

# Reclaiming the Flesh: Modernising the Expression of Traditional Chinese Art in the Age of AI

**Xing Jianing**

*Beijing Language and Culture University*

---

**Accepted**

2025-05-22

---

**Keywords**

AI, Traditional art, Xi Jinping's cultural thought, Speech at the Symposium on Literary and Artistic Work, Modernisation

---

**Corresponding Author**

Xing Jianing

**Copyright 2025 by author(s)**

This work is licensed under the  
CC BY 4.0



[doi.org/10.70693/itphss.v2i6.637](https://doi.org/10.70693/itphss.v2i6.637)

---

**Abstract**

With the rapid development of AI technology, the global art field has begun to accept unprecedented changes. AI not only brings influence to the fields of art creation, art analysis and art dissemination, but also provides a new path for the modern interpretation of traditional art. Traditional Chinese art is an important part of Chinese culture, carrying a deep historical heritage and national aesthetic value, however, in the new era, the dissemination and acceptance of traditional art faces many challenges. How to reinterpret traditional Chinese art in the AI era and deeply integrate it with modern technology has become an urgent issue. This paper uses the metaphor of 'changing bones' to explore the comprehensive innovation of traditional art in the AI era, from form to content, and the new vitality in creation and expression. This study adopts an interdisciplinary research method, combining art history, cultural studies and AI technology, and explores the possibilities and challenges of modernising traditional art by analysing cases of AI-enabled traditional art.

## 1. Introduction: 'Turning flesh into bone, turning stone into gold'

'The relationship between art and the times has always been a topic of highly valued study, and Marx, Engels, Lenin, Mao Zedong, and Deng Xiaoping have all discussed the connection between art and the times in depth. In the Speech at the Symposium on Literature and Art, General Secretary Xi Jinping put forward a groundbreaking thesis on the relationship between art and the times, stressing that we should always grasp the historical characteristics of the new era, 'take the people as the centre', and always take satisfying the aesthetic and spiritual needs of the people, i.e., the recipients of the arts, as the starting and ending point of our work in literature and art. General Secretary Xi Jinping pointed out in his report to the Twentieth National Congress that China's outstanding traditional culture, guided by Marxism, is continuing to undergo creative transformation and innovative development. Chinese traditional culture is rich in content and diverse forms, philosophical thought, religion, literature, art and so on are the dazzling pearls in the history of Chinese civilisation, among which calligraphy, painting, opera, sculpture, folk art, architecture, gardening, arts and crafts and so on are the indispensable parts of the excellent traditional Chinese culture. Along with the rapid development of China's economic, political and

cultural undertakings, people's standards for literary and artistic works have been raised, and the level, quality, characteristics and forms of artistic works need to be changed and enriched, which expects literary and artistic workers to keep abreast of the direction of the times and the needs of the people, and to continuously produce good works that are more appealing to the public. Therefore, in the new era of 'growing prosperity of cultural undertakings and continuous improvement of network ecology', we should grasp the 'change of the times and the change of art', and guide Chinese traditional art to follow the trend of the times and keep progressing.

Huang Tingjian said, 'the most difficult to create their own language, the old Du poetry, retreat composition, no word without a place. Cover the descendants read less, so that Han, Du self-made this language ear. Ancient can be an article, really can cultivate all things, although the ancients of the old words into the ink, such as a grain of elixir, iron into gold.' That is, when inheriting the thinking method of the former should be taken, fully understand, can be used for me. 'Shan Gu Yun: poetic meaning is infinite, and human talent is limited, with limited talent, chasing infinite meaning, although Yuan Ming, Shaoling, not work. However, it is not easy to create its meaning and language, called the method of changing bones; peep into its meaning and describe it, called the method of taking the fetus.' Huang Tingjian proposed a new method of creation to the contemporaries of the poets a clear weathervane: out of the shadow of the predecessors, to create their own works out of the wider world, standing on the shoulders of giants, to find a different self, bathed in warmer sunshine. In modern times, Huang Tingjian's viewpoints of 'turning stone into gold' and 'transforming flesh into bone' are still applicable. After trying our best to draw on the valuable cultural and artistic heritage of our predecessors, we should 'use the past as the new', and fully learn the creative techniques of the ancients. After learning from the valuable cultural and artistic heritage of our predecessors, we should 'make the old new' by learning from the creative skills of the ancients, and 'make the old new' by creating the style of our own time and surpassing our predecessors.

This paper explores how elements of ritual and virtue in Chinese classical dance teaching serve as channels for cultivating students' moral and civic values. By examining the intrinsic educational value of classical dance, this study aims to highlight how dance can become a conduit for instilling qualities that extend beyond the studio and resonate in students' social interactions and ethical judgments. Through a review of relevant literature and the analysis of case studies in dance pedagogy, this study examines how classical dance teaching methodologies embody moral principles, fostering a learning environment that emphasizes self-discipline, respect for others, and a commitment to cultural heritage. This approach to ideological and political education not only enriches the dance curriculum but also offers a novel pathway for embedding values-based education in contemporary academic settings.

## **2. The AI Era and Traditional Chinese Art**

In exploring how Artificial Intelligence (AI) art affects social structure, cultural communication, and the art market, sociological theories of art provide us with an important analytical framework. Firstly, AI technology has profoundly changed the production and dissemination of art through digital means, enabling artworks to be disseminated in a more efficient and wider form, breaking through the temporal and spatial limitations of traditional media. Secondly, AI generation technology poses a significant challenge to the traditional art market, especially in the definition and assessment of art value, which has triggered extensive discussions in academia and the industry. In addition, AI art promotes cross-cultural exchanges in the context of globalisation, but at the same time brings about the complexity of cultural identity,

and how to maintain the uniqueness and depth of culture while being empowered by technology has become a topic that needs to be resolved urgently. With the continuous progress of human society and the rapid development of science and technology, discussions on the relationship between AI and art have become more and more frequent in recent years, even triggering the anxiety of some art theorists and critics: are artists still indispensable against the backdrop of the increasing maturity of AI technology? This question is particularly prominent in contemporary art practice. Taking Damien Hirst's famous quote 'Every stroke is mine' as an example, the artist's mind, soul and heart, as well as his or her skillful hands, technique and control, whether in the long history of art in reality, in the virtual world of computer technology and the Internet, or in the face of the seemingly omnipotent AI technology, are still indispensable. Whether in the long history of art in reality, in the virtual world of computer technology and the Internet, or in the face of the seemingly omnipotent AI technology, they all have irreplaceable value. The creativity and emotional expression of the artist is always the core soul of the art work, and AI technology is more as a tool or medium, assisting rather than replacing the unique contribution of the artist.

Therefore, while AI art has changed the pattern of art production, dissemination and market, it has also triggered a profound reflection on the role of the artist and the nature of art. Future research should further explore how to find a balance between technological empowerment and traditional art values, in order to promote the deep integration and sustainable development of art and technology.

## **2.1 Creative transformation and innovative development of Chinese traditional arts**

Chinese traditional art needs to realise 'creative transformation and innovative development'. In the context of the new era, we should actively think about how to achieve creative transformation and innovative development of Chinese traditional art. First of all, we must have a deep understanding of traditional Chinese art and grasp what the core concepts of traditional Chinese art are. Only with a more in-depth understanding of this issue can the transformation and development of traditional Chinese art be implemented smoothly. As General Secretary Xi Jinping pointed out: 'Only with a comprehensive and in-depth understanding of the history of Chinese civilisation can we more effectively promote the creative transformation and innovative development of the outstanding traditional Chinese culture, and more powerfully promote the construction of socialist culture with Chinese characteristics and build the modern civilisation of the Chinese nation.' To fulfil the revolutionary task of creative transformation and innovative development of Chinese traditional arts, a comprehensive and in-depth understanding of the historical and contemporary values of Chinese traditional arts is an essential and important prerequisite. Secondly, the creative transformation of Chinese traditional art should be done in such a way as to show the traditional spirit by modern means. Traditional art is an important component of traditional Chinese culture. Because of the differences in time, traditional art may not necessarily adapt to the aesthetics and habits of contemporary people, therefore, the creative transformation of traditional Chinese art should be done in such a way as to show the spirit of tradition by modern means. Focusing on the beauty of Chinese calligraphy and writing, highlighting the combination of tradition and innovation, and exploring the law of inheritance and development, 'Chinese Calligraphy Conference' programme traces the development of Chinese writing in a panoramic way with an in-depth literary form, using the contemporary high-tech TV image technology, and shows the long history of Chinese calligraphy, demonstrating Chinese aesthetics in a more vivid and direct way, combining professionalism and fun, which is conducive to the wider dissemination and development of the art of Chinese calligraphy. It combines professionalism and fun, and is conducive to the wider dissemination and popularisation of the art of calligraphy. This is just the beginning of a programme that will be popular with both

calligraphy enthusiasts and the general public. The Chinese Poetry Congress, an original cultural programme, has resolved the obscure knowledge of ancient poems into an entertaining and fun game of poetry appreciation: the ‘Flying Flower Order’ and ‘Super Flying Flower Order’ segments, the ‘Life has its own Poetry’ theme, the ‘Poetry Mini Theatre’ theme, the ‘Poetry’ theme, and the ‘Poetry’ theme. The theme of ‘life has its own poetry’ and ‘poetry mini-theatre’, the innovative idea of ‘thought, art, technology’, etc., make the art of poetry break through the tradition and cross-border fusion, and lead the audience to immerse themselves in the art of mixed media. It is an innovative idea of ‘thought, art, technology’, etc., which makes the art of poetry break through tradition and cross-border fusion like a mixed-media ready-made art, and leads the audience to experience the poetic realm of travelling through space and time in an immersive way, and subconsciously improves the audience's appreciation level of classical poetry. Painting and Calligraphy in China ’ also re-presents traditional Chinese culture with new media communication methods. The programme faces the majority of young people and provides a high-level, wide-view and high-level communication platform for Chinese children and young people who love calligraphy and Chinese painting, and at the same time, they also have a stage to show their learning achievements, which is in line with the programme's purpose of helping children and young people to build up their cultural self-confidence, deepen their love for traditional culture and art, and cultivate the development of national art. This is in line with the purpose of the programme, which is to help children and young people build up cultural confidence, deepen their love for traditional culture and art, and cultivate a reserve force for the development of national art. Thirdly, the innovation and development of Chinese traditional arts should make traditional arts really come into the homes of ordinary people, and be really energetic. The development of traditional arts can not be separated from people, with the participation of more people, traditional arts can really live up, can get the real meaning of innovation and development. Like the poetry of the Tang Dynasty, the lyrics of the Song Dynasty, the songs of the Yuan Dynasty, and the novels of the Ming and Qing Dynasties, which have been handed down to this day as classics of the arts, we will endeavour to increase the coverage of their dissemination, so that more ordinary people will be able to appreciate, be willing to appreciate, and take the initiative to appreciate them.

From this point of view, the creative transformation and innovative development of traditional Chinese art are a pair of closely related concepts, and the two cannot be viewed separately. The creative transformation of traditional Chinese art will inevitably lead to the innovative development of traditional Chinese art, and the innovative development of traditional Chinese art will inevitably need to be transformed in form. In the context of the new era, the creative transformation and innovative development of traditional Chinese art is an important means to revitalise traditional Chinese art, and it is the inevitable way for the innovative development of traditional Chinese art.

## **2.2 Conservation and Innovation in Traditional Chinese Art**

The Han Book of Criminal Laws suggests that ‘it is not advisable to think about the theory of clearing up the original and correcting the original, and deleting the laws and decrees.’. In addition to inheriting the fruits of previous generations’ labour and objectively appreciating the fruits of famous artists’ thinking, we should also look to the future, climb the ladder of civilisation that has already been accumulated, create new ideas and explore new directions. General Secretary Xi Jinping has also put forward the important cultural idea of ‘observing the right and innovating’. In 2014, General Secretary Xi Jinping led Tie Ning, Yan Su, Xu Jiang and other leading figures in the literary and artistic circles to hold a symposium on the work of

literature and art and put forward the idea that the benign development of literature and art needs to achieve ‘observing the right and innovating’. The so-called ‘keep the right’ is that we have to inherit the good side of ancient and modern Chinese and foreign works of literature and art, ‘keep the right’ is the key to inherit the good, orthodox. ‘Innovation’ is to innovate and create boldly on the basis of ‘observing the correctness’, and finally to form works of art rich in personal style and the spirit of the times, and the key to ‘innovation’ lies in innovation and creativity.

First of all, to ‘keep the right and innovate’, it is necessary to ‘keep the right’. Wei Zheng, a famous politician in the early Tang Dynasty, wrote in his ‘Remonstrance to Emperor Taizong's Ten Thoughts’: ‘Those who seek to make a tree grow must fix its foundation; those who want to make a stream flow far must dredge its spring; those who think about the security of the country must accumulate its virtue and righteousness.’ This means that if you want a forest to grow strongly, you must strengthen its foundation, and if you want a river to flow farther, you must ensure that its course is smooth. In his speech at the Literary and Art Symposium, General Secretary Xi Jinping mentioned in his important speech that literary and art workers should not only hold the characteristics of the times in which they live, but also embody the spirit of traditional Chinese culture, i.e., literary and art creation plays the role of the one who seeks to make the wood grow long, and the one who desires to make the river flow farther away, and that the excellent traditional Chinese culture, just like the root of the trees and the source of the flowing water, is the spiritual backbone of the Chinese nation, and is the basis for the Chinese culture to stand on the forest of the world's cultures. It is the spiritual backbone of the Chinese nation and the foundation for the Chinese culture to stand among the world's cultures, as well as the bridge and link to maintain the socialist core values. The two are indispensable, namely, to preserve the heritage of contemporary life and to continue the bloodline of Chinese culture and tradition. Whether it is literary or artistic creation, it cannot rely on subjective assumptions made out of thin air, it always needs to be inspired by the traditional classics in order to develop new ideas and thoughts. For example, in the art of music, the composer still needs to draw on the experience of musical tradition to support him in completing the composition of his music, no matter whether he chooses the musical form of Western music, or Chinese music, or music with his own national artistic style, a blend of black rhythms and white country rock and roll, he always needs to pull out the threads of the tradition, and try his best to make use of the valuable resources, ‘All things are not for us, but for us’. In his book *Six Lectures on the Poetics of Music*, Stravinsky, a Russian-American composer of the 20th century, argues that there is no absolute freedom in artistic creation, and that if the artist is caught in the midst of absolute freedom, it would be a horrible situation in which it would be difficult to create, and that ‘tradition’ can be used as a means to create something. ‘Tradition’ can be a norm that binds the artist, a tool that helps the creator to break free from unrestricted artistic freedom. When we first read the book ‘Poetic Metre’, we may think that it is a constraint on the creation of ancient Chinese poems, and that the strict rules of rhyme and counterpoint make it impossible for poets to put pen to paper. However, only such norms and requirements can more efficiently help us to eliminate those aimless and useless theories, empty flowers, and water, moon, and mirrors, and help creators to cultivate on the right path the fruits of poetry that have both beauty of form and connotative beauty. Therefore, the existence of poetic metre is not a shackle on the body of freedom, but an oar and oar to ferry the poet to the other side of the shore of victory. Acquisition of metre is not a matter of following it rigidly, but of understanding its inner meaning, truly grasping the existence of the rules and entering its inner field of vision. As a creator of poetry, only metre can give it a solid support, and poets need it. Poetry metre is an important example of our inheritance of the

excellent traditional Chinese art.

Secondly, to 'keep the right and innovate', we need to be 'innovative'. 'Innovation is the life of literature and art', General Secretary Xi Jinping has defined the importance of innovation in this way, the writer Liu Qing has also said, when a writer completely from the shadow of imitation out of the time, he can really into the ranks of the writers, only qualified to have the "writer" title. Only then is he qualified to hold the title of 'writer'. Each era of literature has each era of writing methods, we should always have two hearts, a respect for the predecessors of the heart of learning, a spirit of excellence in the spirit of victory, to enhance their own continuous breakthroughs in the winning mentality, abandon the cat and tiger painting, copying and plagiarism of the unhealthy trend, to develop a more expansive world of literature and art. For example, Guan Shanyue, a contemporary master of Chinese painting who innovates the path of painting and inherits the excellent tradition, always advocates the innovation of the painting way, the brush and ink should follow the times, the brush constantly follows the theme of the times to change, and closely follows the society, witnesses the times, and writes about the times, integrates the landscape realism with the traditional brush and ink, completes the task of sticking to the traditions and realises the goal of expressing the times, and finds the perfect balance point between the tradition and the modernity. The Ancient Writing Movement of Han Yu, the first of the Eight Greats of the Tang and Song dynasties, strongly advocated the implementation of the prose style, resisted ekphrasis, and revived Confucianism. Zhao Mengfu, a calligrapher of the Yuan Dynasty, was dissatisfied with the style of calligraphy at that time, and proposed to follow the ancient method and re-imitate the style of the 'Two Kings', Wang Xizhi and Wang Xianzhi, in the hope that it would help the calligraphy world to develop better. Another example is Lin Fengmian, a modern painter who fused Chinese and Western painting styles. Combining the Western painting methods he learned with Chinese culture, his tension-filled images, flexible brushstrokes, and brilliant and captivating colours make up a distinctive version of himself.

'The combination of 'inheritance' and 'innovation' should also be achieved. Liu Feo's 'Literary Heart Carving Dragon' is devoted to the discussion of inheritance and innovation in literary and artistic creation. The so-called 'Tong' refers to the inheritance of art, and the so-called 'Change' refers to the innovation of art. According to Liu Feo, the inheritance of art must be combined with innovation, so that the artistic creation is in line with the laws of art.' 'Change' is a contradiction of two aspects, a relationship of antithesis and unity. In the process of literary development, the inheritance along the historical line is 'through', and the change with the times is 'change'. The combination of 'Tong' and 'Change' into a single word combines different aspects of the unity and contradiction of a thing, and thus, in the process of literary creation, it is necessary to seek 'change' in 'Tong' as well as 'change' in 'Tong'. Therefore, in the process of literary creation, it is necessary to seek 'change' in 'generality' as well as to grasp 'generality' in 'change', and to use 'convergence' and 'change' flexibly. The flexible use of 'convergence' and 'change' is what Liu Feo called 'through change'. In the era of Liu Feo, the Qi and Liang style of literature was very popular, but there was the drawback of empty and tasteless content in vain, Liu Feo's 'through and through' made a significant contribution to correcting this one-sided and biased literary culture and determining a new direction for the development of literature and art. The principle of borrowing proposed in Horace's Poetic Art also emphasises the unity of inheritance and innovation. Borrowing from the ancient Greek model, but not blindly follow the ancients, Horace's innovation contains two perspectives, the inner perspective and the outer perspective, content that is, the inner perspective should be selective borrowing from the traditional classics, and to play the subjectivity of the transformation of the renewal, at the same time can not look down on the historical themes of the ancient Roman

Empire, cultural works, and the form of the outer perspective Horace put forward the text and language of the old and the new. One of the landmark poets in the history of Chinese poetry also adhered to the same zeitgeist of inheritance and innovation: the poet saint Du Fu. He inherited all the merits of poetry from the early Western Zhou Dynasty to the Tang Dynasty, with all the poetic styles, and paid great attention to the expression of individual thoughts and emotions. Du Fu integrated the background of the An Shi Rebellion with his own poetry, summed up and learnt from the writing experience of his predecessors, and explored and innovated the language, expression and mood of his poems, coming from the inheritance of traditions and bold innovations, and finally forming his artistic style of ‘somberness and staccato’. As a matter of fact, all the outstanding poets in the history of Chinese poetry have inherited the excellent traditions of their predecessors, and at the same time fused their own artistic feelings to finally form their own characteristic artistic style. For example, after the Middle Tang Dynasty, Bai Juyi inherited Du Fu's reflective side and wrote many poems reflecting people's hardships. Han Yu, Li He, and Li Shangyin, on the other hand, were influenced by Du Fu's characteristic of ‘not shocking death’ in terms of the content of their poems, and their poetic style became more inclined to the bizarre and their language characteristics were also changed. Li Shangyin, on the other hand, drew on Du Fu's method of organising his poems in seven lines with great leaps and bounds, and eventually formed an artistic style rich in his own characteristics.

### **2.3 AI Enabling Traditional Arts**

General Secretary Xi Jinping has talked about how AI technology has enabled the creative transformation and innovative development of traditional Chinese art, and how AI has profoundly transformed art. First of all, AI technology can revitalise traditional arts and greatly increase the variety of arts, such as design (e.g., clothing design, advertising design, architectural design, software design, etc.), media (e.g., TV, radio, internet and mobile communication), entertainment (e.g., film, animation, online games, etc.), publishing (e.g., book publishing, music, digital readers, etc.), traditional (e.g., music, art, dance), and modern (e.g. TV and film, digital media, new media, medium). Secondly, AI technology can enable traditional arts to develop innovatively. Promote the renewal of art creation methods. Modern art is not only new in terms of categories and the use of high-tech means unheard of, even the creation of traditional art forms is also given a new way by technology. For example, in the art of cinema, we have gone from black-and-white films to colour films to 3D films, VR films, and so on, and the viewing experience is constantly being improved. Overall, technological innovation can provide more possibilities for artistic innovation. Thirdly, AI technology can enable art receivers to have a better art experience. For example, TV technology, VR, art creation of travelling themes, media programmes such as Chinese Calligraphy Congress, Chinese Poetry Congress, Poetry and Painting China, Chinese Medicine Congress, etc. AI technology, science and technology make Chinese traditional art revitalised, and traditional culture such as calligraphy, Chinese painting, acrobatics, etc. are converted through new media, media transformation, meta-universe and other new technologies. Modern science and technology have created unheard of cultural environments and means of communication for the arts, providing a wider world for the arts. For example, we have hundreds of millions of hits on television on the Internet at every turn, which is incomparable to offline communication. In addition, art research and criticism was basically a specialised field before the birth of the Internet, but after the birth of the Internet, and especially after the birth of the self-media, many of the clicks on art research papers can be read by tens of thousands of people, which is something that can rarely be achieved by traditional means of communication.

In the context of the new era, the importance of AI technology for the development of art is

self-evident, and we should actively use AI technology to make art works have a better artistic presentation. At the same time, we should also be wary of the transitional use of AI technology. The advantages and disadvantages of art works are on the one hand technical level, on the other hand, it also involves the thoughts and emotions of the artist, and the abuse of scientific and technological means will wear down the creative emotions of the artist. In other words, the progress of science and technology on the one hand improves the efficiency of people's work, greatly liberating the human mind and hands, but at the same time, it also dissolves the subjectivity of the artist in the creation of art. For example, the production of paintings in the classical society must be the artist's long-term getting bigger and bigger, and correspondingly, the contemporary society produces semi-manual or even pure machine painting creation, which mostly follows the style of classical works, or even the replica copying of classical works. This increase in efficiency has not led to innovation in artistic creation; on the contrary, this kind of unthinking copying brings inertia to art. For the development of art, this is not a good thing. For example, the AI Chatgpt software recently developed overseas can quickly answer questions based on a huge amount of information, but if we ask further questions, we will find that the AI software's answers are mostly intellectual answers, which are logical but not innovative. For the art that focuses on subject participation and innovation, the breakthrough that this technology can bring us is actually very limited.

All in all, the development of art in the new era needs to positively embrace art, but at the same time there should also be thoughts and emotions in art creation. Contemporary art cannot be detached from the times, and there is no need to hold a kind of hostility towards technology. As a matter of fact, the AI era can not only bring convenience to our lives, but also bring some fresh blood to the development of contemporary art. Therefore, making good use of AI technology is a good path for the innovative development of contemporary art, and it is also the most effective channel for contemporary art to manifest the soul of the times. It is worth noting that the convenience given to art by technology does not mean that the artist can stay out of art; art never needs the participation of the artist's body, and the soul of art will be dissolved.

### **3. Conclusion: succession and development, pioneering and innovation**

Art is a 'form with meaning', and art works with both 'meaning' and 'temperature' are the key to the creation of artists. The value system of traditional Chinese culture is the source of the healthy growth of Chinese painting creation, even in the context of the AI era, the inheritance of traditional culture and art is still of great significance, and the development of AI technology should also add the unique cultural attributes of traditional Chinese art, and maintain the logic of Chinese art creation.

AI technology provides new possibilities for the modern interpretation of traditional Chinese art. Through digital technology, machine learning and generative algorithms, traditional art has been able to break through the limitations of time and space and present itself in a new form to modern audiences. For example, the application of AI painting, calligraphy generation and virtual reality (VR) technology has not only revitalised traditional art, but also injected modern aesthetic and technological elements into it. At the same time, AI-enabled traditional art has achieved double innovation in form and connotation. In form, AI technology creates works of art that retain the traditional essence and have a modern style through data analysis and algorithmic generation; in connotation, AI technology enables the audience to understand the cultural significance and aesthetic value of traditional art in a deeper way through interactive experience and immersive display. However, the integration of AI and traditional art also faces many challenges. How to



maintain the purity and cultural depth of traditional art while being empowered by technology, and how to achieve a balance between cultural inheritance and development in innovation are still issues that need to be further explored. For example, in the future, we can start from these research perspectives: the balance between technological optimisation and cultural depth, and further research on how to better preserve and convey the cultural connotations of traditional art through AI technology, avoiding the superficialisation of culture under the domination of technology. Interdisciplinary cooperation and theory construction, to strengthen interdisciplinary cooperation between art history, cultural studies and AI technology, and to construct a systematic theoretical framework to guide the practice of AI-enabled traditional art. Social Acceptance and Ethical Issues, to explore the social acceptance of AI-enabled traditional art and its ethical issues, such as the copyright attribution and cultural belonging of AI-generated artworks. Integration of globalisation and localisation, examining how AI technology can facilitate the dissemination and acceptance of Chinese traditional arts globally, while maintaining their local cultural characteristics.

In conclusion, the AI era provides unprecedented opportunities for the modern interpretation of traditional Chinese art, but also poses new challenges. Through the deep integration of technology and culture, traditional art is expected to be ‘transformed’ and revitalised in the new era. Future research should continue to explore the possibilities in this field and provide more theoretical and practical support for the inheritance and innovation of traditional culture.

## References

- Wang, T. X. (2024). Chinese traditional art and the daily life of modern people. Research on Ethnic Arts.
- Han, L. (1998). The Aesthetic and Artistic Characteristics of China. Beijing: Life - Reading - Xinzhi Sanlian Bookstore.
- Jean-Jacques, R. (2023). On science and art. Shanghai People's Publishing House.
- Lü, S. M. (2009). History of Qin and Han. Beijing: New World Press.
- The book writing team. (2021). Learning Theory Series 4. Hohhot: Inner Mongolia People's Publishing House.
- Wang, Y. C. (2007). University aesthetics. Beijing: Higher Education Press.
- Xi, J. P. (2024). Xi Jinping's important speeches in a single volume Combined edition 2023. Beijing: People's Publishing House.
- Xu, F. G. (2001). The spirit of Chinese art. Shanghai: East China Normal University Press.
- You, G. Z., & Huang, D. X. (2020). Dictionary of Chinese and Foreign Poetry. Chengdu: Sichuan Dictionary Press.
- Zhu, L. Z. (2003). The Wind and Lotus of the Qu Yuan: Ten Lectures on Chinese Art. Hefei: Anhui Education Press.
- Victoria, D. A. (2009). Sociology of Art . Nanjing: Jiangsu Fine Arts Press.
- Shen, Y. B. (2017). Art History Famous Literature Series Image and Meaning British and American Modern Art Historical Essay . Beijing: Commercial Press.
- Fan, B. Y., & Liu, Y. B. (2021). Studies on Chinese Language and Cultural Communication Series 1. Beijing: Jiuzhou Publishing House.
- YANG, H. (2025). Artificial intelligence art robots: the future of technological art or the end of the human artist? International Theory and Practice in Humanities and Social Sciences, 2(1), 243-251. <https://doi.org/10.70693/itphss.v2i1.85>.
- Liu, M. (2024). Empowering the Inheritance of Chinese Traditional Arts Through Web-based Micro Series. Research and Commentary on Humanities and Arts, 2(4).