the development of media art also needs a profound traditional culture to enrich the connotation, the performance of the” Chinese elemental Spirit “, to create a typical persona and the audience's spiritual harmony of the cultural feelings resonate, in order to achieve the perfect unity of form and content.

Zhang Yimou’s new film “Shadow”, rooted in China's deep traditional culture and classical art, tells a very Chinese style of Oriental story, “Chinese elemental Spirit” has been an excellent interpretation. 2017 Beijing TV Spring Festival Gala Dance Design, the use of new technology, the symbol of the festive and peaceful red Lantern, ferro ShouXi Chinese paper-cut art, Xiangyun and other traditional cultural elements, through the Beijing Yun full of Peking Opera, Beijing Food, Beijing house and other scenes, highlighting the rapid changes in Beijing's urban landscape, and will be the Palace Museum “bucket color Chicken cylinder cup” and other seven pieces of the collection on the stage and the Rooster Zodiac cleverly echoes, highlighting the unique charm of Chinese traditional culture, greatly evoking the cultural self-confidence of the audience.

The Use of Media Art Media to Spread the Chinese Spirit

With the continuous evolution of new media technology, especially with the development of digital technology and Internet, media art media is becoming more and more obvious. “Media” is manifested in artistic creation towards the daily “display” of artistic information, art communication to social intervention color, art acceptance towards the “imaginary community” identity appeal. Specifically, media art and mass media are attached to each other, giving the media art, strong information dissemination, social mobilization and identity maintenance and other capabilities and characteristics. The birth of media technology, changing the form of artistic creation and dissemination, plays a profound role in the creation, dissemination and acceptance of media art, so that media art has produced a unique artistic state, characteristics and nature. The media and art media of art are converging, and the digital art media makes the transformation of works of art from traditional “painting plane” to “screen plane”, from “meditation aesthetics” to “dynamic aesthetics”, from reality to virtual reality, from single perception to panoramic perception, from cross-screen, cross-media to multi-media matrix propagation, and its final artistic presentation plays an important role. Art ecology also presents a state of great compatibility, great convergence and great integration, and the use of the characteristics of media art “media” can better spread the Chinese element symbol and its spiritual value.

At the World Exposition, Zhang Zhiduan's paintings is a curly scroll, “Qingming on the river map”, the use of sound, light, electricity and other comprehensive art media, animation in the way of ultra-long led large screen cycle screening, a complete display from the “painting Plane” to the “screen plane” of the re-media reconstruction. The digital art medium changes the “Qingming River map” into an image work, which uses the new medium to show the Chinese traditional culture vividly.

Using the Popular Nature of Media Art to Accept the Chinese Spirit

With the help of modern science and technology, new media and contemporary communication structure, the participants in media art have undergone epoch-making changes in the scale of their participation in art, participation and participation, and have turned to each other to ferment with human postmodern. There has also been a fundamental shift in the role, status and role of art recipients, and there is a potential for unlimited extension of this mass participation in the future. Therefore, it is necessary to deeply analyze the psychological characteristics of the masses, excavate more cultural elements or inductive elements to improve the psychological fit with the Chinese people, in order to better accept China's element symbol and its spiritual value.

“Prototype theory” is the deep reason for mass acceptance of Chinese elemental Spirit [14]. Jung, a famous Swiss psychologist, believes that archetypes are the content of collective unconscious, the common memory of race, the collective experience left by ancestors, an invisible force, and a
reflection of people's common psychology, but it subtly influences and restricts your thoughts, cognition, judgment and even behavior. Prototype is the accumulation of national culture and spirit, in line with the psychological cognition of the Chinese public [4], mainly reflected in the following aspects: On the one hand, the concept of the mind. Influenced by the national character and traditional culture of the Chinese nation, the Chinese character is generally more introverted, and has a certain submissive psychology, for elders, leaders and other people with higher social status attitude is more submissive. And Le hugging group, happy to follow the following, easy to be induced and influenced by external factors; on the other hand, emotional value. Chinese family feelings and humanistic feelings are the important influencing factors of the spread of traditional cultural elements in media art. Confucian culture is the most important emotional value and moral quality, this cultural accumulation has become the basis of Chinese psychological structure, but also become the basis of Chinese emotional relations, the third aspect of traditional philosophy. Traditional philosophy is deeply into the character and thinking of every Chinese. For example, the annual CCTV Spring Festival evening prime time spot of the public service advertisement “Chopsticks”, the traditional cultural symbol “chopsticks” showed a strong nostalgia and emotion, carrying the cultural feelings aroused the emotional resonance of all Chinese, touched countless Chinese, family reunion of the “table” scene touched all Chinese people's homesickness feelings and hometown feelings, and the film “assemblage number” expressed the collective dignity above the individual life, “heroes” expressed the national consciousness above the individual, “Nanjing, Nanjing” expressed the national loyalty above the consciousness of human nature, these from the perspective of Chinese culture, with the gradual maturation of film art, the value of Chinese spiritual culture is explained, and it has become an important carrier of contemporary Chinese element symbol and its spiritual value dissemination.

Using the Modernity of Media Art to Develop Chinese Elements

Chinese element symbol is the ideographic form, thought carrier and propagation path of Chinese spirit, but Chinese element symbol is not equal to Chinese element spirit. In the process of deducing the modern Chinese spirit with Chinese traditional element symbols, it is necessary to expand the international vision of Chinese elements, not to construct the Chinese spirit with the superficial means of rigidly piling up materialized elements, but to excavate the Chinese element symbols of the current era. Traditional cultural symbols reflect aesthetic consciousness, and reflect the “Chinese element spirit” has the characteristics of scattered, multiple meanings, complexity, potential and generative nature, and the rules are difficult to grasp. Several problems need to be overcome: firstly, graphic Chinese elements, lack of deep content.[6] It ignores its own national characteristics and lacks a deep understanding of the spiritual essence behind Chinese elements. It is superficial and difficult to interpret the essence of Chinese culture. Secondly, narrow Chinese elements, the width of thought is limited. In order to make reasonable innovation on Chinese elements, we should not blindly apply them and make appropriate adjustments at the right time. All symbols of any element carry all-embracing ideological implications, and all forms can reflect the characteristics of Chinese elements. Thirdly, the use of Chinese elements, highlight the modern sense. Cultural fusion, exchange and communication should advocate diversified artistic road, not only Chinese aesthetic elements listed for simple modeling, and should observe the diversity of culture to the world, compatible with both methods, absorb the advantages and strengths of the west, and combining Chinese traditional elements with The Times, give modernity and modern, make more people accepted and recognized the element and the culture of China. CCTV image advertising, for example, ink and paper, adhering to the “national is the world's” the idea, to ink as core carrier and to combine the Chinese traditional culture and the expressional strength of painting, using the traditional Chinese ink painting and modern animation technology of combining the technique of expression, giving the new vitality of Chinese culture, strongly in the branding process “from invisible to visible, from the bounded to the boundless” connotation.

In general, in the future, the study of Chinese spirit will need to pay attention to the exploration and transformation of Chinese spirit in traditional culture, pay attention to multi-disciplinary vision.
and interdisciplinary integration, and pay attention to the comprehensive and systematic educational research of Chinese spirit. In the media art, the expression of Chinese elements and their spirit, but also to take into the overall situation, from the global perspective and awareness of the absorption of Chinese traditional culture, can make our pattern more open, more innovative angle, to create the Chinese people's own symbol of globalization symbols and spiritual values, highlighting cultural self-confidence.

Acknowledgement
The work was supported by Projects of the National Social Science Foundation of China under Grant No.15xmz035. Lanzhou Science and Technology Development Project under Grant No.2015-3-30.

References