

Analysis of visual style of traditional Chinese painting by content analysis method

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Abstract: Chinese painting has a long history of cultural heritage, carrying the most valuable heritage of Chinese humanistic thought. Sincere and simple values still flow in the blood of Chinese people from ancient times to now. However, traditional Chinese painting has been damaged in the process of spreading, which has had a great impact on the analysis of the content and style of traditional Chinese painting. Through the repair of traditional Chinese painting using modern technology, the content can be displayed. By analyzing the traditional Chinese painting through the content analysis method, we can know that in terms of content, traditional Chinese painting is mainly realistic. In terms of style, traditional Chinese painting is famous for the beauty of lines and the characteristics of ink landscape. It also has a unique style in terms of visual independence and space sense, which lays a traditional foundation for modern painting and promotes the spread of Chinese culture.

Keywords: Content analysis; Traditional Chinese painting; Visual style

1. INTRODUCTION

Chinese painting is the traditional painting art of the Chinese nation. For thousands of years, it has condensed the wisdom of the Chinese nation and stands out in the world of art with its distinctive national characteristics and unique southeastern charm. The themes of Chinese painting varied in different periods. In the Sui and Tang dynasties, Chinese painting became powerful in all directions and influenced Europe and other regions. Chinese painting enjoys a good reputation throughout the country for its rich themes and expressions. Regional painting arts with local characteristics have been formed by combining local culture with the original inkstone and brush. Chinese painting is popular among the public

for its unique artistic beauty and rich connotation. Nowadays, the rapid development of social science and technology has promoted the dissemination of information, changed aesthetic ideas, formed a new way of information dissemination and aesthetic perception of the world, and constituted a new interpersonal relationship and communication mode, greatly expanding the aesthetic interior space design of the public. In the contemporary world, countries pay more and more attention to traditional protection and communication, and science and technology continue to progress in the direction of traditional inheritance and development. Under the premise of content analysis method of traditional landscape painting of our country, launched a visual style analysis and in the new era under the background, provided a very good publicity and interpretation.

2. RELATED RESEARCH

2.1 Research on traditional Chinese painting

2.1.1 Origin of traditional Chinese painting

In our country, it is said that "calligraphy and painting are homologous". The earliest patterns of decorative oil painting appeared on pottery during the Neolithic Period, and bronze decorative designs and silk textiles also appeared in the Spring and Autumn and Warring States periods (Mengyuan, 2020). In 1973, wall paintings were excavated from Changsha City, Hunan Province. These are the earliest silk and gold paintings found so far that were painted with gold foil on walls. This empirical study has shed light on the wall paintings of Yan State. With the combination of local and overseas influences, traditional Chinese painting gradually developed during the Han Dynasty, Wei, Jin, Southern and Northern Dynasties, selecting landscape painting as the main theme. During the Two Han Dynasties, painting began to attach great importance to the role of education. The contents of the paintings focused on figures, while landscapes, flowers, birds, fish and insects were mostly used as background. During the period of Wei, Jin, Southern and Northern Dynasties, influenced by fashion trends, people began to appreciate natural scenery such as mountains and rivers, and landscape painting and landscape painting were formed, producing many excellent works. During the Sui Dynasty, social and economic development was relatively high and prosperous, and plastic arts also developed rapidly. In the Yuan, Ming and Qing dynasties, with social stability, literati painting and genre painting became the main force of traditional Chinese painting, and the art field was unprecedentedly prosperous. Many artists appeared and created many

famous paintings.

Traditional Chinese painting is a painting method that originated in the Han Dynasty. Its themes, content, and creation techniques reflect ancient people's respect for nature and their understanding of human-related religious beliefs, social morality, literary style, and so on. The themes of Chinese painting stories mainly include figures, landscapes, flowers, birds, fish, and insects. Landscape painting, commonly known as "landscape painting", is a kind of painting that depicts natural mountains as the theme. It developed during the Wei, Jin, Southern, and Northern Dynasties, but most of the figure painting was the environment until the Sui Dynasty. The oldest extant landscape painting in our country is the SUI Dynasty landscape painting, which depicts a happy spring outing with green mountains and flowing water, mud and gold paintings at the foot, and ancient interfaces. Landscape painting is a good work with landscape painting as the main body and figures as the point scene, and it obtains proper main expression in multiple aspects such as spatial perspective and hierarchy (Zhongyun, 2021). It is often thought that this painting opens up the source of green mountains and rivers, and reflects the phased development of landscape painting. In Tang Dynasty pavilions and pavilions, the scene of spring is expressed, surrounded by the sea, beyond reach, with a few boats on the sea, and people are in a reverie. Beside the landscape into one, green trees between Bidian Tai pavilion, water west red fence built pine and bamboo path, the master family riding, the slave carrying, leading the horse, and the master several people figure between the castle peak. All of the paintings have a stress-relieving, relaxing feel, reminiscent of the natural landscape away from the world.

2.1.2 Artistic composition of traditional Chinese painting

The inheritance and development of traditional Chinese painting have gone through nearly a thousand years, and it is an embodiment of social thought, consciousness, and aesthetic consciousness. The ideological realm, ideological quality, aura, life, and artistic style of traditional Chinese painting all show the use value of the Chinese nation (Yinqiao, 2022). In other words, the birth and high-quality development of traditional landscape painting is the epitome of the thousand-year heritage of Chinese civilization and is closely related to the development of society. For example, in the Song Dynasty, the concept of Chinese painting is the interplay of ink and color, where color is dominant in the interface and wire frame is dominated by standards. The style is large, the scene is large, and the role is many, which is very in line with the social characteristics of that

era. All art cannot be separated from the period, and in addition to the change of painting techniques, the change of the times also has an important impact. The word "composition" comes from Western art. The most basic modeling elements are points, lines, and surfaces. In the visual art industry, dots, lines, and cloth have distinctive visual effects and aesthetic values, and as a special arrangement of visual elements, they convey special meanings (Shan & Wensheng, 2022). On a small scale, composition is the expression of the picture layout of the painting itself, the spread of the wire frame, and its structural relationship. In essence, it is the painting artist's writing technique, the selection of dyes, the painting itself, and the final framing work. Traditional Chinese painting has ten components of association, which are inkstone, rhyme, qi, environment, book, loose, mysterious, shape, freehand painting, and vacancy, as shown in Figure 2.1 below. In the 1980s, along with the reform, innovation, and opening up, a large number of Western art theories and factions flooded into China. The collision between Chinese and Western art led to a dispute over the place of Chinese painting, a traditional painting school. In the relationship between tradition and innovation, many artists have made a series of practical explorations based on art writing. Under the circumstances of the continuous combination of traditional Chinese painting and modern composition art, and the various impacts of traditional painting, contemporary ink and brush painting should be born in time. The composition forms of contemporary Chinese painting and traditional Chinese painting have also undergone great changes, and artistic beauty has been paid more and more attention (Lili, 2022).

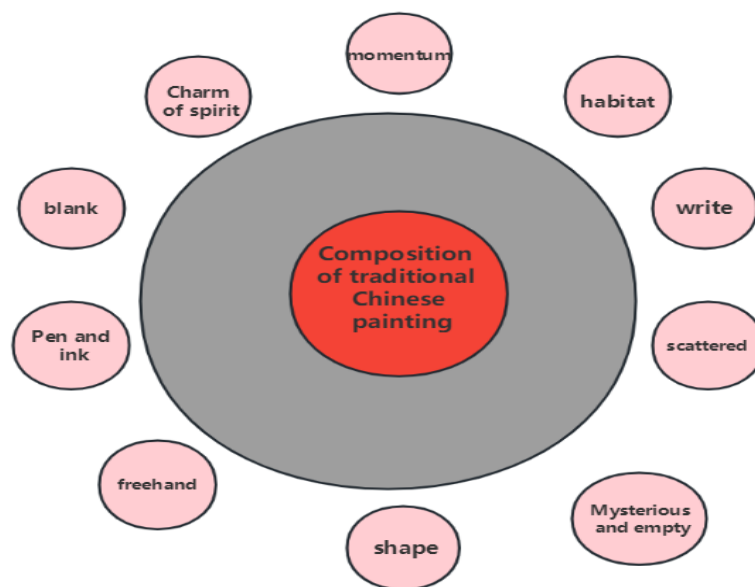


Figure 2.1: Composition of traditional Chinese painting

2.2 Overview of content analysis method

2.2.1 Definition of content analysis method

Overseas scholars define content analysis as "an objective, systematic, software-based, quantitative description of communication content using established characteristics of research technology" (Jili, 2021).

Additionally, some scholars define content analysis as "the systematic, software-based, objective, and quantitative inference of the relationship between scientific research and the dissemination of information, rather than the natural environment" (Fujian & Ying, 2021).

Chinese scholars believe that "evaluation and analysis are quantitative analysis methods based on qualitative exploration. Qualitative text information and references are transformed into quantitative expressions to carry out statistical description and data analysis of research results." The law of content analysis is a process that converts qualitative data into quantitative data through a series of practical operational processes.

2.2.2 Function of content analysis method

The application scope of content analysis is very broad. In the field of communication studies, content analysis can be applied to newspapers, magazines, and periodicals. By analyzing the information contained in these communication media, researchers can reveal the characteristics of the era and the current situation of events and issues described in the text. In reference informatics, content analysis is used to study the raw material information of reference literature.

By comparing the contents of various literature, researchers can identify certain trends or detect hidden information. In teaching research, content analysis is mainly used indirectly. It involves analyzing materials such as books, examination papers, instructional designs, and observation records used in the learning context. This method is commonly used throughout the classroom teaching process. Content analysis is also applied to analyze the design style of traditional Chinese painting in the education industry. This analysis helps to create basic theories that promote the close combination of traditional Chinese painting and contemporary art, and support the traditional development trend (Yinyi & Xinhua, 2020).

3. THE SPREAD AND RESTORATION OF TRADITIONAL CHINESE PAINTING

3.1 The spread of traditional Chinese painting

Chinese painting is extensive and profound. The academic circle believes

that Chinese painting had a basic development trend during the Spring and Autumn Period. During this period, Chinese painting was mainly painted on textiles, which was the key medium. The rapid development of Chinese painting in the Han Dynasty, especially with the discovery of various painting bricks, stone, silk paintings, oil paintings and other artifacts, shows that Chinese painting art level was significant, and had formed a relatively high aesthetic concept.

In the Sui and Tang Dynasties, China was strong in fine art painting. Chinese painting plastic art obtained a stable and obvious development trend, and Chinese painting works became more diversified, with a variety of fine art painting types, especially landscape painting, religious painting and other artistic creations reaching their peak. Chinese painting in the Yuan and Ming dynasties is typified by landscape painting and freehand flowers and birds.

The artistic creations of the Yuan Dynasty are usually commodity landscape paintings. The main feature of Ming Dynasty Chinese painting is the combination of Chinese calligraphy and artistic creation, which is an efficient combination.

This tradition has been passed down from ancient times and is reflected in many traditional Chinese paintings in our country, which are unfortunately in damaged condition and require restoration. Mountains and waters dominated Chinese painting in the Qing Dynasty (Zhixiang, 2020), as shown in Table 3.1.

Table 3.1: Classification of Chinese painting

Yuan Dynasty	Large landscape painting
Ming Dynasty	The combination of calligraphy and painting
Qing Dynasty	Ink landscape painting

3.2 Restoration of traditional Chinese painting

In the restoration of traditional Chinese painting, the image restoration optimization algorithm is usually used to carry out the restoration evaluation of traditional Chinese painting. In the repair process, ‘q’ represents the target region of the area to be repaired, and ‘aQ’ indicates the boundary of the overall target region ‘q’ and indicates the sample region of the undamaged area. Then the detailed process according to the embedding of the sample region is shown as follows:

1. Identify the highest priority repair process. Before the image priority measurement, we generally assign reliability to each pixel point p , denoted by $c(p)$. $c(p)$ is reset as shown below: $c(p)=0$, if $p \in q$ $c(p)=1$, otherwise

where q represents the target region of the area to be repaired.

2. Generally, we start at the boundary of the overall target area because the points in the boundary usually have a high priority. In order to compensate for the pixel p in the outer edge 'aQ', the rectangle area with the core of point p will be labeled d first. The rectangle area size can be set by the user, but generally, the block size is set slightly larger than the texture element in the larger sample area.

3. Since point p is a point in the 'aQ' of the boundary of the target region, the rectangular block d , when selected, contains the target region q and several places in the sample region.

Therefore, the priority order $p(p)$ of point p can be calculated from the points.

$$p(p) = C(p) \times D(p) \quad (1)$$

The confidence degree of the $C(p)$ target block in the above formula can be obtained by the following formula:

$$C(p) = \sum C(q) / \varphi_p \quad (2)$$

Since the reliability number of all points in the target region is 0, $\sum C(q)$ is actually the sum of the reliability of all points in the vD sample region. It can be seen that if the pixel in the sample area of the patch pack block is half past 30, that is, the pixel of the filling is half past 30, the reliability of the patch pack block can become higher.

$D(p)$ in the above expression indicates the isochromic intensity function formula at the intersection point p of v_p of the filling block, and the definition is as follows:

$$D(p) = |\nabla I_p \cdot n_p| / \alpha \quad (3)$$

Where n_p is the external normal vector of the target region contour $6Q$ at point P ; ∇I_p stands for the same color line at point P . With the repair of the algorithm, the Chinese painting image can be analyzed in terms of content, and the network weight parameters can be updated.

Loss function is composed of reconstruction loss, perception loss, style loss and total variation loss of each pixel. The reconstruction losses include the reconstruction losses \mathcal{L}_{hole} for each pixel in the hole region and \mathcal{L}_{valid} for each pixel in the non-hole region. \mathcal{L}_{hole} and \mathcal{L}_{valid} are defined as follows:

$$\mathcal{L}_{hole} = \|(1 - M) \odot (I_{out} - I_{gt})\| \quad (4),$$

$$\mathcal{L}_{valid} = \|M \odot (I_{out} - I_{gt})\| \quad (5)$$

m in the above equation indicates the input binary subnet mask, I_{out} indicates the Internet output restoration image, and I_{gt} indicates the input

integrated image.

The label is multiplied by the element corresponding to the drainage matrix. The perception of cognitive impairment is indicated by the norm between the center feature I_{out} , I_{comp} and I_{gt} , which is shown as follows:

$$\mathcal{L}_{perception} = \sum_{i=0}^{L-1} \|\phi_l(I_{out}) - \phi_l(I_{gt})\| + \sum_{i=1}^L \|\phi_l(I_{comp}) - \phi_l(I_{gt})\| \quad (6)$$

And of this is the l elect midrange awe diagram. A composite image with the output image I hole region pixel and the non-hole region pixel in the input omni-directional image. The definition is shown below.

$$\mathcal{L}_{style_{out}} = \sum_{l=0}^{L-1} \|K_l(\phi_l(I_{out})(\phi_l(I_{out}))^T) - (\phi_l(I_{gt}))^T \phi_l(I_{gt})\| \quad (7)$$

After that, the traditional Chinese painting is denoised, and the function U is found to ensure that the following normalized function value reaches the minimum:

$$R(U) = \int r(|\Delta u|) dx dy \quad (8)$$

And satisfy the following noise constraints:

$$\frac{1}{Area(E)} \int_E r |u - u^0|^2 dx dy = \delta^2 \quad (9)$$

Where r is the formula for the non-negative real function. $area(e)$ is the area of area e .

Taking u_0 as the combined image with Gaussian white noise, it will become the relative standard deviation. The calculation formula according to the label value u is shown as follows.

$$u_0 = \sum_{p \in (ENWS)} h_{op} u_p^n + h_{oo} u_o^{(n)} \quad (10)$$

The above formula is used to obtain the final painting image restoration. Traditional Chinese painting has been handed down for thousands of years, which enables later generations to feel the mood of their predecessors when creating traditional Chinese painting and the characteristics and styles of their times.

However, in the process of spreading traditional Chinese paintings, there is a certain degree of damage. For example, the murals in the Mogao Grottoes in Dunhuang were damaged by modern tourists, and the contents of the murals were damaged, which made the researchers have a certain obstacle to the style of the murals and other research contents.

Through the repair algorithm of modern technology, the image model was built in the computer system, and the damaged traditional Chinese paintings were repaired to achieve the restoration of traditional Chinese paintings, it will help researchers to study and make the content analysis method achieve the maximum effect when analyzing the style of traditional Chinese painting.

4. ANALYSIS OF THE STYLE OF 'TRADITIONAL CHINESE PAINTING BY CONTENT ANALYSIS

4.1 Research design of content analysis method

4.1.1 Research methods

This paper mainly utilizes the content analysis method to conduct a comprehensive analysis of literature and paintings through comparison and analysis. The content analysis method should be objective, systematic, and quantitative in describing the displayed content of the dissemination. It is an effective tool for quantitatively and comprehensively analyzing the content of literature.

4.1.2 Coding

The historical analysis of literature exploration and the content analysis of scientific research serve as important levels of scientific research. The numbering type, conceptual definition, and practical operation definition of the analysis unit are explained in detail, providing a comprehensive understanding. This study focuses on analyzing the visual color and content of traditional Chinese painting, wire frame, and other design styles. Color plays an essential role in traditional landscape painting as it captures people's attention due to its visual impact. It evokes different emotions and psychological states by its unique energy and characteristics. Therefore, it is a crucial element in traditional Chinese painting. Table 4.1 and Figure 4.1 demonstrate this point.

Table 4.1: Color classification

Hue	Meaning
Dominant color	In traditional Chinese painting, the area is large and the first color comes into view
Secondary color	Second only to the main color in Chinese painting
Other colors	It plays an embellishment role in the painting



Figure 4.1: Example of traditional Chinese painting

In addition to the description of objective facts, the colors in the painting can also symbolize many emotions (Bouse, 2021). Each color is a different performance feel, and several categories of color together are very individual. In addition, if the painter has different color feelings and preferences, the main performance of the actual effect is more different. In this way, they can not only draw the appropriate signs, but also use color to render the atmosphere and build feelings, so as to express everyone's subjective thoughts. The "five colors" are blue, red, yellow, white and black, in which "blue" refers to blue and green, and the five elements symbolize the tree, namely the anger of the canopy. "Red" symbolizes the fire of the five elements. After all, in the ancient legend, it represents the sun, so it is believed to have the effect of removing evil. Even today, red is also a symbol of congratulations and joy. "Yellow", representing light yellow and golden yellow, is called the first of the five colors, representing the five elements of the soil layer, symbolizing great fortune and prestige and status. "White" symbolizes the five elements of gold, cotton and silk; "Black", also known as "Xuan", is the water of the five elements, many and white known as Yin and Yang poles. The "view of five colors" in our country is influenced by the theory of five elements, including the principle of dialectics, which is called the mutual relationship between the five elements (Steger et al., 2019).

4.2 Analysis of visual style of traditional Chinese painting

4.2.1 Content I: Line Style

4.2.1.1 The beauty of strength

The beauty of power is highlighted in the lines of traditional Chinese painting (Bianco, Mazzini, Napoletano, & Schettini, 2019). In creative thinking, there are many influencing factors for the force of lines generated by moving the pen on the blackboard, such as the amount of ink on a soft pen without hair and the amount of watercolor painting, the weight and speed of the author's power when writing, and the type of printing paper that will also affect the permeability of the paper and the sliding friction between the pen and the paper. Due to this variety of influencing factors, Chinese painting lines, whether depicting green mountains, green water, flowers, birds, fish, and insects or figures of art painting compositions, have a unique effect. "Multi-force abundant tendons of the saint", "painting sand like a cone", "tide people like nails", are examples of the painter's power from the book "Gold Ding Collision Sound". Besides reflecting the beauty of power, the lines of Chinese painting also shoulder the task of "no hieroglyphics". In order to achieve "no hieroglyphics", the author needs to

have skilled painting skills and present people, events, and landscapes according to the objective objects' brand image. Even if the sketching brush is horizontal, vertical, pointed, or sharp, it will produce a state of "lightning and rain".

The artist's mood can also be expressed by mastering the level of line power. This kind of painter's inner power is closely combined with the control of the external beauty of line power, and the beauty of line power in the painting is incisive and vivid. Strong lines give life and vitality to a work (Steger et al., 2019).

4.2.1.2 The beauty of temperament

The Chinese painting in Figure 4.2 is controlled only by the writer's wrist. The net weight of wrist energy controls the size of the lines, and the direction of wrist motion controls the combination of virtual-real lines (Paintindia Group, 2021). Since the lines and atmosphere differ, the metal texture of the work blends well with the floating clouds. 'Tiger squatting', 'Phoenix Pavilion', 'Dragon jumping', 'Tianmen', 'Thunderstorms', some people admire Chinese painting, while others think that plastic art can not only outline the appearance of the work but also depict the appearance of the work in another atmosphere. This kind of vapor body comes from the universe.

The combination of gas and lines produces the effect of brush tools, such as the combination of sound and mentality, rigidity and softness, and virtuality and solidity. The plastic art of Chinese painting lines maintains the most ideal state of fine art painting, and the charm of high-performance liquid lines is applied to painting and calligraphy, exhibiting its assertiveness and charm, as shown in Figure 4.2.



Figure 4.2: Example of line temperament

4.2.2 Content 2: Visual independence

The practical exploration of visual space is an activity of logical thinking ability and a thinking process in the art painting system (Castellano & Vessio, 2021). Therefore, although there are no classical works from ancient times, the theory of painting contains a description and has a certain understanding of visual space since ancient times.

The meaning of "transparent page" in Western painting quickly shows the visual space of Chinese painting, which is the medium of natural space to art deco space. Every generation of Chinese painters has demonstrated the so-called "distant reflection... Method" through this medium. This is a whole process of thinking, which has always been between heaven and man, in the middle of things and things.

In this guiding function, there are things, likeness, freehand nature, or people, but in this visual space, "both form and spirit" is the rule. Realistic ink landscape paintings also have realism. Romantic Italian paintings also have the expression "careful grooming".

There is no contrast between the two; they must be in a dialectical unity. Unity produces peace, and peace has formal beauty. Beauty is the eternal melody of Chinese painting art space (Feltrin, Leccese, Hanselaer, & Smet, 2019).

4.2.3 Content 3: Visual space view

The visual space characteristic of traditional Chinese painting is that the target is neither near nor large, and there is no fading state. In addition to the parallel line and "sigh surface", "change lane" is more than 45 degrees of change, the same object without fading point, without the same level line of modern Chinese painting.

Visual interior space is characterized by the corresponding combination of the visual field, the big object image is not obvious parallel perspective conversion. Just like the traditional visual interior space design, the object viewing image can be developed in a multi-visual, all-directional, and all-round way and only demands perfect visual comfort and consistency on the whole (Nieves, Ojeda, Gómez-Robledo, & Romero, 2021).

In order to establish the relationship between the graphic design drawing of Chinese painting in the visual space, there are still three problems. Second, the motion path of the visual field; third, the ordering and composition of visual field motion should be timely.

To solve these three problems, the key lies in how to use various methods of visual field movement to create a visual view of Chinese painting. As shown in Table 4.2.

Table 4. 2 Spatial parallelism problem

Question 1	Range of motion
Question 2	Visual motion path
Question 3	Formation of permutation and combination of visual field motion

5. VISUAL EXPRESSION OF TRADITIONAL CHINESE PAINTING

5.1. Overall visual style

The overall form of Chinese painting is divided into two forms, meticulous brushwork and freehand brushwork. Meticulous brushwork, as one of the two key forms of expression in ink landscape painting, is characterized by meticulous depiction and freehand, on the other hand, has certain interface diversity and freehand. The Chinese way of split-screen features is ancient. In addition, such forms of expression are not only reflected in traditional fine arts painting, but also in the scene expression of traditional Chinese wall painting (Castellano, Lella, & Vessio, 2021). As shown in Figure 5.1.



Figure 5.1: Example of mural

Figure 5.1 is a wall painting. The expression of the picture is the same as that of traditional Chinese meticulous figure painting. It shows the overall spiritual outlook of the figures and gives them vibrant colors. With the accumulation of time, all spiritual essence will become thicker, and become old. The wall picture outlines the overall product modeling design of the whole character with lines. The overall house orientation of most full-screen characters is the same orientation, and the product modeling design is different, but it forms a decent character composition (Bąkowska-Czerner & Czerner, 2022). The overall picture is mainly represented by

meticulous brushwork, showing dignified and strong visual effects (Berciano, 2019).

Unlike meticulous brushwork, Xieyi does not focus on delicate description and freehand expression of universal tangible products, but on freehand transmission. Compared with Western German expressionism, it has the same visual effect. According to the development of traditional Chinese painting, realistic forms of expression came into being later than meticulous brushwork. Chinese flower and bird painting are a collection of brush tools, more direct expression of the feelings of the heart, more accurate in the picture appeal, the natural shape of potted flowers and ink landscape painting accidents make the picture more accurate, naturally. As shown in Figure 5.2 below.



Figure 5.2: Example of flower-and-bird painting

5.2. Local visual style

The form factor of local performance is consistent with the demand method of the overall picture of Chinese painting. Under the framework of the overall picture, the local focus on the whole, according to the middle distribution of each local performance, and the final composition can form a complete picture. The demand expression method of the overall picture of Chinese painting is divided into ink painting and freehand brushwork, so is the local expression method. Chinese painting pays attention to the "spirit in form and exquisite in form", which is generally the subjective expression transmitted by the original, using various forms of expression such as the combination of static and dynamic transformation, the five viscera of the human body, the overlap of affinity and dissimilarity, etc., which closely matches the framework of the classic works of Chinese

painting. There are two ways to express picture factors: "ink landscape painting" and "freehand brushwork". In addition, freehand brushwork, meticulous brushwork, emerald green and other content also presents a unique expression method, according to the brushwork, inkstone, color and other different forms of expression, convey the different styles of the picture. For example, the sketch works rarely add color to the whole work, but instead use lines. In view of the density of lines, interactive expression of its local capacity of interior space design, according to the same style of ink painting performance technology, the book's overall visual characteristics of "careful", "concise". Grant visual impact, experience inner peace. As shown in Figure 5.3 below. "Double work belt write" is between ink landscape painting and freehand Chinese painting expression method, not only "ink landscape painting" delicate intention, but also "freehand" free and easy, is a comprehensive and diversified Chinese painting skills expression method, in the traditional expression of theme elements have a wide range, it involves characters, freehand and so on.

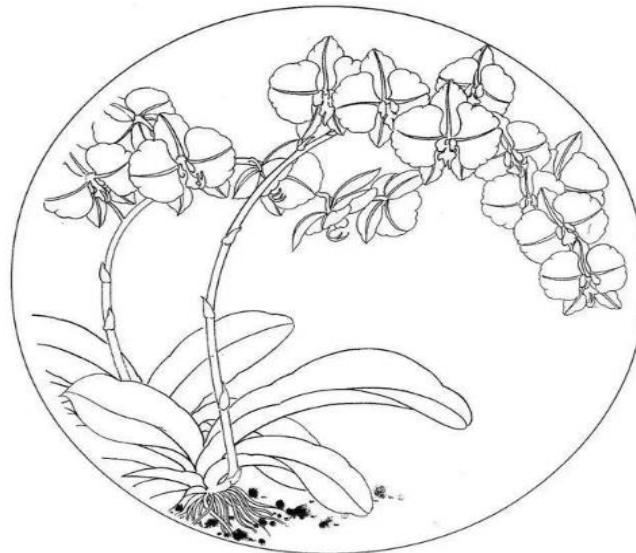


Figure 5.3: Sketch work

The performance regularity of the local picture is also under the overall regularity of the picture. After continuous inheritance and development trend, traditional Chinese painting shows the cyclical characteristics of "linear", "charm" and "ink and brush" under the construction of the overall fine art painting system.

Whether it is a whole or a part, pay attention to God in the way, in the way of writing God, "freehand" plays a vital role. Whether it is the performance of local visual effect elements or the performance of the whole picture, the word "freehand" is the core keyword of all Chinese painting. It seems unsatisfactory to discuss Chinese painting without

"freehand". As shown in Table 5.1.

Table 5.1: Local performance characteristics of traditional Chinese painting

Expressive element	Meticulous brush work
	freehand
Regularity characteristic	linearity Charm of spirit Ink and wash property

5.3. The relationship between the whole and part of the vision of traditional Chinese painting

In philosophy, literature, art and aesthetics and other fields of local services for the whole project. The same is true of Chinese painting, which consists of the whole picture through some local expressions. Under the expression framework system of Chinese painting language, its local main performance achievements the overall characteristics of Chinese painting, the same, all Chinese painting can also better express freehand. Such as Chinese painting unique "vacancy", "just the opposite shape", "charm", "linear", "ink painting" and so on, to create a special charm of Chinese painting, but the expression of this charm, must be the distribution of local factors. Just like the "management position" in "Shaking Six Methods", only the artist's perceptual selection and combination of the works written can make the whole and part of the picture harmonious and unified.

6. CONCLUSION

Chinese traditional painting has a long history. In the long history of thousands of years, some traditional paintings have been damaged or lost due to careless collection, which has hindered the research of later generations. The traditional Chinese painting with quality loss is repaired by the repair algorithm, and then the style of traditional Chinese painting is analyzed by the content analysis method, in which the content of the picture is mainly realistic, the color is composed of main and secondary colors and embellishments, and the lines show the beauty of temperament and inner beauty, so that the visual style is mainly based on the overall performance and local performance, thus presenting a unique style in the painting.

6.1 Ethical Approval

This section is not applicable, no elements in this paper were required for ethical approval at Universiti Utara Malaysia.

6.2 COMPETING INTERESTS

This section is not applicable, there were no conflicts of interest either from authors or any funding sources.

6.3 AUTHORS' CONTRIBUTIONS

The primary authorship of this paper is attributed to Y.M, complemented by substantial editorial and research contributions from S.S.J and A.H. While precise delineation of individual contributions may not be feasible, the collective authorship of this paper is shared among these three contributors.

Yu Miaomiao (Y.M)

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6.4 FUNDING

This section is not applicable, no external funding was provided for this paper.

6.5 AVAILABILITY OF DATA AND MATERIALS

This section is not applicable, all data used is available in this paper

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