# The Relationship between Chinese Art Aesthetics and Holographic Aesthetics of New Media Art

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**Abstract:**

New media art has become a new development and art trend in the new media era. As a new art form, new media art has gradually become an important part of art and design. However, new media art and design are the product of the combination of new media and art and design. Their encounter is separated from their original fields and then combined into a new field. The development of new media art has holographic aesthetic characteristics such as comprehensiveness, interactivity and virtual aesthetic scene, which is closely related to the basic concept of Chinese art aesthetics. Exploring the relationship between them is of great practical significance in promoting the development of Chinese media art, providing new value orientation for the public, highlighting the characteristics of artistic creation, and realizing the aesthetic development of Chinese art. This paper summarizes the respective characteristics of Chinese art aesthetics and holographic aesthetics of new media art and focuses on the relationship between the two to help the aesthetic development of Chinese art and enhance its aesthetic characteristics.

**Keywords:**

Chinese art
Aesthetics
New media art
Holographic aesthetic
Relation

## 1. Introduction

The "beauty" of Chinese aesthetics is a broad sense, permeating "aesthetics" as a discipline in the academic sense, is a discipline that occupies a place in the trend of thought of Western modern academic division. Chinese aesthetics is rooted in the soil of Chinese culture and gradually grows in the European wind and rain.

However, from foundation to development, modern Chinese aesthetics has shown a unique face. Taking art aesthetics as an example, under the integration of multiple media, it has gone through a new era of artistic reform, and at the same time, it has demonstrated the aesthetic characteristics of new media art. In the process of its establishment, new media art has holographic aesthetic

characteristics such as comprehensiveness of aesthetic experience, interactivity, virtuality of aesthetic scene, etc. Only by developing and absorbing the essence of the aesthetic concept of Chinese art can we better realize the development of new media art in China and the innovation of its aesthetic orientation. It can also highlight the national characteristics of creating new media art in our country [1]. Therefore, exploring the holographic aesthetic relationship between Chinese art aesthetics and new media art is of great practical significance to the inheritance and development of Chinese art aesthetics. The relationship between Chinese art aesthetics and holographic aesthetics of new media art is explored as follows.

## 1.1. Overview of Chinese art aesthetics

With the rapid development of the Internet, the rapid acceleration of global integration has also accelerated the process of Chinese art aesthetics to the world, making art aesthetics and modern aesthetics better integrated. From the perspective of positive influence, the aesthetic object of Chinese art aesthetics is mainly human, and its research center is human daily life, which is of great significance for the reconstruction of human nature, such as liberating personality, strengthening emotion and constructing social consciousness [2]. In transforming Chinese aesthetics to holographic aesthetics of new media art, the distance between art and life, elite and public, elegant and secular, has been dispelled, and a "four-in-one" new aesthetic development has been formed between aesthetics and art, even life and aesthetics.

## 1.2. The holographic aesthetic characteristics of new media art

Multi-media integration provides conditions for the artistic reform of Chinese art aesthetics. It promotes the in-depth integration of new media art in all aspects of society to a certain extent. Increasing the expression forms of new media art has become the only way for Chinese art aesthetics to meet the needs of different fields. From the macro perspective of art history, immersive art exhibitions should not be limited to the immersive experience brought by new media art. Still, they should be artistic thinking that can withstand literary and artistic investigation and have artistic interaction and social

benefits. The study of Chinese contemporary immersive art exhibition from the perspective of reception aesthetics is conducive to the analysis of the relationship among the curator, the exhibition and the art audience in Chinese contemporary immersive art exhibition. It is conducive to in-depth exploration of the generation mechanism of Chinese contemporary immersive art exhibitions [3]. In short, in the development of Chinese art aesthetics, the process of research based on the renewal and change of media is a necessary stage in the history of human art and is manifested in the development of new media art.

Whether it is the development of art itself or the integration of multiple media, it reflects the human nature of art. It directly demonstrates the "return to nature" in the development of Chinese art. When people just come into contact with art, due to the lack of a comprehensive and systematic understanding of art, they only interpret art by relying on subjective consciousness, which leads to certain one-sidedness and originality in the image composition of art and cannot give full play to its characteristics. With the continuous development of society, people also have a more comprehensive understanding of art. With the help of communication, visual psychology, visual art principles, new media technology, etc., they redefine the theoretical knowledge system of art and explore the unity of each art through generating, acquiring, editing, disseminating and sharing information carriers through hardware devices and data platforms. It is visualized in poetry, as well as the influence and interaction of various visual means on poetry [4]. To interpret art correctly and to inherit and promote art as a true sense of beauty:

(1) New media art has a comprehensive aesthetic experience, which can organically integrate all art forms and deeply express them in artistic forms, making people "infinite charm" and "return to happiness" for a long time.

(2) In the interactive experience of aesthetics, "creators, communicators and recipients" can promote mutual progress through interactive linkage.

(3) New media art also uses the virtuality of an aesthetic situation to make people "perceive" unseen things in daily life. Therefore, if people want to understand the beauty in art in a real sense, they must have a strong aesthetic consciousness and be good at identifying potential beauty factors in art.

# 2. Study on the relationship between the two

The fusion between the two has its inevitability and its sociality. Aesthetics does not exist alone but interacts with and is closely related to daily life. People's aesthetic activities should be artistic and refined, beyond the secular and universal, and higher than real life. The holographic aesthetic of new media art, based on the familiar concepts of DIY and environmentalist consumption, encourages people to make bold attempts and positive experiences at the aesthetic level [5]. A major feature of the holographic aesthetic of new media art is aesthetic generalization, which means that people can also obtain aesthetic experience in daily life, that is to say, aesthetic taste is not isolated from life. China still retains some traditional aesthetic complex, such as the persistence of cooking, the tradition of viewing the stone, and the art of conversation. These are the phenomenon of aesthetic generalization. The revival of "Hanfu" promoted by the spontaneous organization of young groups, including the revival of traditional ritual, the pursuit of artisan spirit left over from Japan and the efforts of all walks of life to improve the aesthetic value of products, are the pursuit of the holographic aesthetic of traditional new media art again.

## 2.1. Mutual connection and joint promotion

On the one hand, new media art aesthetics provides a theoretical basis for Chinese art aesthetics. The reasons are as follows: Chinese art aesthetics develops based on Chinese traditional philosophy, advocating "harmony between nature and man." This concept not only conforms to the traditional way of thinking of the Chinese nation but also plays an important role in the development of Chinese art aesthetics under the guidance of this concept. With its advanced technical methodology, new media art realizes the seamless splicing between the creative subject and the creative object of those excellent works in Chinese aesthetic art. With diversified interactive modes and advanced experience, it has achieved the dominant position of holographic art of new media in the future. Starting with the relationship between aesthetics and the creation of new media art, this paper analyzes the relationship between subject and object. It holds that such a communication mode of subject and object will enable the subject to view artworks with a "sense of distance"

in aesthetic activities and obtain the aesthetic reservation experience from it.

On the other hand, Chinese art aesthetics is the blueprint and theoretical support for developing new media art. It is shown that Chinese art aesthetics advocates "things are one" in an aesthetic way, advocates "heaven and earth are symbiotic with me, all things are one with me," and emphasizes the integration of human inner experience with heaven and earth. The broad and diversified aesthetic concepts of Chinese art aesthetics provide aesthetic reference and theoretical support for developing new media art. In creating new media art, the new media artworks with Chinese cultural characteristics are modeled, which provides theoretical support for the inheritance and innovation of Chinese art aesthetics.

## 2.2. Mutual empowerment, inheritance and development

The holographic aesthetic of new media art poses a new challenge to the development of Chinese art aesthetics and makes good use of new media platforms and new technologies to usher in the "new field" of its development while better benefiting the people in creative transformation and innovative development. In the current era of media integration with the rapid development of the Internet and the changing level of science and technology, it has become a key problem to solve to make good use of new media to inherit and develop those excellent works in Chinese art aesthetics from generation to generation.

From the holographic aesthetic perspective of new media art, new media, with its advanced media tools, enables the development and inheritance of culture and art on new media platforms and influences the development mode and communication form of Chinese art aesthetics with its instantaneous and synchronous communication characteristics. The massive data resources for the Internet people show the characteristics of Chinese art and culture landscape different from the past in the cultural inheritance. In this process, the new media platform also realizes the diversified development of the platform and increases the value of the platform due to the continuous output of artistic works [6]. The assistance of new technology and the support of a new media matrix in communication and communication effectively promote all kinds of culture and art to continue to "circle," enhance

the "discourse power" of Chinese excellent traditional culture and art in contemporary times, especially in the youth group, and show the influence and discourse power of Chinese art aesthetics.

The application of new media has innovated the communication platform of Chinese art aesthetics. With the help of the display form of new media and the attributes of various media, the double harvest of artistic and economic benefits can be achieved in bridging media and the cross-boundary communication of art. It will enable the inheritance and development of fine art, calligraphy, painting, music and other arts and promote cultural prosperity in various fields such as cultural communication, cultural consumption, cultural production, and cultural supervision. New media platforms have contributed the scientific and technological power of the new era to the dissemination of Chinese art aesthetics, enabling the public to conveniently understand and learn relevant knowledge, improving the influence and communication power of Chinese art aesthetics, especially excellent Chinese traditional cultural and artistic works, and helping traditional intangible cultural heritage to adapt to contemporary society.

The holographic aesthetic of new media art has brought earth-shaking changes to the communication ecology of Chinese art aesthetics, and with its strong vitality and influence, it is increasingly in line with the lives of local people.

## 2.3. Deep integration and reconstruction of aesthetics

The deep integration of the two has reconstructed the communication form of cultural and artistic communication and further stimulated the broad masses of people's profound sense of cultural identity. Under the interactive and real-time characteristics of the new media platform, the holographic aesthetic of new media art enables the audience to obtain a good use experience. The development of new technology makes the boring ancient texts "come alive" in the form of Chinese art aesthetics, gives the public a new experience and accumulates power in the learning and development of classical culture and art. At the same time, in the perception of the social picture and historical background reflected in the excellent traditional culture, the public can highlight the Chinese wisdom,

Chinese spirit and Chinese value in the "cultural program + drama + film and television" and so on.

It also uses modern communication technology to optimize the technical composition of modern culture and art communication. The expansion of communication forms such as paper media and film art theaters to new media platforms and new media technology has broken traditional restrictions and provided new opportunities for the creative transformation and innovative development of culture and art. In the development of Chinese art aesthetics, new technologies represented by animation IP, virtual characters, artificial intelligence, virtual VR reality, and 8K high-definition video have been formed, which makes the masses more "happy to see" and enhances their influence on the spread of such culture. It also breaks the limitations of time and space, provides a broader vision for artistic works, and opens up new ideas for artistic creation. The in-depth transformation of digital media provides efficient and convenient conditions for inheriting traditional cultural classics and innovating traditional culture and art. Also, it provides technical support for the excellent traditional Chinese culture to go to the world [7]. Therefore, to realize the organic integration of the two, art aesthetics should be treated with dialectical thinking and study aesthetic phenomena in daily life. Digest and understand different aesthetic concepts and value orientations with an open and inclusive mind and establish an aesthetic way compatible with the era's development. This aesthetic thought is in harmony with the public life and is cultivated in the continuous development of social life, an aesthetic taste and aesthetic consciousness that is equal to the public life and independent of the public life [8,9].

## 2.4. Echo each other and distinguish effectively

The interaction between the two distinguishes art aesthetics from new media art aesthetics. New media art is a part of art, and it has both major features of art aesthetics and its small features. A very important feature of new media is virtual reality, which eliminates traditional art's dependence on material and brings powerful illusion power to art viewers with virtual technology. By denying reality, virtual reality creates another changeable illusory space in which people can feel alternative shocks, which makes the aesthetics of new media art complicated. A mature new media artwork with

the digital carrier as the media must first have colorful media effects; it can be any combination of text, pictures, computer graphics, animation, sound, video, etc. A sound, dynamic page rather than static-only text and picture pages can attract people's attention more attractive [10–12]. The holographic multi-media integration experience can vividly and intuitively display a work. People can complete the aesthetic process of new media artworks through multimedia demonstration to understand the work graphically and learn more from various angles. Going to the exhibition hall or library is unnecessary to appreciate traditional artworks. We can understand the works by seeing the pictures or through special explanations [13,14]. Later generations in the creation of Chinese works of art, whether in the process of creation or an aesthetic process, always with the author and the viewer's strong aesthetic taste, only in this way, in the process of various aesthetic experiences can be inspired and resonate. Regarding visual language, the material extends to the non-material, and an experiential channel is established between the live scene and the virtual scene (such as applying holographic imaging technology). At the same time, with the help of new media technology, the visual communication design is transferred from the two-dimensional intuitive aesthetic to the multidimensional participatory aesthetic experience, satisfying the dynamic aesthetic demand that human beings have been dreaming of for a long time [15].

## 3. Conclusion

Under the background of rapid economic and cultural development in China, while paying attention to the aesthetic appreciation of new media art, people should clarify its development relationship with Chinese art aesthetics, integrate the holographic aesthetic experience of new media art with the promotion of the national development of new media art and fundamentally promote the national development of new media art. The spatial characteristics of Chinese art show that the space in which traditional Chinese ideas play a leading role in China is "Taixu is Qi," and the Qi is popular, not "Yu, East, West, North and South" as defined in the Mojing. Understand the Chinese aesthetic art, mind method to techniques, show the ultimate beauty. In the aesthetic paradigm of Art Nouveau, Art Nouveau and social participatory art cover a variety of forms such as single-frequency video works, installation works, multimedia works, software art, nano art, game art and network art. Combine artworks with the latest technology, including light, electricity, sound, animation, video, etc. In people's impression, the original two-dimensional works of art are extended to three-dimensional mode. In the future, video art, remote art, virtual reality art, network art, robot art, interactive art, software art, nano art, tactile art and game art under the new media art will develop vigorously, inspiring the progress and leap of various industries.

## Disclosure statement

The authors declare no conflict of interest.

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