



## **Research on the Application of Chinese Painting Art in the Context of Digital Media Art**

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**Abstract:** In contemporary design, digital media art has emerged as a prominent subject, largely due to advancements in science and technology, as well as the changing times. This form of art has had a significant impact on modern design, and with China's strong cultural identity, there is a growing trend toward localized aesthetics, which has breathed new life into the evolution of modern design. Traditional Chinese art form, Chinese painting is the epitome of Chinese visual aesthetics, and it encapsulates profound national aesthetic concepts. This research study aims to investigate the intrinsic relationship between digital media art and Chinese painting art by exploring the fundamental concepts and evolution of Chinese painting art. Using narrative research methodology, the study delves into the practical application of Chinese painting art in digital media art, with the goal of preserving and promoting China's rich traditional culture.

**Keywords:** Digital media art; Chinese painting; Contemporary design

### **1 Introduction**

Chinese painting is a reflection of the rich and long-standing cultural traditions and aesthetic ideals of the Chinese nation. In today's world, the public's aesthetic 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 aesthetic 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 in order 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, 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; 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 aesthetic 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 aesthetic 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 aesthetic 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.

Chinese painting is also good at combining with other traditional art forms. For example, literati painting, which emerged in the period of the Wei, Jin and North and South Dynasties, is an organic combination of painting with poetry, calligraphy and seal carving, blending painting and poetic calligraphy into one, with painting in poetry and poetry in painting(Dong & Sabran, 2023). 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" (Figure 1), which is a poem with charms. (Figure 1).



Figure 1. Group of Shrimps, Qi Baishi

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 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 aesthetic 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, etc. The spirit of Chinese painting has penetrated into every corner of Chinese people's lives through these combinations, influencing their aesthetics(Zhang 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 aesthetics even today. Combining it with modern design, with modern technology and modern materials, we can create artworks that are more rich in Chinese national charm.

## 2 Exploring the Intrinsic Connection between Chinese Painting Art and Contemporary Design

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 (Dong & Sabran, 2023). 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".

### 2.1 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, flower and bird paintings, etc. 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 aesthetics and sense of balance. And Chinese painting pursues a simple and meaningful way of expression. Through 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 aesthetics of simplicity of Chinese painting to create design works with depth and connotation through precise modeling and abstract expression.



Figure 2. Bamboo, Zheng Banqiao

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.

### 2.2 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 (Kong 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 towards 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. Firstly, 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 aesthetic requirements. Secondly, from the connotation of Chinese paintings, most of them contain a deep meaning, meaning of this traditional aesthetic 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(Folding Wenjing, 2018). We have to do the following two things to make better innovation: firstly, 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 secondly, we should use the way of machine production for processing in order to meet the urgent demand of contemporary design under the environment of 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, in order 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, in order to give the work a new sense of the times and modern aesthetics(Han Yujiang, 2019). 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, in order 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.

#### 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(Hua Xue, 2023). The transformation of modern media has prompted a change in the aesthetic concept of Chinese painting art, and the concept of interaction tries to integrate with traditional aesthetic ideas, break the limitations of traditional thinking, and enhance the cross-cultural thinking ability of designers and artists. Digital Chinese painting realizes the role 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.

By the digital art network and the Palace Museum jointly organized the "walking Palace culture", the Palace "Shiqu Baoji" painting digital technology exhibition, is very good will be the art of Chinese painting and digital media art combination, for the audience and the Chinese painting to create a thousand years of encounters. 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", "life drawing of rare birds scroll", etc., 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 (Figure 3), with a digital way to show the "thousands of miles of rivers and mountains" (Figure 4) this pair of heirloom masterpieces, which has always been regarded as a masterpiece of the Song dynasty green landscape, "Ximeng years eighteen 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!".



Figure 3. "Mountain Watch"



Figure 4. A Thousand Miles of Rivers and Mountains

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 the 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 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 aesthetic thought and traditional artistic thinking of the Chinese nation(Sun Yujie, 2021). Through the resonance of thought and culture, the audience can find a spiritual support in today's technological and modernized society.

Secondly, 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 aesthetic 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 art works 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.

### 3 Discussion

In order to improve these deficiencies, it is possible to start from several aspects. Firstly, 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. Secondly, 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, in order 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 a more in-depth and extensive development of this form of fusion.

#### 4 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 aesthetic 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 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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