Combination of Image Projection and Traditional Shadow Play

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Abstract  
Image projection is based on digital media technology and is one of the most popular artistic forms at present. It is easy to make, spread quickly, and the form of expression is abundant and vivid. It integrates rational thinking with emotional thinking of art, and is the perfect embodiment of the combination of technology and art. Shadow play is a traditional handicraft and performing art in China, it is also one of the Chinese national intangible cultural heritages. It grows with a long history of thousands of years, accumulated a lot of cultural connotations, and occupies the position in the mainstream of culture in our country. Now in the new media era, image projection technology is growing dramatically. How to carry forward the traditional folk art like traditional Chinese Shadow art and combine it with the new media art like image projection has become a major concern. This paper expounds the concept and development history of traditional Chinese Shadow puppetry art and new media art, starting from the current situation and characteristics to analyze the difficulties and problems faced by the development of Chinese Shadow play. Then study the feasibility of shadow play in the manifestation of image projection technology, and the opportunity of combining this two together. That is to say, it is a brand-new form of expression, which is based on the combination of image projection and traditional shadow play. It brings to the audience a brand-new visual art effect and room for development, which is unprecedented with the traditional shadow puppetry art in the past. The combination of image projection and traditional shadow play. The research of shadow play combined with image projection is to realize the inheritance and protection of shadow play in a new artistic direction. It is regeneration for shadow puppetry, and it will make shadow play, the ancient traditional folk art, go further under the influence of new media art.

Key words: Image Projection, Chinese Shadow Play, New Media Art

1. Introduction

The traditional shadow play has a history of more than 2,000 years. It is a unique form of folk art that combines imagery and drama. Its production methods and performance techniques are spread in the form of oral imparting with physical instruction among folk (Asquith, 2018; Liang, 2016; Yousof, 2015). The special entertainment, intuitive performances, beautiful vocals and fascinating plots give the shadow play a special charm. Its creative inspiration is mostly from people’s lives and is closely related to people’s lives (Wong and Yousof, 2018). What is reflected is also the daily life and learning state of the working people, which are in line with people’s aesthetic pursuit of the time.

With the development of the times and the ever-changing science and technology, people can accept art with richer content, and art forms are also ever-changing (Cannavà, 2016; Friend, 1994). Various forms of art, such as movies and TV operas, have a strong impact on the shadow play culture market, which has made the base of many folk arts rapidly disappearing. With the emergence of advanced forms of entertainment, this traditional folk art, which adds color and endless joy to our lives, are facing the dilemma of development and failure of handing down. Under the dual pressure of modern culture and foreign culture, Chinese traditional art has gradually lost its vitality. Traditional shadow play is no longer concerned and loved by the public. People are more willing to watch other art performances sitting in front of TV sets and computers or in specific places than watching old shadow play performances (DeFraeye, 2018; Keeler, 2017). The shadow play production and performance artists of the year are now over 100 years old, and the traditional shadow art is slowly fading out (Yin et al., 2017). With the implementation of the rescue project of folk cultural heritage in China, all walks of life have paid more and more attention to the cultural value and artistic value of the shadow play, and related research and investigation activities have also been started. From the perspective of research concepts, using multi-disciplinary knowledge to develop the shadow art has become a consensus in the academic world. Folk art like shadow art, which is handed down by oral imparting with physical instruction, is a treasure of Chinese folk arts culture, and people are concerned about traditional folk art. However, the insufficient protection makes the situation increasingly serious. The development of Chinese culture and art is inseparable from these traditional folk arts, which are symbols of the history and culture of the Chinese nation. Therefore, it must be combined with modern art forms to meet people’s aesthetic needs (Herakleioti and Pantidos, 2016).
Nowadays, the performances of the shadow play are extremely passive, lacking of market operation and unstable in economic income. The performance of the shadow play requires professional actors, and the actor’s skillful singing training, props production requires a lot of time and material support. The development of the shadow play is hard. To develop the shadow play we must not only dare to participate in market competition, but also accept the inspection of the market. There will be nothing if we keep waiting in passive model. In today’s era of information, it is difficult to compete and it is more difficult to be accepted without sustainable development strategy and excellent operating model.

Professor Sida Li once said: “Today is the diversified and in-depth period of new media art. Among them, “diversity” lies in the diversification of art styles and humanization of its unique cross-media expression. The “in-depth” reflects the technical means innovation has opened up a broader expressing space for today’s new media artists.”

As an artistic expression of new media art, image projection technology has gradually developed to be matured in nowadays. How to combine image projection technology with Chinese folk art, while protecting folk art and developing folk art will face new challenges. The combination of image projection technology and shadow play is the result of social progress and development. It not only changes the artistic form, but also brings a new thinking and creation space for artists. While protecting and inheriting folk art, they must be given new content and meaning through new methods and means. At present, image projection technology has never been used in combination with traditional shadow play. As a new update to traditional shadow play, the expression form of image projection will become a performance of shadow play art in new era.

Shadow art is a valuable heritage left by our ancestors, which needs to be maintained, inherited, and even needs to be procedurally fixed. But there are some forms that require us to improve, modify, reform, or even abandon. To break through the predicament, solve the crisis, and develop in the long run, the innovation of shadow play combining with the era development is the only way. In the paper, the author believes that shadow play combined with image projection is a form of new media art, so the author wants to use a new expression form that combines the characteristics of traditional shadow play and the advanced feature of new media art so as to better protect and promote the Chinese shadow play, but also hope that such expressions can give new life and vitality to the traditional shadow play. The author will conduct case study on the basis of the traditional Chinese shadow play cases, thus producing the combination of image projection and shadow play with exploration and innovation, and proposing new methods, which not only can break the seriousness of shadow play as a traditional art, but also give it a lot of modern popular elements. Through the comparative analysis of traditional shadow play to conduct aesthetic analysis and investigation of the author’s works, the author through the production of image projection works, focusing on the design analysis and implementation of the work, and conducting comparative analysis with traditional Chinese shadow play works, finally verified the effectiveness and availability of the combination of image projection and traditional shadow play.

2. Related Research

2.1. Shadow Play in China

Shadow play is a kind of puppet play, a traditional folk image form with a long history and cultural status. According to historical records, the original film puppets were not made by leather but made by paper, so it was called “shadow” in history. The shadow play reflects the customs, attitudes and aesthetic tastes of folk, and cheers people’s nervous, monotonous and boring spiritual life, which is beneficial to people’s relief of emotions, depression and discharge, and thus achieve the purpose of entertainment decompression.

The form of the shadow play is simple and flexible. A box and a few performers are what it needs. During the performance, the platform was first set up in the open space, surrounded by cloth, and a long table was placed on the edge of the front desk. The screen is commonly known as the “shadow window” set up on the table, which is divided into screens windows and paper windows. Shadows use light to project leather characters, scenes, artifacts onto the screen to perform in conjunction with the storyline.

2.2. Definition of New Media Art

Broadly speaking, new media art is the most widespread and popular concept of the moment. The new media art is to complete the art works by using new media technology. It can be seen that this definition mainly highlights the potential of new media technology for the rich connotation and extension of the new media art. Therefore, the concept of broad new media art is a type concept, which seems to be called the new media art class. It has been difficult to apply to the analysis of the aesthetic meaning of a specific new media art.

New media artists are no longer using traditional art techniques to create their works. Instead, they use digital cameras, cinefilm, television, computer animation, video game programs and many other new technologies to complete their work. In media technology and video text, it mostly shows in the form of an experimental video clip or a conceptual art short film. In form, it is mainly embodied in set of a combination of on-site multimedia and device environment.
As a new art form, although the properties of new media art have great similarities with TV plays, documentaries, video games, MTV short films, etc., it is not completely separated from traditional art, but is constantly integrated, which led to the emergence of two trends: one is the combination of several traditional arts with the help of new technologies, and the other is the combination of traditional art and new media art.

New media art has many forms of expression. It has got rid of the single-media limitations of traditional art, and has integrated the characteristics of comprehensive media such as pictures, texts, animations and sounds. With the combination of sensors, sound effects, computers, projectors and many other tools, the new media art combines touch, vision, hearing, and even taste together for a comprehensive display, making the masses have unforgettable aesthetic feelings in the virtual world. But there is only one common point, that is, the user interacts with the work to participate in changing the image, modeling, and even meaning of the work. They use different ways to lead the transformation of the work - touch, space movement, and vocalization and so on. Whether the connection between the work and user is a keyboard, mouse, light, sound sensor, or other more complex and even invisible "trigger", he the relationship of participant and the work is mainly interactive.

2.3. Projection Mapping

Projection mapping is a technique that uses a projector to turn an object on a surface as an image projection. The carrier can be a large landscape such as a architect or a building, a small outdoor object or an indoor space set, or even a relatively flat carrier such as a canvas or a floor. Artists choose the carrier of projection because of the intention of the work, so that almost everything can be the object of projection. Artists use special software to project games, images, and animations by projection. The projected content is usually two-dimensional or three-dimensional images, and the image is adjusted according to match the object and its environment. The software can interact with the projector and project at a specific angle onto the surface of the object. This technology has been used by artists and designers to add extra dimensions build visual illusions and motion concepts to static objects. Projections are usually combined with sound or triggered by sound to give the viewer a colorful visual experience.

Projection mapping has become one of the most important means of the powerful art form of entertainment and visual presentation, and it is widely used in the commercial field. Projection mapping is currently an important performance technology in the new media art. It is also one of the most commonly used art display techniques by artists all over the world. It can be displayed in any space, zoomed in or out, and projection mapping is not only an important element of visual communication. It is also an effective tool for visual communication, challenging the relationship between people and space. The most interesting feature of projection mapping is that it transcends images and text. It guides the audience to participate, react, think, query and learn, changing things that were once familiar. Although this kind of artistic behavior is short in the performance, it falls into the eyes of audience, and the all-round visual experience makes the audience have endless aftertastes. Projection mapping technology has the potential to change our environment, but it does not have any physical consequences. It can affect our perception of a place, and it can also let people see something new from familiar things. Now, using projection media to pass art work are becoming more and more extensive. Using projections and devices to express images can enhance the artist’s performance and further enhance the aesthetic taste of the works. Many domestic and foreign new media artists are using projection technology to express their works, especially after new media art entered China; many Chinese artists also began to try to produce a lot of refreshing projection works.

3. Production of Image Projection Technology Combined with Shadow Play

My work is a new production of the new art of the new media art and the traditional art form after the research and analysis of the Chinese traditional shadow play of Mount Taishan “Frog, Crane, Turtle”. The use of image projection in traditional movies has been a precedent in China. I have combined the shadow and 3D image projection to extend a creative action for the protection and promotion of traditional Chinese shadow play using modern technical art. I found in the survey that Taishan Shadow Research Institute is also the most important shadow play organization in Shandong Province of China. It has been developed by the local government for generations. It has been carried forward for hundreds of years at the foot of the majestic Mount Taishan. After generations of inheritance and evolution, they still perform the shadow play in the most traditional way. As a world-class intangible cultural heritage, Taishan shadow play has a pivotal position in China, and in the many shadow play of Taishan shadow play, “Frog, Crane, Turtle” is one of the favorite programs of the audience. After deeply analyzing the “Frog, Crane, Turtle”, it is found that the storyline and historical time of the traditional shadow “Frog, Crane, Turtle” is not clear, and after looking through a large amount of literature and materials, it is found that in the traditional performance, there is no complete and suitable scene set of the work, the artistic expression is not very prominent. Combine with the basic situation of the story, to product and collect images. In the process of making the image part, the effect of ink painting was realized by three-dimensional animation, and a 9-minute video was output. Finally, the projector and the
computer were accurately matched and combined with the traditional shadow play.

Before making a work, we must first analyze and study the story of traditional shadow play. Through watching the video and on-site watching, we also communicated with the performers in the technical aspects, and carried out in-depth analysis and reflection on the works. This work tells the story of the fight among three animals, including the crane, frog and the turtle. The story is finally end with the turtle is defeated by crane. Through the performances of the shadow artists, the characters of the three animals are revealed. In the story, the turtle bullied the weak frogs, and the crane was bullied because he cannot look directly at the frogs, which in turn defeats the turtles. This play also tells the truth when it entertains the audience: we can’t bully the weak, we must be kind to others, be kind to those around us, and we must not bully others because we have the ability.

The expression of the storyline of this play is relatively simple from the artistic point of view. Except for the animal’s character and simple props arrangement, it does not reflect more visual images, and the attraction is not enough, and the whole scene didn’t embody an environment in which the story is located. This allows the audience to understand the story of the fight and the connotation of the story, but the overall visual expression is not accurate enough, and the design is relatively old, so that the audience cannot resonate, which resulting in the loss of certain appreciation of the work. For these problems, I decided to re-integrate this work, conduct the production of image projection, and give the shadow play a more modern and more visual impactive images, so that the work looked more attractive to the audience, can better reflect the artistic beauty and aesthetic needs of contemporary art. Whether it is from the artistic point of view or the social thoughts to be reflected in the story, it will give people a new sense of excitement and commitment.

The implementation process of the work: based on the existing shadow play materials, make related scenes and animated images and install the projector in front of the performance screen. The projector is connected to the computer, and the video animation work was projected to the screen through the projector when playing in the computer. The semi-transparent screen is in front of the traditional shadow play, so that a new work combining image projection technology with traditional shadow play can be completed.

3.1. Image Production

This work is my creation after the analysis of the traditional shadow play “Frog, Crane, Turtle”, and in order to be able to well combine with the traditional Chinese shadow play “Frog, Crane, Turtle”, the author draws inspiration from Chinese landscape painting when making video animation. By making 3D images with the aesthetics of Chinese ink painting, I try to show the combination and development of traditional Chinese shadow play and 3D image projection. I also use this experiment to explore the interaction between the two parties. I value technical means and visual effects, and also attach importance to the relevance with the shadow story.

![Figure 1. First part of the work](image-url)

The image work is divided into three parts: admiring flowers, admiring the scenery and admiring the nature. The first part is mainly composed of lotus flowers and water droplets. Figure 1. conveys an artistic aesthetic through close-ups and also promotes the extension of the story, so that the performance will not be too stiff. The second part is to visually supplement the scene work. It is a comprehensive scene display, and lays the foundation for the smooth development of the third part. Through the production performance of the first two parts, compared with the traditional shadow production before it shows a better visual experience and appreciation. The third part is also the performance scene of the shadow play and composed of lotus and water system and swimming fish. Through the rich animation configuration, the whole picture is full of activity, frog jumping to the lotus leaf, the lotus leaf ups and downs, giving the audience a sense of realism, making the picture full of interactivity. In this multi-layer audition system, the visual communication effect of the work is enhanced and become a form that the public is easy to understand and accept. The art form not only enriches the modern sense that is lacking in traditional shadow play, but also enables the audience to have a immaterial
aesthetic perception experience in the comprehensive performance of audio-visual interaction. Under the support of technology, image projection directly experiences the way to meet the public’s “presence”.

The close-up treatment in the first part means that the scene is simple and but the meaning is complex. The subject in the picture is not the lotus leaf itself, but the lotus leaf is used to set off the drop of water droplets left to the audience. This drop of water may be raindrops or may be a water droplet. It makes people have considerable imagination after watching, and the picture-in-picture visual effect gives audience a lot of aftertaste. The image is as a whole and interactive. The visual effect of the image is to unify the scenes and space in the picture, especially the performance of the fish hidden in the water paved the way for the infinite extension of the picture, leaving the audience with a trace of aftertaste. It seems to be bland but has a unique point of view and a sense of picture. The viewer will remember the childhood experience or dreams just like the picture that fish swam freely in the water every time you see when you go to the river, which makes the picture has a rich and interesting spatial level. From the overall effect of the first part of the image, people can integrate into a artistic conception that the feelings and scenes of Chinese water town integrating and it plays an connecting role in creating the next part.

The second part of the scenery draws on the near-to-far creative method of Chinese landscape paintings. Figure 2. combines the characteristics of mountains and rivers into one, and the surrounding scenery is closely matched. The far-reaching panoramic landscape, the image line of sight has depth but also with overlapping perspective law, which makes the picture has three-dimensional sense of hyperreality and evolved into a classical pattern that will into image, the decoration into use, and realm into a picture, which have laid a position for the composition of this image work.

Figure 2. Second part of the work

The work adopts the core of “observe the shape as a whole, observe the detail as a part” of Chinese landscape painting as the starting point to strengthen the logical space visual principle. This creation is an in-depth source of thought, bringing a deep impression to the audience, not only reflecting the core of landscape, but also shows the richness of image technology.

From the image of the first part to the image of the second part, they are not isolated, but have a close connection. In the creation, the author uses the dynamic effect of the near-to-far scene to firmly connect the two parts. The transition of the picture is natural, bringing the audience to another environment. This is not just a purely visual means of modeling, the more important component is to let the audience feel the visual language form of the image how to be immersed in the scene in the performance of the image. The spatial scene is realized by the moving long shot, conveying the visual rhythm of the picture and the transparency of the environment. Compared with the simple traditional shadow play in the scene, this part of the setting is especially prominent and important, the content that it wants to express and embody is more specific and richer than the first part of the image, which brings people the appreciation they are more eager to watch. It shows the artistic conception of Chinese landscape painting in the image. In the setting, the author added the floating clouds echo to the lake, and the picture is full of characteristic of Chinese landscape painting. It has a whole appreciation in detail parts in the landscape, revealing a poetic and artistic visual effect. In the entire visual space, it gives people a colorful scene that familiar and full of rich scenes. Through the embellishment of peach trees and ancient Chinese architecture, it can also reflect the era in which the story is located. Through this performance, the picture is more attractive to the audience. When the image enters a panoramic vision, the appearance of the vessel and the fisherman also increases the interest of the picture, breaking people’s association with the picture, and making the audience pay attention to everywhere in the appreciation. In the production of the second part of the 3D image works, through the rendering of the traditional Chinese ink painting effect, in the composition of the scene, extensively borrowing the horizontal, high-far, deep scatter perspective method of Chinese landscape
painting, which is not restricted by the visual field.

In the second part of the image work, the first part of the production method is still used. Through the combination of various software, from drawing the 2D part to modeling the map, whether the lighting design, image motion design, or the rendering synthesis, all realized the visual effect of image. They emphasize the fusion of artistic conception expression, reflect the distinctive national cultural characteristics and the aesthetic spirit of Chinese traditional art.

Figure 3. is named “admire nature”. Nature does not refer to nature or scenery, but to a state of freedom. The word “natural” refers to the Taoist terminology. In “Miao Zhen Jing”, nature is tied with inaction, nothingness, indifference, silence, quietness, sincerity, neutrality, etc. Here, “natural” refers more to the realm and practice.

Figure 3. Third part of the work

If the first two parts are the opening and prelude of the whole work, then the third part describes the important key scenes of the development of the whole play. It not only plays the main rhythm of the play, but also effectively guides the audience into a way of realm of the development of performance. It is also a summary of the whole story. In order to echo the admiration of flowers and scenery, the audience is given a complete admiring experience. The image performance uses a relatively low-key processing method. The third part introduces the audience into the story through an experience that is close to nature.

The third part of the image is also part of the stage performance combined with the traditional shadow play “Frog, Crane, Turtle”. Through the design of the first part and the second part of the image, the audience has already understood the style of the video work, and the third part of the image connect to the shadow play through intuitive picture harmoniously. From a poetic to a reality, through the projection arrangement and the use of shadow props, the third part of the image is more in line with the stage scene of the shadow play, because the traditional shadow play in necessary to reduce the surrounding lighting environment in performing process, so the background of the image part of the third part is set to be black. The “black” in this part draws on the Taiji in “Zhuangzi”, and the so-called Taiji instantly clarifies the universe from the Promise to the Taiji, and to the process of the growth all things. The Taiji is the yin and yang state that the world is a whole, the chaos is pieces. The black and white is the theme of the third part, and the second part is called the white. The so-called “one yin and one yang is the way.”

In this part of the creation, the performance part of the shadow play is taken as the main body, and the video work is regarded as an auxiliary. It still quotes the main thinking of “one move and one quiet”, “one real and one false” of the Chinese Taiji yin and yang, so that the work intersects at the beginning and the end and fits together perfectly.

The picture of the third part of the image is also a summary of the first two image parts. After the detailed introduction of the previous shots, this image part pays more attention to the matching with the shadow play, and the kinetic or stable lotus flower, the standing-still mountains in the distance and the slowly flowing clouds will pave the way for the performances of the shadow play. Watching the shadow play is like being in the Chinese landscape painting, blending with the natural image, so that the audience will be pleasing in the viewing space. In the research of video production of the third part, I have carried out in-depth thinking in Chinese traditional landscape painting. From painting to image, the slightly swaying lotus leaf seems to enter the tunnel of time and space in the movement, becoming an embellishment and breaking the limitation of space and time makes the performance infinitely broad. The image sensation of the third part leaves the audience with a balanced and simple picture composition, which is dynamic and stable, sparse and dense containing each other.

Usually, the traditional shadow play performance is that the shadow artist holds the shadow play props directly from the rear of the curtain according to his skillful technique. Two lights are projected behind the
curtain to make the curtain light from the rear, and the curtain looks like there is a kind of visual effect that the audience sits in the cinema to watch the movie from the front, and the shadow play that combines the image projection needs to consider whether the image works projected from the front to the screen can clearly show an effective visual effect, after the rehearsal and the adjustment of the equipment, the image projected from the front can completely illuminate the curtain, and there is no ambiguity in the light. In order to let the shadow artist see the image presentation process very clearly behind the curtain, we rearranged the workbench behind the curtain. A mini-display was installed at the rear of the screen to directly display the image work on the display through the computer, so that the shadow artist can visually see the playback of the image work while working in the background, knowing the order of appearance of the shadow props and also gives a confident control of the next shadow performance to achieve a better performance.

In the image part, especially in the image part of the third part, the shadow play props should be designed directly on the screen. The traditional frog, crane and turtle’s shadow props include four important performance props, including the frog, crane, turtle character and a stone prop for shadow play. The position where the stone is placed is the center of the rear of the screen. When studying the shadow play, I have left a space for the position of the stone, so that there will be no image or shadow upstaging in the performance. During the production process, some natural animation effects were deliberately designed. There are some interactions between the lotus leaf and the frog shadow play props in the image. At the moment the frog jumping into the lotus leaf and leaving, the image of the lotus leaf was subjected to a descending and rising effect. Through such visual expression, the shadow play performance and the image projection complete a interaction, and the successive performance of the image and the shadow image also enables the viewers jump out from the traditional shadow story and enter a more distinct scene, and this combination gives the audience a new taste experience and experience.

Figure 4. Showcase

Figure 4. is a combination of traditional shadow and image projection. Compared with the traditional shadow play, it connects the two parts closely together to create a comprehensive new experience. My work pays more attention to the combination of traditional art and modern technology. Taking the modern public aesthetics and higher demands of spiritual appeal as the starting point, with the unique Chinese aesthetics and new media art as the core, which breaks the traditional mode of thinking, subverts traditional art, and gives more space for audience to imagine through the overwhelming sensitivity and strong presence. This combination of works not only expresses the promotion of people’s aesthetic needs of image projection in today’s society, but also reflects the inseparability of traditional Chinese shadow and image projection. This also adds a lot of distinct elements to the traditional shadow play with a new scene charm and unlimited imagination. Through this display and combination, it will become a new way of communication performance. This creation also laid the base for future cooperation.

3.2 Results and Artistic Evaluation

From 4. to 9. January, 2019, I have performed a show with traditional shadow play artists at Taishan Shadow Play Research Institute in Shandong Province, China. We combined image projection technology with
traditional shadow art; the live performance has been recognized and loved by the live audience. After the performance, a questionnaire survey was conducted among 118 of the audience.

The result of the questionnaire is as follows: 1. Are you satisfied with the composition and design of the performance?
68.6% were very satisfied, 24.6% were satisfied, 6.8% were generally satisfied, 0% was not satisfied, and 0% was very dissatisfied.

2. Do you like this performing style?
75.4% were very satisfied, 18.6% were satisfied, 5.9% were generally satisfied, 0% was not satisfied, and 0% was very dissatisfied.

3. How was your viewing experience of the performance?
66.1% were very satisfied, 25.4% were satisfied, 8.5% were generally satisfied, 0% was not satisfied, and 0% was very dissatisfied.

4. Are you satisfied with the input of the work?
69.5% were very satisfied, 20.3% were satisfied, 9.3% were generally satisfied, 0.8% was not satisfied, and 0% was very dissatisfied.

5. Do you think the new kind of performance is more satisfactory than the traditional one?
72.9% were very satisfied, 20.3% were satisfied, 6.8% were generally satisfied, 0% was not satisfied, and 0% was very dissatisfied.

6. Do you like the combination of traditional shadow play and new media art?
78% were very satisfied, 15.3% were satisfied, 6.8% were average, 0% was not satisfied and 0% was very dissatisfied.

4. Conclusions

In the above chapters, we summarize the origin and development of shadow play and image projection, and briefly analyze the innovative use of shadow art in the art of image projection. Among them, we have not only experienced the charm of the shadow art, but also experienced the deep cultural connotation of Chinese folk art. But while we are happy, we still have a lot of worries. Shadow art is China’s intangible cultural heritage and a valuable design element. It deserves our attention. The value of shadow and other forms of folk art should not be buried, they have many flash points worthy of our discovery. The shadow play integrates the essence of a variety of folk art, such as paper-cutting, opera masks, opera costumes, folk, etc. The shadow art is an excellent carrier of national culture. In the production of this paper, the author uses the the “Frog, Crane, Turtle” play as the creative theme of image projection, recombines the traditional story through the visual form of image projection. The study uses image projection art to inherit and protect traditional national culture. The main reason for the stagnation of the development of shadow art is the narrowness of the transmission ways. Compared with the traditional communication carrier, the image projection art with unique advantages in interaction, pleasure, participation and experience that can make up for this deficiency. The combination of shadow play and image projection not only enriches the artistic connotation of image projection art, but also adds new possibilities for the wide spread of shadow play.

In this paper, the use of image projection combined with traditional shadow art, and a new creative thinking method, give more important meaning to the interrelationship between art technique and traditional content. It conforms to the development of the times and has become a creative and huge art experiment field that leads the era. According to the rapid development of new media art, the integration of image projection and traditional shadow play is also an inevitable trend. It becomes one of the important media of visual communication, and thus becomes more needed by the society. This work not only provides a certain reference, but also can be used as an educational effect to spread and promote.

Through the research of this subject, we can see effects in the following aspects.

The first aspect is reflected in the theoretical meaning. We can digitize the material of today’s shadow art according to the image projection expression in the new media art, carry out new research and production, and can completely preserve it, and will not be lost because of the time.

The second aspect is reflected in the contribution of reality. As a new type of industry, the new media art industry has become an important symbol of international cultural development. China’s traditional culture has also been eclipsed by the inability of keeping up with the times. The combination and development of image projection technology and shadow art will help to integrate traditional folk art with modern digital art, which will not only inject new vitality into the shadow art, but also make our new media art be injected more distinctive national characteristics and pointing out the direction for the development of new media art in China.

In the third aspect, in China, image projection technology has never been applied to traditional shadow art. However, the most attractive part of traditional shadow play is its unrepeatable live performance. The form of the past shadow play production and live performance is too old and single, mainly presented in the eyes of the audience in the form of old traditional performances. The form of expression is similar, without any new ideas and features, and the aesthetics of the audience has been fatigued. Compared with traditional live performances,
the use of image projection not only reduces the manpower output, but also replaces the manual labor and saves time and money, while also visually improving the admiring. So, it seems that the use of image projection technology to create a brand new internationalized shadow play art with Chinese characteristics has become an important pointcut and brought a rebirth to the shadow play.

With the establishment of these three aspects, it can also provide strong support for the protection and dissemination of other folk art in the future. As a kind of local culture, the shadow art has produced a phenomenon of cultural integration in the process of collision and integration of modern culture and foreign culture. This can encourage us to fully develop and utilize this artistic culture of national characteristics, and combine the expressions of modern art to create new art forms with Chinese national characteristics.

The combination of shadow art and image projection abandons the obsolete of the traditional art as a traditional art. While continuing to promote the Chinese traditional culture, it also adds a large number of popular elements. Select the essence and discard the gross. Not only have their own advantages been fully developed, but they have further complemented each other’s shortcomings. It also pointed out the direction for the development of digital photography for the shadow art.

The combination of shadow art and new media art not only enhances the national characteristics of new media art, but also enhances the protection of shadow art and promotes the development of shadow art. With the continuous improvement of image projection and new media art technology, people can get close to the shadow art without being affected by time and space. Therefore, their combination is a practical and innovative idea.

On the other hand, we should have a new thinking about the shadow art under the new media art, that is, the understanding of the spirit of the shadow art. As a traditional Chinese national art, shadow art not only has the traditional Chinese symbolic elements at the modelling, but also has the connotation of our national spirit. It develops with the development of history, and develops into an art with national characteristics and connotations from a performance form that only has the folk local characteristics to the art with national characteristics and connotations.

If image projection is the product of technological development, the shadow art combined with this technology is proof of the simultaneous development of Chinese technology and culture. With the development of new media art, the characteristics in it of the shadow art will be more obvious. The new media art allows us to see the value of national identity in art. This combination of modern technology and new interpretation of traditional art not only points the way for the development of new media art, but also gives new life vitality to traditional art, allowing it to exude more fascinating brilliance.

References


