A STUDY ON THE APPLICATION OF CHINESE PAINTING ART FROM THE PERSPECTIVE OF DIGITAL MEDIA ART

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ABSTRACT

In the field of modern and contemporary design, digital media art has emerged as a pivotal discipline, propelled by rapid advancements in science and technology, as well as shifting socio-cultural dynamics. This artistic medium has profoundly influenced modern design, fostering innovative creative expressions. Within the context of China's rich cultural heritage, an increasing emphasis on localized esthetics has revitalized modern design, reinforcing its cultural identity. As a quintessential representation of Chinese visual esthetics, traditional Chinese painting encapsulates profound national esthetic philosophies, artistic techniques, and cultural narratives. This study aims to explore the intrinsic relationship between digital media art and Chinese painting by tracing the fundamental principles, stylistic evolution, and theoretical underpinnings of Chinese painting. Employing a narrative research methodology, the study investigates the practical integration of Chinese painting into digital media art, examining its potential to enhance visual storytelling, interactive experiences, and contemporary artistic innovation. Furthermore, the research highlights the role of digital media in the preservation, reinterpretation, and global dissemination of traditional Chinese painting. By bridging historical artistic traditions with contemporary digital practices, this study seeks to contribute to the sustainable development of China's cultural heritage in the digital age while offering new perspectives for artistic innovation and cross-cultural dialogue.

Keywords: Digital media art, Application, Chinese painting, Modern and contemporary design.

INTRODUCTION

Chinese painting is a reflection of the rich and long-standing cultural traditions and esthetic ideals of the Chinese nation. In today's world, the public's esthetic preferences are becoming increasingly diverse. By leveraging the power of digital media art, Chinese painting can explore new possibilities while still preserving its traditional artistic techniques and cultural significance. This allows it to effectively adapt to the contemporary audience's esthetic needs and promote the high-quality development of modern design. As the digital media art industry evolves, it is important to remember that it must not abandon its traditional cultural roots. Instead, innovation should be built upon a foundation of inheritance to fully showcase the beauty and charm of China's traditional culture. By combining the best of both worlds, Chinese painting can not only help to spread traditional culture, but also bring new and exciting products to the consumer market, giving the public more options to choose from.

Chinese painting occupies a very important position in the Oriental painting system, and its special characteristics are mainly reflected in its tools and materials. Traditional Chinese painting uses special brushes, ink, and pigments, and the paper used is usually rice paper or silk. "Brush and ink are two important elements of Chinese painting," and "brush and ink" is sometimes used as a general term for Chinese painting techniques. Chinese painting can be broadly divided into brush painting and freehand painting. No matter what kind of painting it is, when dealing with the relationship between the form and the spirit, it requires "both God and form," and in terms of modeling and the expression of meaning, it requires "vividness of atmosphere and rhyme."

Chinese painting has a long tradition of integrating with other forms of traditional art. A notable example is literati painting, which emerged during the Wei, Jin, and Northern and Southern Dynasties. This art form represents an organic fusion of painting, poetry, calligraphy, and seal carving, seamlessly blending visual and literary expression. Literati painting embodies the concept of "painting within poetry and poetry within painting," reflecting the deep interconnection between artistic disciplines and exemplifying the scholarly esthetic ideals of Chinese culture (Dong and Sabran, 2023).

Chinese painting, with its unique techniques and connotations, is unique in the world of fine arts. There are six methods for creating Chinese paintings, which were summarized by Xie He, a painter during the Qi Dynasty of the Southern Dynasties, in his book Ancient Paintings, the original text reads: What are the six methods? First, vividness and vitality; second, the use of bone brushwork; third, responding to the shape of the object; fourth, coloring according to the type of coloring; fifth, management of the position; and sixth, the transfer of the mold is also. (1) "Vividness and vitality" means that the work is rich in vitality and expresses the spiritual temperament, taste, and rhythm of the character from the gesture and expression. (2) "Vividness" means that the work is rich in vitality and expresses the spiritual temperament, flavor, and rhythm of the character from the gesture and expression. (3) "Vividness" means that the work is rich in life and that the character from the gesture and expression. The "bone method of brushwork," in which "bone" refers to the inner character of a person's uprightness, determination, and the bone appearance of the character being painted. Xie, He's "Bone Method" also embodies the beauty of bone power and strength expressed by the brush, which reflects the esthetic principles determined by the unique materials and tools of Chinese painting and the national style. (3) "Responding to Objects and Resembling Forms" means that the artist's portrayal should be similar to that of the object of the painting, placing the third place on resemblance reflects the pursuit of Chinese painting's esthetic principles. The third position reflects that Chinese painting pursues a state of mind that transcends form. (4) "Furnishing colors according to the type" means that the colors are similar to the object being painted. (5) "Managing position" refers to composition and ideas, such as the scattering method, the bird's-eye view method of composition, and leaving white space. (6) "Transfers and molds" refers to the esthetic principles determined by the national style. (7) "Transfers and molds" means that the artist should depict the object in a way that is similar to the object being painted. "Transferring

and modeling" refers to copying works. Mold writing is the basic skill of learning Chinese painting, and also can be used as a means of circulating works, but it is not the same as creation.

In modern times, the style of Chinese painting has also begun to take the road of innovation and is no longer static. Qi Baishi, a famous modern Chinese painter, has worked out a set of brush and ink techniques of "writing and illuminating all insects and transmitting the spirit of all birds," and successfully practiced the credo of "between likeness and unlikeness", and transformed his own cultivation of poetry into the interest of painting, and sketched out the "Group of Shrimp Figure" (Fig. 1), which is a poem with charms (Fig. 1).

Chinese paintings have a wide range of subjects, which can express various contents such as natural scenery, human figures, animals and plants, historical stories, and so on. This enables Chinese painting to adapt to different needs of artistic expression and the context of the times. Whether it is a narrative, abstract, or realistic expression, Chinese painting can find a suitable way to present it. Moreover, the painting techniques of Chinese painting are very flexible and varied, including the styles of writing, brushwork, realism, and so on. Artists can choose different techniques according to their own creative intentions and esthetic pursuits to suit different needs of expression. This flexibility enables Chinese painting to switch freely between different artistic styles and genres, and to have a broader space for expression. Chinese painting has the potential to merge with other art forms; it can be combined with poetry, music, dance, and other art forms to form brand-new artistic creations. This cross-border fusion enables Chinese painting to constantly update its own forms of expression and adapt to the needs of different times and cultures, such as blue and white porcelain and peach blossom woodblock prints. The spirit of Chinese painting has penetrated into every corner of Chinese people's lives through these combinations, influencing their esthetics (Qingwei, 2023). With this strong adaptability, Chinese painting has always occupied an important position in the history of Chinese art and continues to influence the public's esthetics even today. Combining it with modern design, with modern technology, and modern materials, we can create artworks that are richer in Chinese national charm.
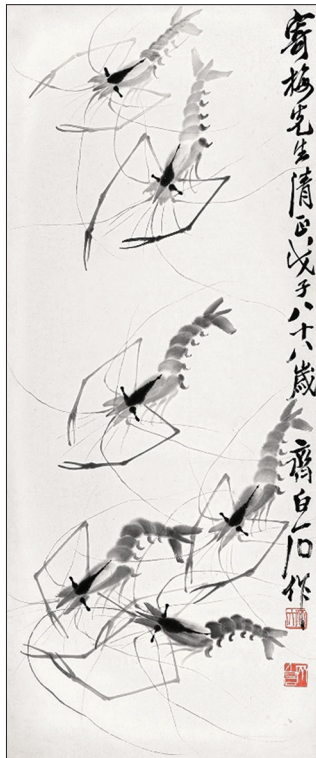

Fig. 1: Group of Shrimps, Qi Baishi

METHODS

This study employs a qualitative research approach, utilizing narrative research methodology to explore the relationship between digital media art and Chinese painting. Through an in-depth analysis of traditional Chinese painting techniques, esthetic principles, and their application in contemporary digital media art, this research aims to establish a clear connection between these two artistic domains. The methodological approach consists of three key components.

Literature review
A comprehensive review of existing literature on Chinese painting, digital media art, and contemporary design was conducted. This includes analyzing historical texts, scholarly articles, and case studies to understand the evolution of Chinese painting and its influence on modern design practices.

Case study analysis
Representative case studies were examined to identify how Chinese painting techniques have been integrated into digital media art. Specific examples, such as exhibitions, digital recreations of traditional paintings, and modern adaptations in design were analyzed to highlight the fusion of traditional esthetics with contemporary technology.

Expert interviews
Interviews with art historians, digital media artists, and contemporary designers were conducted to gather insights into the evolving role of Chinese painting in the digital age. These interviews provided qualitative data on artistic techniques, design philosophies, and technological innovations that bridge traditional and modern artistic expressions.

Visual analysis
A detailed analysis of Chinese painting elements in digital media was undertaken. This involved evaluating visual compositions, brushwork simulations, and digital rendering techniques that mimic traditional Chinese artistic styles. Comparisons between traditional and digital artworks were made to assess the level of integration and preservation of cultural essence.

Experimental practice
A hands-on experimental approach was also incorporated, wherein selected digital tools and techniques were applied to Chinese painting motifs. This involved the use of digital brushes, artificial intelligence -generated ink simulations, and interactive media formats to test the adaptability of traditional Chinese art forms in digital environments.

By employing these methodological approaches, this study aims to provide a structured understanding of how digital media art can both preserve and innovate upon the rich traditions of Chinese painting, ensuring its relevance in contemporary design.

Exploring the intrinsic connection between Chinese painting art and contemporary design
They use the dry, wet, thick, light, withered, and moist flavors of ink and the artistic effects of roof leakage marks, hairpin folding, and worm-eaten wood in Chinese paintings as materials, and integrate them into different areas of design, such as China Unicom's logo, which is well-known to everyone, whose design idea is a modern interpretation of the ancient Chinese auspicious graphic symbol of the "Pan Chang". With the change of time, Chinese painting also shows the unique charm of Chinese traditional culture in modern design. Whether at home or abroad, more and more designers begin to use traditional Chinese elements. Chinese painting has also extended its influence into other professional fields, including theatrical arts, performing arts, and film and television arts (Dong and Sabran, 2023).

Implications of Chinese painting art for contemporary design
In terms of subject matter, there are several categories of Chinese paintings, such as landscape paintings, figure paintings, and flower

and bird paintings. Each category contains elements conducive to contemporary design, and Chinese paintings emphasize the depiction and expression of natural scenery, focusing on observing and understanding the beauty of the natural world. This attention to nature provides inspiration for contemporary design. Designers can draw elements and inspirations from nature to create design works that are in line with human esthetics and a sense of balance. Moreover, Chinese painting pursues a simple and meaningful way of expression. Across the use of white space, ink, and brushwork, and the construction of mood, it condenses complex scenes or emotions into simple and connotative images. In contemporary design, designers can draw on the esthetics of simplicity of Chinese painting to create design works with depth and connotation through precise modeling and abstract expression.

Contemporary design can not only draw decorative elements from Chinese paintings, but also absorb the rich meaning and spirit of the art of Chinese paintings and express them in the design to meet the diversified needs of the public and improve people's spiritual quality.

Inheritance and development of contemporary design on Chinese painting art
In the era of digital media, Chinese painting has no future if it does not undergo changes (Cheng, 2018). For Chinese painting to develop, it is necessary to inherit the spirit of brushwork and ink, but also to develop new forms of expression in the new era. The culture of the new era is very open, and people are very tolerant toward cultural development, encouraging the emergence of various schools and styles, and the combination of traditional culture and new technology to realize the inheritance and development of the elements and art forms of Chinese painting. Chinese painting can not only continue the traditional painting characteristics of the past, but also utilize digital technology to explore the dynamic forms of ink and pen on paper. On the other hand, on the basis of not abandoning the traditional art, we can continue to explore and innovate, and utilize digital technology to conduct new exploration on the development of Chinese painting. First, formally speaking, the subject matter, typography, lines, and other elements of Chinese painting can be inherited and accepted by contemporary design, which makes contemporary design more diversified, orderly, popular, and in line with people's esthetic requirements. Second, from the connotation of Chinese paintings, most of them contain deep meaning, meaning of this traditional esthetic thought, so that the appreciation of the unity of the feelings and scenery, meaning and realm, and its use in contemporary design can meet the needs of people's spiritual and cultural life, so that people get the spiritual enjoyment and pleasure of the soul. For example, combining the lines and connotations of the "bamboo" element with contemporary design can not only inspire designers to optimize the design process and product styling through the smoothness of the bamboo lines and simplicity of the shape, but also convey the qualities of the bamboo's modesty and perseverance, so that the user's body and mind can be inculcated.

After inheriting the form and connotation of Chinese paintings, we should combine modern technology with industrialized processing to give the elements of Chinese paintings the vitality of a new era. We should not only consider the rich visual effect that the elements of Chinese painting bring to contemporary design, but also consider whether they are suitable for mass production (Wenjing, 2018). We have to do the following two things to make better innovation: First, we should use a rich variety of modern materials that are easy to process, which on the one hand can promote the better integration of the elements of Chinese painting with the modern society, and on the other hand, can show the elements of Chinese painting in a multi-dimensional and multi-layered way, and second, we should use the way of machine production for processing to meet the urgent demand of contemporary design under the environment of a fast-paced life.

What digital technology brings to visual art is what traditional artists have always wanted to do but failed to do. Contemporary digital visual art presents new concepts, representations, and characteristics, and in terms of its characteristics, the mere suggestion of "immateriality" and "borderlessness" can already describe the symbiosis and sustainable development of digital technology and visual art. In terms of its characteristics, the mere mention of "immaterial" and "borderless" can already describe the symbiotic and sustainable development of digital technology and visual arts. To innovate on the basis of inheritance and to retain tradition while developing, only by unifying inheritance and development can the perfect combination of contemporary design and Chinese painting elements be realized. Contemporary design can draw on traditional elements and retain traditional elements in Chinese painting, such as ink, writing, and traditional subjects, to maintain respect for and inheritance of traditional Chinese culture. It can also integrate modern elements and introduce elements of contemporary design, such as minimalist compositions, modern colors, and novel expression methods, to give the work a new sense of the times and modern esthetics. In terms of innovative forms and expression methods, we can try to combine different art forms or media, such as digital art, installation art, and video art, to show a unique and innovative charm. It is also necessary to strengthen cross-border cooperation and exchanges by inviting contemporary designers, artists, or artist groups to cooperate with Chinese painters, so as to inspire more creative sparks through cross-border exchanges (Fig. 2).

RESULTS

Traditional Chinese painting display generally adopts the original hanging method, which is difficult to show the whole picture and details, and cannot make the audience really understand the connotation of the art of Chinese painting and get closer to the inner world of the author; at the same time, the communication process is static and unidirectional, which lacks interactivity and interest, and is deeply restricted by the limitation of time and space and the influence area is limited (Xue, 2023). The transformation of modern media has prompted a change in the esthetic concept of Chinese painting art, and the concept of interaction tries to integrate with traditional esthetic ideas, break the limitations of traditional thinking, and enhance the cross-cultural thinking ability of designers and artists. Digital Chinese painting realizes the role of transposition between creation and acceptance, between author and viewer, and between process and result, and realizes the art mode of interactive communication, joint participation, and co-participation.

The "Walking Forbidden City Culture" jointly organized by Digital Art Network and the Palace Museum in Beijing, China, and the Forbidden City "Treasures in the Canal" Painting Digital Technology Exhibition is a good combination of Chinese painting art and digital media art, creating a thousand-year encounter for the audience and Chinese painting. In this activity, the exhibition volume area selected "Shiqu Baoji" in dozens of the most representative works of painting and calligraphy, such as "thousands of miles of rivers and mountains," "rain view of the Western Mountains," "bathing horse map," and "life drawing of rare birds scroll,", 1:1 restoration of imitation, displaying the essence of the ancient Chinese painting and calligraphy works. Part of the paintings viewing combined with MR technology, a combination of reality and reality, a more vivid interpretation of the famous paintings, to appreciate the ancient culture at the same time feel the impact of modern technology.

The most representative of the "mountains" section (Fig. 3), with a digital way to show the "thousands of miles of rivers and mountains" (Fig. 4) this pair of heirloom masterpieces, which has always been regarded as a masterpiece of the Song dynasty green landscape, "Ximeng years 18-years-old, used to be in the school of painting as an apprentice; on the knowledge of the nature of his teachable, so he instructed, and personally taught his method!"

This is a thousand miles of rivers and mountains in the trek; Wang Ximeng is a young genius, a thousand miles of rivers and mountains of richness and prosperity, showing the momentum of the dyeing of the sky and the water, but also shows the confidence of that era.

In the context of national self-confidence, the combination of Chinese painting art and digital media art should, first of all, reflect the strong

Fig. 2: Bamboo, Zheng Banqiao

Fig. 3: Mountain Watch

Fig. 4: A thousand miles of rivers and mountains

characteristics of this nation, take the traditional Chinese art form as the bone and digital media technology as the flesh, and vigorously disseminate the excellent traditional esthetic thought and traditional artistic thinking of the Chinese nation (Yujie, 2021). Through the resonance of thought and culture, the audience can find spiritual support in today's technological and modernized society.

Second, we should pay attention to the inheritance and promotion of Chinese traditional culture. Digital media art expresses itself in a variety of ways, and according to different authors, different materials, and different media, the meaning conveyed is different. Regardless of the performance, when we create, we must always take the promotion of traditional Chinese culture as the core, inherit the excellent artistic thinking in Chinese painting, plus modern digital media art, giving the art of Chinese painting a new form of presentation, so that more people can appreciate the charm of the art of Chinese painting, and bring the audience an unforgettable experience with the truth, goodness, and beauty of Chinese painting.

Finally, the combination of Chinese painting art and digital media art is a potential innovative attempt, but there are still some shortcomings. First of all, traditional Chinese painting focuses on the mood and the rhythm of ink and brushwork, while digital media art pays more attention to technology and visual effects, and there are big differences between the two in terms of creative concepts and esthetic orientation. In addition, it is difficult to perfectly retain and express the characteristics of Chinese painting such as rhythm and ink rendering in digital media art, and it is difficult to completely simulate the texture and brush strokes of traditional art. In addition, some digital media artworks lack an in-depth understanding of the connotation of traditional Chinese culture when integrating elements of Chinese painting, resulting in works that lack the precipitation of history and culture and the unique charm of art.

DISCUSSION

To improve these deficiencies, it is possible to start from several aspects. First, it is necessary to strengthen digital artists' study and understanding of traditional Chinese culture and the art of Chinese painting, to ensure an accurate grasp of the connotations of traditional art, and to make a reasonable expression in digital media. Second, with the help of the latest digital technology, we can explore how to better express the artistic characteristics of Chinese painting, such as studying how to restore the spatial atmosphere created by traditional painting through virtual reality technology. At the same time, digital artists need to improve their grasp of traditional painting techniques and rhythms, and combine them with modern technological means for creation, so as to realize the organic integration of tradition and modernity.

In addition, to better integrate the art of Chinese painting and digital media art, interdisciplinary cooperation can be encouraged by inviting traditional Chinese painting artists and digital media artists to work together and jointly explore the cross-border beauty of traditional art and digital technology. Meanwhile, specialized art exhibitions, lectures, and seminars can also be carried out to enhance the public's knowledge and understanding of the fusion of Chinese painting and digital media art, and to promote more in-depth and extensive development of this form of fusion.

CONCLUSION

To sum up, with the rapid development of the field of digital media art, the society has higher requirements for the innovative development of digital media art design, and presents the characteristics of richness, integration, and diversity. The integration of Chinese painting elements into digital media art is a new attempt to enrich the creative concepts of designers, which also fits the esthetic demand of the public to a large extent, and moreover, it gives China an advantage in digital media art innovation. This not only promotes the prosperity of the culture and art industry, but also gives more social responsibility and a sense of mission to digital media art, which becomes an important bridge connecting the past and the future, the East and the West, and promotes the further innovation and development of digital media art.

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AUTHORS' CONTRIBUTIONS

Jiacheng Li conceived of the study, collected data, analyzed the data, and wrote the manuscript. All authors read and approved the final manuscript.

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