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A Study on the Dissemination and Aesthetic Expression Path of Oil Painting Art in the Context of New Media

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Abstract

With the rapid development of internet technology, digital imaging technology, and social media platforms, the methods of dissemination and aesthetic expression of oil painting art have undergone significant changes. New media has broken through the limitations of traditional oil painting's reliance on offline spaces such as museums, galleries, and printed catalogs, enabling oil paintings to enter a wider public eye through short videos, online exhibitions, virtual exhibition halls, and digital image platforms. At the same time, new media dissemination has also brought problems such as superficial dissemination, fragmented aesthetic reception, weakened material texture, and insufficient connection between creation and dissemination, affecting the complete presentation of the aesthetic value of oil painting art. Based on this, this paper analyzes the real changes in the dissemination and aesthetic expression of oil painting art in the context of new media, elucidates the basic connotations of the new media context, the dissemination and aesthetic expression of oil painting art, further explores the main problems existing in the current dissemination process, and proposes innovative paths such as promoting the digital dissemination of oil paintings, strengthening the visual presentation of the creative process, highlighting the intrinsic language of oil painting, and constructing an integrated online and offline dissemination model. This study argues that in the new media era, oil painting art must actively expand its dissemination channels while maintaining its unique material characteristics, brushwork language, and aesthetic depth. Only through the effective integration of media technology and the art itself can oil painting art achieve broader dissemination and a more lasting aesthetic vitality within the contemporary cultural environment.

Keywords

New Media Context; Oil Painting Art; Art Dissemination; Aesthetic Expression

1. Introduction

With the rapid development of internet technology, digital imaging technology, mobile terminals, and social media platforms, the environment for the dissemination

of artworks has undergone significant changes. Traditional oil painting art was primarily disseminated through museums, galleries, art exhibitions, printed catalogs, and professional reviews, resulting in a relatively limited reach and audience concentrated among art professionals or those with a certain level of aesthetic appreciation. In the new media era, the emergence of short video platforms, WeChat official accounts, online exhibitions, virtual exhibition halls, and digital image platforms has enabled oil painting art to transcend the limitations of time and space, reaching the public in a more convenient, intuitive, and diverse way.

New media has not only changed the channels for the dissemination of oil painting art but also altered the way viewers view and appreciate it. Viewers are no longer passively viewing works in exhibition halls but can browse, collect, comment on, and share oil paintings anytime, anywhere via mobile phones, computers, tablets, and other devices. Oil painting art is gradually shifting from traditional static display to digital, interactive, and mass-market dissemination. This change has provided new possibilities for the development of oil painting art but has also brought new challenges. For example, oil paintings are easily simplified into visual images during online dissemination, potentially weakening the brushstrokes, textures, color layers, and sense of presence. Simultaneously, fragmented browsing may hinder viewers' in-depth understanding of the work's meaning.

Therefore, researching innovative paths for the dissemination and aesthetic expression of oil painting art within the context of new media has significant practical implications. On the one hand, it helps expand the dissemination space of oil painting art, bringing these works closer to the public; on the other hand, it also helps to consider how oil painting art can maintain its artistic integrity and aesthetic value in the digital media environment. Oil painting art cannot simply rely on new media technologies, nor can it cling to traditional dissemination methods. Instead, it should actively adapt to the new media environment while inheriting traditional painting language, exploring dissemination methods and expressive paths that better meet contemporary aesthetic needs.

2. The Basic Connotation of Oil Painting Art Dissemination and Aesthetic Expression in the Context of New Media

The new media context refers to the modern communication environment based on the internet, digital technology, mobile terminals, and social media platforms. Compared with traditional media, new media is characterized by its rapid dissemination, wide coverage, strong interactivity, and diverse forms. It includes not only online text and image dissemination but also short videos, live streaming, digital exhibitions, virtual reality displays, interactive platforms, and many other forms. In this context, the dissemination of artworks is no longer limited to fixed spaces but can achieve cross-regional, cross-platform, and multi-level dissemination through digital media.

Oil painting art dissemination refers to the process of oil paintings moving from the creator to the audience. Traditional oil painting dissemination mainly relies on offline exhibitions, art institutions, publications, and collection systems, emphasizing on-site viewing and physical experience. However, in the new media environment, the methods of oil painting dissemination are much richer. High-definition images can showcase the entire work, short videos can present the creative process, and online exhibition halls, artist interviews, and live explanations can enhance audience understanding. This demonstrates that new media has broadened the channels for the dissemination of oil painting, enabling it to move from a relatively closed professional space into a more open public cultural space.

Aesthetic expression refers to the way oil paintings convey the artist's thoughts, feelings, and aesthetic pursuits through subject matter selection, composition, color relationships, brushstrokes, textural effects, and emotional imagery. The aesthetic value of oil painting is not only reflected in the image content but also in the language of materials and the painting process. For example, the texture created by impasto, the traces left by brushstrokes, and the layering and changes in color are all important characteristics that distinguish oil painting from general digital images.

In the context of new media, the aesthetic expression of oil painting presents new characteristics. First, oil paintings can be digitally re-exhibited, enhancing the efficiency of image dissemination. Second, the creative process can be recorded visually, allowing viewers to more intuitively understand the artist's creative ideas. Third, oil painting can be combined with text, music, video, animation, virtual exhibition halls, and other forms to create a comprehensive aesthetic experience. However, it is important to note that new media is merely a tool for dissemination and display; the core of oil painting art remains the intrinsic language of painting itself. Only by preserving the texture of oil painting materials, the expression of brushstrokes, and the spiritual connotation, and by making reasonable use of new media technologies, can we truly achieve an effective integration of communication methods and aesthetic expression.

3. Problems in the Dissemination and Aesthetic Expression of Oil Painting Art in the Context of New Media

3.1. Superficial Dissemination Methods and Weakening of Artistic Connotation

New media dissemination is characterized by its speed, wide reach, and high update frequency. When oil paintings are disseminated on online platforms, they often need to attract viewers' attention within a short period. Therefore, some disseminated content overemphasizes the visual impact, color vibrancy, and topicality of the image, while neglecting the artistic concepts, cultural connotations, and emotional expression behind the work. Oil paintings inherently possess strong spiritual and intellectual qualities; creators typically express personal experiences, social

observations, or aesthetic pursuits through composition, color treatment, brushstroke variations, and subject matter selection. However, on new media platforms, works are often compressed into a single image, a short video clip, or a simple text description. Viewers are first exposed to the surface visual effect of the image, rather than the deeper artistic meaning of the work.

This dissemination method easily leads to the simplification, image-based representation, and entertainment-oriented nature of oil painting art. Some works are viewed as "pretty pictures" or "decorative content" on online platforms, with viewers focusing more on visual appeal and less on the work's background, artistic language, and spiritual expression. Especially in traffic-driven platforms, clicks, likes, and shares easily become key metrics for measuring dissemination effectiveness, leading creators and distributors to cater to immediate public aesthetics rather than guiding viewers towards deeper understanding. Over time, this may weaken the aesthetic depth of oil painting art, and its inherent cultural and intellectual value may be obscured.

3.2. Fragmented Audience Aesthetic Reception and Insufficient In-Depth Viewing

The aesthetic reception of oil painting art typically requires a certain amount of viewing time. Viewers need to repeatedly observe the overall picture and its details to understand the compositional relationships, color layers, brushstroke rhythm, and emotional expression. The viewing method in traditional exhibition spaces is relatively stable; viewers can linger, approach, step back, compare, and contemplate a work, thus forming a more complete aesthetic experience. In the new media environment, viewers primarily engage with artworks through screens such as mobile phones and computers, exhibiting a fast-paced, fragmented, and disjointed viewing behavior.

On short video platforms and social media, viewers typically browse content by swiping, with an oil painting potentially being viewed for only a few seconds before being scrolled past. While this increases the probability of the artwork being seen, it reduces the possibility of in-depth understanding. Many aesthetic details in oil painting, such as subtle color transitions, variations in brushstroke direction, the layering of textures, and the creation of pictorial space, require careful observation to perceive. If viewers merely skim through the artwork, they struggle to truly engage with it and form stable aesthetic judgments.

Furthermore, new media platforms contain a vast amount of information, with art content often intertwined with entertainment, commercials, and lifestyle news. In this complex information environment, oil paintings are easily absorbed into ordinary visual consumption. Viewers' acceptance of the artwork often remains at the level of immediate "like" or "dislike," lacking in-depth analysis of the work's form, theme, and artistic value. This fragmented approach to aesthetic appreciation

hinders the educational function of oil painting and impedes the development of viewers' understanding of traditional painting language.

3.3. Limitations of Digital Media Presentation: Weakening of Oil Painting Material Texture

One of the key characteristics distinguishing oil painting from general images lies in its unique material language. The thickness of the paint, the direction of the brushstrokes, the texture of the canvas, the undulations of the surface, and the visual depth created by layers of color are all important components of the aesthetic expression in oil painting. When viewers see an oil painting in person, they not only see the image content but also experience the materiality, craftsmanship, and spatial sense of the work. However, when oil paintings are converted into digital images or videos, these material characteristics are often weakened to some extent.

Firstly, screen displays cannot fully reproduce the true colors of an oil painting. Different devices have varying screen brightness, color modes, resolutions, and display effects; the same artwork may appear differently on a mobile phone, computer, or tablet. The subtle variations in warmth and coolness, light and shadow, and color grayscale in an oil painting may be distorted due to image compression or differences in screen display. Secondly, digital images struggle to fully capture the texture and thickness of oil paintings. In particular, the surface effects created by techniques such as impasto, palette knives, and glazing are often compressed into flat images on a screen, making it difficult for viewers to perceive the realistic tactile sensation and spatial undulations.Thirdly, the sense of scale and immediacy of oil paintings is easily diminished in digital dissemination. Large-scale oil paintings, which can create a strong visual impact in a physical space through their scale, grandeur, and spatial relationships, are reduced in size when viewed on a mobile screen, diminishing the original sense of spatial oppression and viewing distance. Small and large works may appear to be of similar visual size on a screen, making it difficult for viewers to accurately judge the actual scale and viewing effect. Therefore, while digital media has improved the convenience of oil painting dissemination, it has also, to some extent, altered the way oil painting art is appreciated.

3.4. Insufficient Connection Between Creation and Dissemination, Lack of Systematic Content in Dissemination

In the new media environment, art dissemination is no longer merely a post-completion display of the artwork; it is closely related to the creative process, artistic interpretation, audience interaction, and brand building. However, in reality, some oil painters still primarily focus on completing the artwork itself, lacking sufficient understanding of the rules of new media dissemination, platform content organization, and audience communication methods. This has resulted in some works of high artistic value, despite their mature creative process, failing to establish

effective dissemination channels.

Some creators, when disseminating their work online, simply upload images without providing necessary descriptions, records of the creative process, thematic explanations, or detailed displays. While viewers can see the images, they struggle to understand the creative motivation, expressive methods, and aesthetic value. Especially for non-professional viewers, without appropriate textual guidance, video explanations, and art background introductions, it is difficult to deeply understand the linguistic characteristics of oil paintings. The resulting problem is that while oil paintings have entered new media platforms, they have not achieved truly effective dissemination.

Furthermore, some oil painting dissemination content lacks consistency and systematic approach. Some creators occasionally release works but lack a stable dissemination plan; some art institutions hold online exhibitions, but the content design is relatively simple, merely transferring images from offline exhibitions online, lacking reorganization tailored to the characteristics of new media platforms. New media communication requires the use of various forms such as images, text, videos, interactive elements, and special projects. Without a systematic design, the dissemination of oil paintings is likely to remain at the stage of scattered displays and will be difficult to form a lasting impact.

4. Innovative Paths for the Dissemination and Aesthetic Expression of Oil Painting Art in the Context of New Media

4.1. Promoting the Digital Dissemination of Oil Paintings and Expanding the Space for Art Dissemination

In the new media environment, digital dissemination is a crucial foundation for oil painting art to reach the public. Traditional oil paintings primarily rely on museums, galleries, art exhibitions, and printed catalogs for dissemination, which are significantly limited by time, location, and audience reach. The development of digital technology allows oil paintings to be displayed through high-definition images, digital catalogs, online platforms, and online exhibitions, thereby breaking through the limitations of physical space and expanding the scope of dissemination.

First, high-definition digital acquisition of oil paintings should be emphasized. Oil paintings differ from ordinary images; their color gradations, brushstrokes, textures, and canvas quality all possess significant aesthetic value. Therefore, when conducting digital dissemination, it is insufficient to simply use ordinary mobile phone photos. Instead, professional photography, high-definition scanning, and multi-angle shooting should be employed to ensure the clarity and color reproduction of the images. For key works, detailed images can be added to allow viewers to see brushstrokes, paint accumulation, and textural variations.

Second, a complete method for presenting artwork information should be established. When disseminating oil paintings online, it's crucial to go beyond simply

presenting images. Include the artwork's title, creation year, dimensions, materials, background information, artistic concept, and detailed interpretations. This helps viewers move from merely "seeing" the work to "understanding it." For example, when publishing an oil painting, showcasing the overall image, detailed shots, a description of the creation process, and a brief explanation from the artist makes the dissemination more comprehensive and professional.

Furthermore, expanding the audience through multiple platforms is essential. Different new media platforms have different characteristics. WeChat official accounts are suitable for comprehensive text and image introductions, short video platforms are ideal for showcasing the creative process and visual changes, platforms like Xiaohongshu and Weibo are suitable for image sharing and discussion, and online exhibition platforms are best for systematically displaying works. Therefore, oil painting dissemination should be tailored to the characteristics of each platform, rather than simply reposting the same image across different platforms. Only by organizing content according to media characteristics can the efficiency and quality of oil painting art dissemination be improved.

4.2. Strengthening the Visual Presentation of the Creative Process to Enhance Readability

Oil painting creation is a process-oriented artistic activity. From conception and sketching to application of color, shaping, adjustments, and completion, every step reflects the artist's thought, judgment, and application of techniques. In traditional exhibitions, viewers typically only see the final product, rarely understanding the process of its creation. New media technologies, however, offer convenient means to present the oil painting creation process. Short videos, documentaries, live streams, and time-lapse photography allow viewers to more intuitively understand how an oil painting is formed.

On one hand, short videos can record key steps in the oil painting creation process. For example, the sketching stage can showcase the composition, the application of color can demonstrate the establishment of the color tone, the shaping stage can demonstrate the handling of form, light, shadow, and space, and the adjustments stage can show the refinement of the overall composition. This process presentation allows viewers to see that oil painting is not a simple reproduction of an image, but a continuous process of observation, judgment, modification, and refinement.

On the other hand, videos of the creative process can enhance the viewer's aesthetic understanding. Many non-professional viewers lack understanding of oil painting techniques and tend to judge a work solely based on whether it "looks" or "is aesthetically pleasing." Through visual presentation, viewers can see how brushstrokes are formed, colors are layered, textures are created, and the atmosphere of the painting is gradually shaped, thus gradually understanding the linguistic characteristics of oil painting. This not only helps in the dissemination of

the work but also has a certain aesthetic educational significance.

Furthermore, visual presentation of the creative process can enhance the connection between the artist and the audience. Viewers, while observing the creative process, can feel the artist's labor investment, emotional expression, and creative thought process, thereby increasing their sense of identification with the work. For oil painting, this method of dissemination can compensate for the shortcomings of simple image display, transforming the work from a static image into artistic content with a sense of process and narrative.

4.3. Highlighting the Intrinsic Language of Oil Painting and Maintaining its Aesthetic Value

While new media dissemination provides new ways to display oil painting, the core of oil painting art still lies in its intrinsic language. The intrinsic language of oil painting mainly includes color relationships, compositional structure, modeling methods, brushstroke expression, textural quality, material characteristics, and emotional expression. New media dissemination should not obscure these core elements but should strengthen them through appropriate media.

First, the material texture of oil painting should be highlighted in the dissemination process. Oil paintings possess distinct material attributes; the thickness of the paint, the direction of the brushstrokes, and the texture and undulation of the canvas are all important components of their aesthetic value. In digital dissemination, the textural expression of oil paintings can be enhanced through close-ups, side-lit shots, magnified details, and displays from different angles. For example, for impasto works, the accumulation of paint and brushstroke marks can be photographed; for realistic oil paintings, the delicate color transitions and detailed depictions can be shown; for expressive oil paintings, the movement of brushstrokes and textural tension can be highlighted.

Secondly, excessive filtering and entertainment processing should be avoided. Some oil paintings are subjected to strong filters, dynamic effects, exaggerated music, or rapid transitions in new media dissemination. While this may enhance visual stimulation in the short term, it may disrupt the original color relationships and rhythm of the artwork. The dissemination of oil paintings should respect the original appearance, especially avoiding arbitrary changes to the color tone, brightness, and composition to cater to the platform's aesthetics. Technical processing should serve the presentation of the artwork, not replace the artwork itself.

Thirdly, the interpretation of the language of oil painting should be strengthened. Disseminators can provide concise analyses of a work's composition, color, brushstrokes, texture, spatial relationships, and emotional expression, enabling viewers to not only see the image but also understand the artistic language behind it. For example, when introducing a portrait oil painting, the relationship between the figure's posture and the painting's emotional tone can be explained; when

introducing a landscape oil painting, the warm and cool tones, light and shadow variations, and spatial layers can be analyzed; when introducing an abstract oil painting, the visual rhythm formed by color blocks, lines, and textures can be explained. This enhances the professionalism and aesthetic depth of oil painting dissemination.

4.4. Constructing an Integrated Online and Offline Dissemination Model to Enhance the Comprehensive Aesthetic Experience

Oil painting art possesses a strong attribute of on-site viewing. When viewers see oil paintings in art galleries or exhibition halls, they can experience the work's true size, material texture, spatial relationships, and viewing distance. This on-site experience is difficult to completely replace with online dissemination. Therefore, oil painting dissemination in the context of new media should not simply replace offline exhibitions with online displays but should promote the integration of online and offline methods to form a complementary relationship.

On the one hand, offline exhibitions should leverage new media to enhance their dissemination effectiveness. Physical exhibitions can enhance the audience experience through QR code guides, digital catalogs, artist interview videos, and audio interpretations of artworks. After viewing the works in the exhibition hall, viewers can scan codes to learn about the creative background, technical characteristics, and artistic concepts, thus deepening their understanding of the works. This approach overcomes the limitation of traditional exhibition descriptions, making the offline experience more comprehensive.

On the other hand, online dissemination can extend the influence of offline exhibitions. After the exhibition ends, the works should not cease to circulate. Art institutions and creators can compile exhibition content into online themes, including exhibition photos, high-resolution images of the works, artist interviews, audience feedback, and curatorial explanations, ensuring the exhibition's impact continues. For viewers unable to attend in person, remote viewing through online exhibition halls, virtual exhibitions, or video guides is also possible.

Furthermore, immersive and interactive display methods can be explored. For example, virtual exhibition halls can simulate exhibition spaces, allowing viewers to follow an online exhibition route; digital guides can allow viewers to freely choose artwork details, viewing angles, and interpretations; and interactive screens within the exhibition hall can allow viewers to compare sketches, the creative process, and the final result. This can shift the dissemination of oil paintings from a one-way display to a comprehensive experience, enhancing audience participation.

5. Conclusion

The new media context provides new conditions for the dissemination and aesthetic expression of oil painting art. Compared with traditional dissemination methods,

new media has advantages such as fast dissemination speed, wide coverage, strong interactivity, and diverse forms of expression, enabling oil paintings to break through the limitations of exhibition space and audience reach, entering public life in a more open, convenient, and diverse way. Media forms such as short videos, online exhibitions, virtual exhibition halls, digital catalogs, and social media platforms not only expand the channels for the dissemination of oil painting art but also change the way audiences view, understand, and participate in art dissemination.

However, it should also be noted that oil painting art still faces certain problems in the process of new media dissemination. Because new media platforms emphasize rapid browsing and instant feedback, oil paintings are easily simplified into visual images, and the underlying ideological connotations, artistic concepts, and cultural values of the works may be weakened. Due to the fragmented viewing habits of audiences, the complex compositional relationships, color layers, brushstroke rhythms, and emotional expressions in oil paintings are difficult to fully understand. Furthermore, due to the limitations of digital media in color reproduction, size presentation, and textural representation, the unique material texture and on-site viewing experience of oil painting art are also easily weakened. Furthermore, some creators and art institutions lack sufficient understanding of the laws governing new media dissemination, resulting in a lack of systematic and continuous dissemination of their works, thus affecting the effectiveness of oil painting art dissemination.

Therefore, the construction of pathways for the dissemination and aesthetic expression of oil painting art in the context of new media should adhere to the fundamental principle of "technology serving art." On the one hand, it is necessary to fully utilize digital dissemination, video recording, online exhibitions, and interactive guided tours to expand the reach of oil painting art and improve the public's accessibility to it. On the other hand, it is also crucial to always prioritize the protection and presentation of the intrinsic language of oil painting, highlighting core aesthetic characteristics such as color, brushstrokes, texture, materials, and emotional expression, avoiding the superficialization, entertainment-oriented approach, and image-based representation of oil painting art in new media dissemination.

In the future, oil painting art should further promote the integrated dissemination of online and offline methods. Offline exhibitions should enhance digital guided tours, artwork interpretation, and interactive experiences, while online platforms should extend the influence of exhibitions, forming a continuous and systematic dissemination mechanism. Simultaneously, creators should also enhance their awareness of new media dissemination, combining artwork display, recording of the creative process, explanation of artistic concepts, and audience interaction, shifting the dissemination of oil painting from a simple presentation of works to a comprehensive aesthetic exchange. Only by making reasonable use of new media technologies while maintaining the intrinsic value of oil painting art can we achieve

innovation in the way oil painting art is disseminated and deepen its aesthetic expression, thereby promoting oil painting art to gain a stronger cultural influence and artistic vitality in contemporary society.

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