

Exploring the Application and Impact of 'Artistic Conception' in Chinese Painting within Film and Television Animation Creation

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Abstract

This research explores the integration of traditional Chinese painting's 'artistic conception' (意境, Yijing) into modern animation by examining *Big Fish & Begonia* and *The Legend of Hei*. This research aims to investigate the use of 'artistic conception' as an invention in the creation of animation and examine its role in aesthetic and narrative of the works. A qualitative case study methodology was adopted using in-depth content analysis of visual and narrative elements with secondary data sources consisting of critical reviews and scholarly insights. Based on a qualitative case study of *Big Fish & Begonia* and *The Legend of Hei*, this research explores how traditional Chinese painting's artistic conception (Yiang, 意境) can be integrated into modern animation. The study uses in depth content analysis of visual techniques, narrative structure and cultural symbolism, and provides secondary sources such as critical reviews and scholarly insights. Results showed that ink wash effects, calligraphy, and interplay between light shadow improve aesthetic depth, and mythological theme strengthens cultural identity. Also, 2D-3D blending moves animation technology along, tying modernity and tradition. Specifically, the study offers important implications for animators and filmmakers in terms of how to blend their traditional art with modern animation techniques. It also emphasizes the need for traditional art studies to be inter-woven into educational curricula, and cross disciplinary collaboration. This research combines traditional and contemporary practices to preserve culture heritage and drive global media innovation.

Keywords: Artistic Conception, Chinese Painting, Film and Television Animation, Aesthetics, Visual Culture.

INTRODUCTION

Background

Chinese painting is a notable element in the global art landscape, because it has historically placed so much weight on ‘artistic conception’ (意境, *Yijing*). *Yijing* characterizes a profound, spiritual and philosophical meaning invested in art trying to reveal a harmony between nature and humanity. The term goes beyond the literal and presents a cerebral resonance with the spiritual depth associated with the subject. This concept is rooted in ancient Chinese thought, particularly Taoism and Confucianism, which emphasize balance and unity with nature. Therefore, *Yijing* remains influential to contemporary artists by inspiring the combination of the ancient and the modern in art. It extends beyond literal visual representation, expressing the very spirit, mood, and profundity of spirit of the subject. Philosophical roots of “artistic conception” to harmony among nature and human expression are primary aesthetic in the traditional Chinese art¹. With their subtle but powerful depiction of emotions and ideas, it continues to inspire both artists and audiences.

At the same time, film and television animation have become powerful mediums of storytelling and artistic expression. Animation has expanded its creative potential based on technological advances that permit dynamic and immersive narratives². As innovation accelerating this evolution, this is propitious ground to bridge the gap between art tradition and modern media.

In the midst of all this growth, Chinese aesthetics, especially the word ‘artistic conception’ is of interest in contemporary animation. Digital media art has created new ways for cultural preservation to multimedia image through the gallery of digital media art, and new way for traditional art form was access to international audience³. The creation of a dialog between heritage and modernity can be achieved by blending the timeless elegance of Chinese painting with the vibrancy of animation, enabling the construction of a continuous stream of culture and innovation.

Problem Statement

The study of modern animation that involves integrating traditional Chinese artistic principles such as the concept of ‘artistic conception’ (意境, *yijing*) is quite under-explored. Yet it exposes this risk of cultural dilution, because global animation trends are overwhelmingly defined by Western styles, rendering indigenous aesthetics marginal. With animation emerging as a potentially important medium for cultural preservation, there are few scholarly studies on how to integrate ‘artistic conception’ in animation, this interdisciplinary fusion requires further study.

Research Objectives

1. To explore how the notion of “artistic conception” from Chinese painting is applied into creation of film and television animation.
2. To investigate the influence of ‘artistic conception’ on the aesthetic and narrative uniqueness of the contemporary animation work.

Research Significance

This study is important to bridge the gap which exists between heritage and contemporary media by bridging the gap between traditional Chinese art and modern animation. By giving valuable insights for animators and artists who want to safeguard the cultural identity through animation as well as new, refreshing artistic expressions. The research advances the broader academic discourse on the globalized artistic practices by investigating how ‘artistic conception’ is integrated into the process of animation and adds to the corpus of knowledge in the cultural aesthetics and multimedia story telling.

LITERATURE REVIEW

Understanding “Artistic Conception” in Chinese Painting

In traditional Chinese landscape painting, the idea of ‘artistic conception’ (意境, *Yijing*) is an essential principle of aesthetics which is separate from visuality to expound on mood and spirit, or meaning. This concept is extremely inherent in Taoist philosophy who emphasizes simplicity, balance and harmony with nature⁴. Expressive brushwork, and the functioning of empty space in conveying emotional resonances and spiritual depth, are utilized as techniques. Gaining this additional insight, Wang et al. delves deeper into the interactions

between Confucian and Taoist philosophies, with special emphasis on the concept of unity of humanity and nature⁵. This philosophical foundation informs artistic narratives and the viewers' aesthetic experience, offering a timeless framework for interpreting Chinese landscape art.

Evolution of Chinese Painting Techniques

The development of Chinese painting techniques taken in a historical context presented a dynamic and interactive evolution between historical inheritance and contemporary creativity. Qi Baishi and other masters regenerated the traditional "Wenren" literati painting style, defining expressive simplicity and the deep use of ink wash to create the emotion and meaning⁶. The foundation of a Chinese aesthetic principle is built out of this legacy which was based on the works of Wang Wei and Guo Xi that focus harmony with the nature and the spirit of artistic conception. Traditional techniques have symbolical depth and cultural value, and how the ancient methods played a role in influencing⁷. The emergence of modern Chinese ink and wash painting post 1985, as contemporary practice of creative fusion of traditional forms with new media⁸. This shift towards abstraction underscores the enduring relevance of core principles while accommodating modern artistic sensibilities.

Film and Television Animation: A Chinese Perspective

The development of the Chinese animation industry is a complex process determined by the historical, cultural and external factors. The emergence of cultural animation is part of a more developed process where cultural content was shifted from its early stages of efforts in the mid-20th century to the vast market of the 21st century, with government policies playing a crucial role in the promotion of such content⁹. Traditional artistic integration has become a unique part of the global animation landscape due to state initiatives. The importance of Western influences, especially Disney and Japanese anime, has brought new visual techniques and narrative styles to refashion Chinese animation aesthetics¹⁰. However, given these experiences, serious efforts have been made to preserve indigenous styles, while combining traditional Chinese culture with modern animation technologies. China's effort underlines its determination to balance cultural heritage and global competitiveness in its animation industry through this dual approach.

Integration of Traditional Art into Animation

Preserving the cultural heritage through the adaptation of traditional Chinese art into animation has been a very popular topic. Multimedia adaptation of traditional art to include ink wash and calligraphy into digital media¹¹. This hybridization combines traditional aesthetics with modern forms, allowing that innovation to blend seamlessly with cultural resonance. While these advancements have empowered the digital landscape and ease of artwork creation, there are still technical barriers to overcome for duplicating traditional Chinese painting in a digital medium. These animations influence domestic audiences deeply, their presence has been gaining acceptance globally¹². This dual appeal positions Chinese animation as a culturally important yet globally marketable art form.

Animation Techniques and Their Alignment with Yijing

Traditional Chinese artistic techniques and techniques involved in the construction of Yijing (artistic conception) have been widely explored in modern animation. Symbolic minimalism, ink wash effects and brushwork simulation have been taken up in digital animation in order to retain cultural authenticity and make use of technological advances. Landscape and tree rendering simulations render expressive fluidity in animation, which is consistent with the aesthetics of ink wash Yijing painting¹³. Through these methods, dynamic but harmonious depictions of nature are enabled, supporting the philosophical focus on balance and spiritual depth.

Also, Huang investigates interactive art installations that are influenced by the Chinese traditional philosophy and illustrates how projection-based digital adaptations enlarge the immersive experience on artistic conception¹⁴. It fits into the trends of contemporary animation, which tries to keep a Chinese aesthetic, implementable in interactive media.

Moreover, the role of deep learning in 2D animation is talked about alongside explaining how AI anime models assist in the integration of traditional elements into animation¹⁵. A key evolution in digital storytelling, which is capable of blending 2D and 3D elements whilst keeping a cultural element of Chinese brushwork, had to retain the stylistic integrity of Chinese brushwork whilst translating this into a modern animation.

Theoretical Framework

Media Integration Theory discussed by Haziri and Brunella explores the interaction between the traditional and modern media forms, and also focuses on the blurring of these forms in order to bring about a richer cultural expression, and reach out to a larger audience¹⁶. It investigates how the aesthetics of the past can be used effectively in a new digital context, without sacrificing authenticity to the advance of technology. In this era of multimedia platform, this theory becomes relevant in particular as the cultural heritage and modern story telling are converged by means of the Multimedia platform. Through the discussion of hybridization as a process of evolution, it highlights the significance about hybridization as a way to keep traditional practices from becoming outdated while working within this new and globalized environment.

Media Integration Theory is used to explore the role of multimedia in integrating “artistic conception” (意境, *Yijing*) from Chinese painting into film and television animation to illustrate its potential for transformation. Zheng argues that the animated short film *Red Bank* demonstrates this digital media amplifies the dissemination of folk culture while retaining its authenticity¹⁷. Just like the use of traditional Chinese painting in animation, digital animation takes advantage of traditional Chinese painting to understand how to recreate intricate brushwork, minimalistic space and symbolic depth through artistic conception.

For this research, Media Integration Theory is applied to analyzing how *Yijing*, the key element of Chinese landscape painting, is practiced in contemporary animation. This theory explains how animation can bring old artistic techniques to the modern times by integrating digital techniques with the olden artistic values for the audiences. Films like *Big Fish & Begonia* and *The Legend of Hei* serve as examples of this hybridization. *Big Fish & Begonia* combines traditional ink wash effects, minimalist backgrounds and poetic symbolism with a digital 3D animation, keeping in mind the traditional cultural essence of *Yijing* without resorting to the outdated western 3D style of animation. *The Legend of Hei* also melds the traditional Chinese calligraphy with digital rendering methods, including light-shadow art and landscape construction, to form a cocktail of an ancient tale and a cutting-edge rendering.

This paper proposes that *Yijing* is integrated through digital animation and provides a theoretical model on how cultural mediator preserves the authenticity of traditional Chinese art and brings it across globally. This research demonstrates how traditional aesthetics combined with modern animation techniques can harmonize cultural values and make them survive into this changing contemporary media world.

METHODOLOGY

Research Method and Research Design

Using a qualitative case study approach, this study investigates the use of ‘artistic conception’ in selected animated works. The research focuses on *Big Fish & Begonia* (2016) and *The Legend of Hei* (2019) in which it conducts in-depth analysis of visual, narrative and thematic elements which demonstrate the use of traditional Chinese aesthetics of animation. The analysis is complemented with secondary data, critical reviews and the previously published production insight to enrich the analysis, giving a thorough understanding of the artistic and cultural significance of these films.

Criteria of Case Selection

The study selects films that incorporate explicitly elements of Chinese painting and ‘artistic conception,’ both of which the films ought to be considered relevant. *Big Fish & Begonia* (2016) and *The Legend of Hei* (2019) were chosen as case study animations according to their critical acclaim, audience effects, and our iconic success in blending traditional Chinese aesthetics with contemporary storytelling.

- **Case Study A:** *Big Fish & Begonia* (2016)
- **Case Study B:** *The Legend of Hei* (2019)

Data Collection Method

Using content analysis, this study explores the visual, narrative, and thematic elements in *Big Fish & Begonia* (2016) and *The Legend of Hei* (2019). Additional perspectives come from secondary data in the form of critical reviews and publicly available production insights. Using these sources, the application and influence of “artistic conception” in animation is brought out in a comprehensive manner.

Data Analysis

Thematic Analysis

The study employs thematic analysis to identify and interpret patterns related to the application of “artistic conception” in the selected animations. The steps include:

1. **Familiarization:** Immersing in the data by repeatedly watching the films and reviewing secondary sources.
2. **Generating Initial Codes:** Identifying key elements, such as visual techniques and narrative themes, that reflect “artistic conception.”
3. **Searching for Themes:** Grouping related codes into broader themes, such as the use of Chinese painting techniques or cultural symbolism.
4. **Reviewing Themes:** Refining themes by ensuring they accurately represent the data and align with research objectives.
5. **Defining and Naming Themes:** Clearly articulating the meaning of each theme, such as “integration of traditional aesthetics” or “symbolic visual storytelling.”
6. **Producing the Report:** Synthesizing findings into a coherent narrative, comparing the thematic application across *Big Fish & Begonia* and *The Legend of Hei*.

Ethical Considerations

This study adheres to the ethics of respecting intellectual property rights, citing all sources, and adhering to academic integrity standards. This research uses secondary data, including production insights and reviews responsibly and reliably. There are also no direct interactions with participants, eliminating concerns about privacy or consent. The data interpretation in the research prioritizes the accuracy and fairness.

RESULTS

Theme 1: Application of ‘Artistic Conception’ in Visual Representation of Animation

Table 1 lists down the research themes based on objectives that are tied towards the idea of “artistic conception” in Chinese style painting in terms of film and television animation. There are four topics this paper identifies: aesthetics or visual dimension, rhetoric, readership, and technology. The themes focus on how line, wash effects and brushwork of oriental ink define meaning, human expression, and cultural identities in works like *Big Fish & Begonia* and *The Legend of Hei*. Also, the expansion of aesthetically appealing concepts such as contemporary art mingling with animation as well as the improvement of the particular culture of creating animated animation.

Table 1: Themes Based on Research Objectives

Research Objectives	Themes	Description
To analyse how the concept of “artistic conception” from Chinese painting is applied in film and television animation creation.	Visual Representation in Animation	This theme explores how <i>Big Fish & Begonia</i> uses ink wash effects and minimalist backgrounds, and how <i>The Legend of Hei</i> combines calligraphy, light and shadow in accordance to painting landscapes.
	Narrative Integration of Aesthetics	This theme highlights the storytelling rooted in Chinese mythology and folklore in <i>Big Fish & Begonia</i> , while <i>The Legend of Hei</i> emphasizes self-discovery and moral lessons in character arcs.
To evaluate the influence of “artistic conception” on the aesthetic and narrative aspects of contemporary animation works.	Audience Reception and Emotional Influence	This theme examines how emotional resonance is sustained by artistic styles, as the Chinese audience likes the preservation of culture and more international audiences are taking interest in Chinese aesthetics.
	Technological Innovations Mimicking Traditional Art	This theme analyses advancements in animation techniques, blending 2D and 3D elements to replicate traditional styles and influence industry practices for incorporating cultural aesthetics.

Case Study A

Big Fish & Begonia (2016), an animated film, shows the solid integration of traditional Chinese artistic principle into modern animation in its especially visuals. The film employs the traditional ink wash effects, minimalist backgrounds and fluid motions, all of which correspond to Canonical aesthetic of Chinese Painting, (see Figure 1). Such a fusion brings a charming visual narrative of the moving brush stokes similar to the flow of dynamic brush strokes¹⁸. As this technique effectively bridges between ancient aesthetics and modern filmmaking, it grants animation a virtuous resonance with modern audiences in whom Chinese cultural art forms are familiar.

When showing the underwater world of *Big Fish & Begonia* the filmmakers use a soft fluid ink wash style to match traditional Chinese landscape paintings. Onscreen water acts like ink when dropped into it to create dreamlike imagery that matches how Yijing suggests we live with nature. Smooth color blends and smooth textures show us how temporary everything is and how nature fits perfectly in Daoist Philosophy.

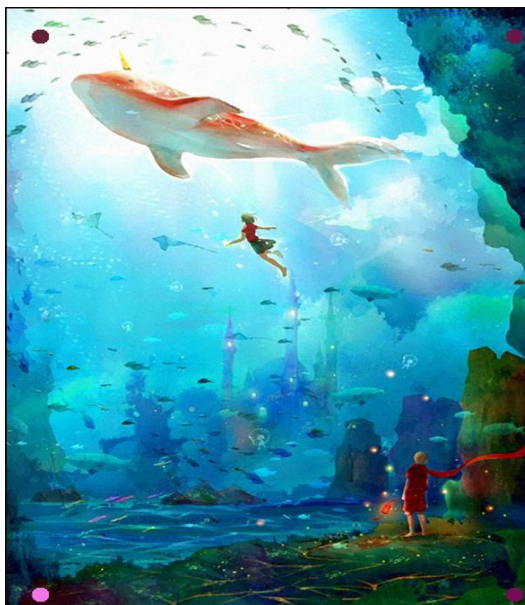


Figure 1: *Big Fish & Begonia*: Ink wash effects in Animation

This sort of visual narrative is enhanced by a focus on natural elements such as water, wind and flora—a foundation of the Chinese painting philosophy of harmony with nature. This deliberate artistic expression aligns with the spiritual and philosophical dimensions of ink art, capturing emotional depth and symbolic resonance¹⁹. The impact of ink wash style transfer technology, ensures the soft, diffused lighting and delicate color gradients in *Big Fish & Begonia* mimic the visual depth and mood of traditional ink wash paintings²⁰ (see Figure 2). It is one of the most visually striking moments in the film is the red tide scene, where the ocean turns into an overwhelming red ink flood, consuming the landscape. The waves move with bold, expressive strokes, resembling traditional calligraphic brush techniques.



Figure 2: *Big Fish & Begonia*: Natural elements in Animation

The use of minimalist backgrounds (See figure 3) in *Big Fish & Begonia* not only evokes simplicity but also creates a spiritual and dreamlike atmosphere²¹. This visual approach immerses viewers in a cinematic world that draws heavily on mythology and folklore while maintaining a strong connection to traditional Chinese artistic heritage. In summary, *Big Fish & Begonia* demonstrates the enchanting fusion of traditional ink wash painting techniques with modern animation technologies, creating a compelling narrative and visual experience that reinforces cultural identity while appealing to global audiences.



Figure 3: *Big Fish and & Begonia*: Minimalistic Background in Animation

Case Study B

The Legend of Hei (2019), is an animation work, it integrates traditional Chinese calligraphy and motifs blending them into dynamic light and shadow, which reflects the principles of the Chinese landscape painting (see Figure 4). Visually rich narrative approach ascribed to this stylistic approach is fully in line with traditional Chinese art. Calligraphy and motifs represent the harmony between human and nature emphasized in *The Legend of Hei*²². The complex calligraphy reflected in the characters and environment of the film make reference to this connection, combining artistic tradition and contemporary animation techniques.



Figure 4: *The Legend of Hei*: traditional calligraphy style in animation

Calligraphy techniques appear strongly on film during Hei's martial arts training scenes. Under Wuxian's instruction Hei creates strokes through his movements that look like calligraphy practice. When Hei practices martial arts under Wuxian his movement blends Daoist and Confucian lessons as he grows while adapting to his surroundings. The film uses motion calligraphy both to show Hei's growth as a fighter and to keep its Chinese themes true.

Moreover, *The Legend of Hei* shares vivid interplay of light and shadow in Chinese landscape painting. The traditional ink brush art visual imagination influences the digital media, particularly in how light and shadow together create the mood and dimension in the digital media²³. This technique is evident in the film's depiction of natural landscapes, where light filters through foliage and shadows shift fluidly, enhancing the immersive quality of the animation (see Figure 5).



Figure 5: *The Legend of Hei*: Colour Animation

Moreover, the adaptability of traditional Chinese art forms in contemporary media, particularly in visualizing complex narratives²⁴. *The Legend of Hei* exemplifies this by incorporating traditional motifs, such as mountains, rivers, and mythical creatures, into its story world (see Figure 6). These visual elements, paired with dynamic lighting techniques, not only pay homage to Chinese artistic heritage but also elevate the storytelling by creating a deeply engaging and culturally resonant visual experience.



Figure 6: *The Legend of Hei*: Depiction of natural landscapes in Animation

Through delicate lighting choices the film demonstrates advanced techniques similar to Chinese ink painting (see Figure 6). The final battle between Hei and his enemies turns to monochrome ink drawing to display silhouetted characters frozen against haze. The filmmakers chose this image style to duplicate rice paper techniques where pen and water tones create the visual sense of depth and movement. Battle shadows move across the environment to support the movie's ideas about balance human awareness and right decisions.

Narrative Integration of Aesthetics

Case Study A

The narrative of *Big Fish & Begonia* (2016) is deeply rooted in Chinese mythology and folklore, drawing inspiration from ancient cultural traditions and philosophical ideas. The storyline reimagines classical myths while weaving themes of harmony with nature and the spiritual realm. Wang highlights the film's engagement with Zhuangzian philosophy, particularly the idea of transformation and interconnectedness between humans, nature, and the spiritual world²⁵. The film's protagonist adheres to this philosophy, as its story spans the natural and supernatural realms, and works as a modern mythology with ancient themes.

The narrative is informed by a rich palette of cultural symbolism and moral lessons, derived from Chinese folklore, such as the myth of the 'Dreaming Fish.' Dong focuses on how such styles of self-sacrifice and spiritual harmony are reflected by the film which are already in accordance with traditional Chinese values²⁶. At the same time, presence of human and natural worlds in the narrative reinforces the concept of balance and unity: the basics of Chinese mythology. So big Fish & Begonia revitalizes the ancient myths for the contemporary audience with his artistic beauty and philosophical depth, to tell universal truth.

Case Study B

Although the narrative of *The Legend of Hei* (2019) certainly presents philosophical plan of self-discovery and the balance as deep rooted in traditional Chinese thought. The moral and philosophical growth of the protagonist culminates in the theme of balance of human nature to nature and of spiritual realms. Chinese animation in the contemporary era relies largely on the use of traditional archetypes to construct relatable and significant but at the same time *The Legend of Hei* serves as an example in this regard, using the protagonist's search for self-discovery to explore the peace between its opposing forces¹⁰. The film actually embodies cultural ideals regarding the interconnectedness, presenting moral dilemmas and its solutions drawn from Confucian and Taoism.

The tropes and archetypes in contemporary animation make use of timeless moral lessons²⁷. *The Legend of Hei*, character's growth helps guide these traditional Chinese moral values into its narrative through the use of responsibility, cooperation and balance. This is apparent in these elements, also as they conform to the way the film depicts spiritual harmony and philosophical introspection matched to the cultural storytelling traditions employed in Chinese animation storytelling traditions to create widely culturally engaged narratives. *The Legend of Hei* manages to connect traditional art narratives with its modern animation when it comes to the development of characters and moral themes.

Theme 2: Influence on Aesthetics, Narrative, and Audience Emotional Reception

The emotional feeling that evoked from *Big Fish & Begonia* (2016) and *The Legend of Hei* (2019) digital animations shows a way in which traditional Chinese aesthetics can attract the audiences. The two movies are interesting in presentation through artistic directions; cultural realism and spirituality. This emotion is acquired according to traditional spirituality and mythological motifs, which create nostalgia and recognition in the audience as members of the Chinese cultural community²⁸. The practice of ink wash painting reflected in the film's amorphous visuals and enriches its symbolism and dramatically underscore artistic conception.

Also, the use of culturally resonant motifs and dynamic visual storytelling to promote emotional engagement can apply to *The Legend of Hei*. In their work Villén Higuera et al. describe how Chinese modern animation like the Legend of Hei capitalizes on traditional elements in order to create narratives that appeal to contemporary audience while exploiting traditional cultural symbols within a modern context of animation²⁹. The themes of self-discovery, harmony and balance which are so fundamental to Chinese philosophy take on new meaning in these films and both films achieve success in evoking emotional responses.

These films are designed to tap into the audience's emotions as they embrace conventional aesthetics, which will appeal to viewers around the world at the same time while promoting China's rich cultural heritage. This success reflects to the increasing demand for Chinese animation products on the international market, proving that cultural identity as a primary asset in storytelling and audience engagement.

Culture Pride and Identity

Positive reception of Chinese audiences of both *Big Fish & Begonia* (2016) and *The Legend of Hei* (2019) led to preserve and celebrate traditional cultural elements and at the same time appealing to a global audience. These films rely upon storytelling techniques which are rooted in Chinese mythology and aesthetics to re-establish cultural pride and identity. Such narratives strike a fine balance between tradition and innovation and have revived cultural heritage for contemporary audiences³⁰. For instance, *Big Fish & Begonia* also draws on ancient Chinese philosophies and mythology, and the narrative resources it draws upon offer resonance to domestic viewers, and feed pride for Chinese artistic traditions.

Similarly, *The Legend of Hei*, uses motifs of harmony and balance that are intrinsic to Chinese culture, which aligns with a global movement towards cultural authenticity in media. Contemporary animations that integrate traditional Chinese elements serve as a rekindled appreciation for the Chinese culture at the same time domestically and internationally relying on the use of accessible and engaging storytelling formats³¹. Chinese audiences responds positively to films that combine modern storytelling techniques with traditional cultural themes as it gives Chinese audiences a feeling of (being Chinese) identity and culture continuity³².

By preserving the abstract cultural aspects and presenting real narratives, both movies have not only enhanced Chinese people's self-identity but also enhanced International cultural recognition of China. Cultural Storytelling thus points to the centrality of narratives in cultural transitions from heritage to innovation in global media.

Technological Innovations in Animation Techniques Mimicking Traditional Art

Advanced animation techniques have been integrated to replicate traditional Chinese ink wash effects and generate visually appealing 2D and 3D style animations. 3D animation tools are ingeniously applied to simulate the fluidity and texture of Chinese ink painting, generating animations which mimic the traditional spirit in the same time as the flexibility of modern technology³³. Such tools enable animators to reproduce the nature of soft gradients, brush strokes and the empty spaces typical of ink wash art.

The blending of 2D and 3D animation has further enhanced the ability to replicate the depth and perspective seen in traditional Chinese paintings. The advancements in non-photorealistic rendering techniques enable animators to maintain the artistic quality of traditional painting while incorporating dimensional depth³⁴. This approach not only enhances visual storytelling but also preserves the cultural authenticity of the medium.

The transformation of 2D characters into 3D morphs allows for a seamless blend of artistic and technical elements³⁵. In animations inspired by Chinese art, this blending facilitates the creation of immersive environments where traditional aesthetics coexist with modern visual effects, establishing a new standard for cultural and artistic representation in digital media. These advancements are revolutionizing the animation industry, bridging the gap between tradition and innovation.

Influence on Industry Practices

Industry practices have been changed greatly through the incorporation of traditional Chinese aesthetics for modern animation, which introduced new ways to combine culture and created high resonance for creators around the world. Embedding traditional cultural elements into digital media is worth it, not only to preserve cultural heritage, but it also enriches the artistic depth and authenticity of animation²⁸. *Big Fish & Begonia* and *The Legend of Hei* illustrate how traditional art forms, like ink wash painting and folklore motifs, have new meaning in contemporary animation that both redefines cultural storytelling in global media, and sets benchmarks.

Ma et al. examine how traditional art forms have been incorporated as the main pillar of creative production in new systems of Chinese animation³⁶. The approach inspires animators and filmmakers around the world to adopt their own ethno cultural way of integration and thus creating interest in traditional aesthetics.

The development trends in Chinese animation are further analyzed with particular attention to how innovations serve to define industry standards³⁷. By showing how animations derived from 'traditional' art is commercially and culturally successful, the industry has encouraged other creators to explore their own cultural traditions. By shifting this paradigm, this traditional aesthetics become sustainable, and along with it, global appreciation in response to culturally resonant narratives, making Chinese animation a leader of the culturally robust media productions.

DISCUSSION

These modern animations about *Big Fish & Begonia* and *The Legend of Hei* bring together Chinese traditional painting methods with mythology as shown in Yijing creation principles. These films use traditional Chinese art techniques such as brush drawings and ink washes to create scenes that look like classic Chinese art while adding complexity to storytelling³⁸. The films connect their design choices to basic Chinese art principles by using quiet scenery with smooth image transitions.

Chinese myths support and deepen the main ideas of animation films. *Big Fish & Begonia* presents Taoism and Zhuangzi concepts by showing how every change connects our universe to maintain perfect balance in its myth-based content. In *The Legend of Hei* the director uses animation to represent both Confucian and Daoist teachings about self-awareness and living in harmony. Through natural scenery and symbolic signs artists create stories that effectively blend both storytelling methods.

Although they use modern technology both films mix 2D and 3D animation to keep their artwork authentic. Through 3D environments *The Legend of Hei* uses traditional ink painting lines just as *Big Fish & Begonia* uses scroll painting elements to create fluid and magical scenes³⁹.

By combining digital technology with artistic heritage both films develop unique designs that appeal to both their heritage culture and worldwide audiences. Through their achievements these films prove that animation lets us protect cultural elements and update storytelling practices while keeping traditional values within new media methods.

THEORETICAL IMPLICATIONS

This study offers significant contribution to theoretical understanding of the integration of traditional art and cultural aesthetics into modern animation. The study validates the adaptability of traditional Chinese Aesthetics, for example, the "artistic conception" (意境) to dynamic and globalized media forms, by aligning with the principles of Media Integration Theory. Theoretical framework is affirmed by the study results that traditional brush techniques, ink wash elements and Chinese philosophy based narratives used in *Big Fish & Begonia* and *The Legend of Hei* improve storytelling and visual richness. These outcomes are consistent with the claim about the animation in 3D work as an instrument for pencil ink wash art simulation²⁶.

Such integrations happen across many different types of global animation. Japanese anime, such as *The Tale of the Princess Kaguya* (2013), applies Ukiyo-e aesthetics to hand-drawn digital animation, while Western animation, like *Spider-Man: Into the Spider-Verse* (2018), fuses comic book linework and CGI to retain artistic authenticity. Traditional arts used in Chinese and non-Chinese animations demonstrate how Media Integration Theory works effectively throughout worldwide animation industries. This research demonstrates that animation allows cultural heritage and technological development to exist together across all nations.

Additionally, the study's findings supplement the findings of literature review. Ling and Ghani shows how the traditional Chinese painting techniques combine with animation in preserving the culture⁴⁰. This research corroborates Whyke and Brown study which shows how reimagining Chinese mythology in animation transcends tradition and modernity, and also illustrates how these stories are emotionally and culturally resonant of Chinese myth³⁹.

Moreover, the study adds to literature debates on audience reception and emotional impact. This study confirms that this study validates Wang and Xin's focus on the emotional engagement and pride enhanced by cultural authenticity in animations³⁷. These implications of their work contribute to theoretical frameworks that underscore the importance of incorporating cultural heritage and modern technology into the representation of

visual storytelling with cultural sustainability in the animation industry.

PRACTICAL IMPLICATIONS

In order to successfully apply Yijing in modern animation, animators can apply a set of visual, narrative, technological and collaborative approaches.

1. Adaptation of typical ink wash painting techniques in digital media can lead to visual aesthetic deepness and be applied to animation. The brushstroke textures and gradient effects of ink-wash artwork are replicated in no photorealistic rendering (NPR), and minimalist backgrounds can be used to signal to the performer deeper symbolic meaning. Moreover, brushstrokes are able to move and flow throughout character design, and scene transition; enabling a visually cohesive experience.
2. Technologically, keeping things original in animations is something tech can help with. With the help of AI, AI driven tools can mimic the ink diffusion and the variation in brush stroke to decrease the use of manual digital painting without compromising its artistic value and integrity of traditional techniques. It also allows the courtesy of traditional scroll paintings' layered composition to be recreated with 2D and 3D elements blended as well, adding dimensionality without deconstructing stylistic authenticity.
3. Chinese philosophy and mythology should guide our story development methods in animated projects. Through symbolic imagery and metaphorical tales, the animation can touch viewers on an emotional level without direct explanation. The speed of animation needs pauses for thought that replicate how Chinese art and literature stir thoughtfulness.
4. Animators, traditional artists, and cultural scholars collaborate jointly in developing the representation of the Yijing in animation. Through the working with experts in Chinese painting and calligraphy, the technique adaptation can also be understood. Finally, traditional aesthetic courses should be introduced or adapted as courses for universities and training institutions so as to train the next generation of animators in traditional aesthetics as well as in modern animation practice.

Using these real-world methods animators can make pieces that impress the eye while staying true to cultural roots plus letting Yijing inspire future animated works with important impact.

RECOMMENDATIONS

On the basis of this study, it is possible to make several suggestions to use Yijing (artistic conception), modern animation.

1. Animation studios and filmmakers must work first hand making sure traditional Chinese artistic elements, including ink wash effects, calligraphy, and symbolic storytelling are incorporated into their projects. This can be done by working closely with traditional artists and cultural experts to ensure visual and narrative authenticity.
2. Partnership of government and cultural organizations should be initiated to support those projects that aim to combine traditional Chinese art with digital animation. The artists will be able to utilize such funding programmes, painting festivals and cultural exchange programmes so that they will be able to promote these works which use Yijing successfully to integrate it and promote on a domestic as well as international level with greater appreciation of the traditional aesthetics.
3. Traditional Chinese aesthetics should be incorporated in animation education. Students will learn specialized courses in traditional painting techniques, Chinese mythology, and philosophical themes in animation, and will be provided with the students to artistically integrate historical artistic principles with contemporary storytelling and technology. Collaborations between art and media departments can also encourage new ways of treating cultural heritage through animation.
4. Technologies in animations software should be built on to aid in rendering the inherent characteristics of the traditional Chinese art. Artistic quality of Yijing animation should be refined with NPR tools, AI assisted brushwork simulation, and 2D to 3D hybrid techniques.

Through the introduction of these recommendations into the creation of animation and the industry as a whole, the energy of these traditions can be preserved as well as called into ongoing evolution in the face of the global media landscape.

CONCLUSION

This study examines how 'artistic conception' (意境) from the tradition Chinese aesthetics can be integrated into a modern animation by examining *Big Fish & Begonia* and *The Legend of Hei*. These films work as exemplary case studies of how these films host the understanding of the intersectional of traditional art and digital storytelling by bridging cultural heritage with contemporary animation techniques. This research traces the ways in which traditional Chinese painting technique and mythology are used in animation in order to maintain cultural identity and expand global appeal. This study analyses the creative and technological innovations involved in the revitalization of traditional aesthetics in animation through qualitative study analysis.

The analysis demonstrates that *Big Fish & Begonia* and *The Legend of Hei* successfully utilize visual representation practices, including ink wash effects, calligraphy, and dynamic light-shadow play, to mimic traditional Chinese painting. Both films are marked by cultural depth in the form of narrative integration of themes based in Chinese mythology and folklore (harmony, self-discovery, and spirituality). This study finds that the audience has strong emotional reception to artistic styles and a positive reception to preserving cultural authenticity. Technological innovations like 2D_3D blending and software for imitating old shields in art have changed a new standard in animation industry and created the reflection among creators all around the world.

The power of cultural storytelling and blending traditional art forms with modern technologies is the highlighted by these findings. Furthermore, they contribute to strengthening global media narratives and also promote cultural heritage's sustainability and pertinence of contemporary creative practices. The integration of artistic conception in animation of these films shows the possibility for cultural continuity without losing domestic or international audience.

LIMITATIONS

Specifically, this study applies its findings to *Big Fish & Begonia* and *The Legend of Hei*, two animations that feature a coherence with Chinese artistic principles. While the results suggest broader implications, the conclusions may not generalize to all animation styles, in particular Western animation. In addition, reliance on secondary data inhibits clear animators or viewer response. The economic and commercial factors influencing Yijing in animation remain unexplored.

FUTURE DIRECTIONS

The scope could be expanded to include quantitative audience surveys or further case studies in the future research. The theoretical understanding of how "artistic conception" is adaptable could be further enriched at the theoretical level if examining cross cultural applications of "artistic conception" in global animation.

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