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Aesthetic Interpretation of Digital Art in Film and Television Media: Postprint

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Abstract

Digital art embedded in film and media productions has gradually entered public discourse, with the aesthetics of digital art emerging as a defining characteristic of cinema. Under the impetus of the new era, the aesthetic culture manifested by digital art continues to evolve; however, during this period, owing to the relative immaturity of digital art aesthetics and the ambiguity surrounding certain professional issues, its developmental trajectory has been fraught with challenges. This study examines the development of digital art aesthetics in the contemporary era by synthesizing perspectives from multiple art theorists. Simultaneously, it provides a comprehensive elucidation of digital art aesthetics from various vantage points, thereby fostering its maturation.

Full Text

Abstract

Digital art embedded in film and media works has gradually entered public consciousness, with its aesthetics becoming a defining characteristic of cinema. In the new era, the aesthetic culture manifested by digital art continues to evolve, though this development has faced considerable challenges due to the relative immaturity of digital art aesthetics and lingering ambiguities surrounding specialized issues. Drawing upon perspectives from multiple art theorists, this paper examines the contemporary development of digital art aesthetics while offering comprehensive interpretations from various angles to advance its maturation.

Keywords: film and media; digital art aesthetics; artistic culture; value

1. The “Lagging Film Industry” and the Development of Film and Media

In contemporary times, the resurgence of film and media has attracted widespread scholarly attention. Concurrently, some have conflated the pathways of film creation with those of cinematic achievement, failing to distinguish their essential connections. Clarifying these aspects requires first understanding relevant conceptual knowledge—a fundamental step in this inquiry. In this era of rising film and media, such conceptual frameworks continue to be refined, establishing a solid foundation for researching digital art aesthetics in film and media.

When examining the lagging nature of film and media, it becomes evident that this field encompasses diverse elements such as aesthetic appreciation and artistic interpretation. The Hungarian film theorist Béla Balázs proposed two key concepts: the lagging nature of film and media, and its developmental trajectory. Balázs argued: “In life, we must learn to seek out the artistry in all things and comprehend their intrinsic cultural value. From a holistic perspective, this latent value is inherently lagging. We should not subjectively evaluate the quality of artistic works. To rationally assess the progress of film and media, we must appreciate its internal cultural tension from multiple angles.”

Balázs further emphasized that different problems require different evaluative criteria, making developmental metrics inappropriate for assessing the content of film and media. From a cultural standpoint, these works ultimately strive toward certain goals, while audiences’ cognitive frameworks continuously evolve. This subtle process enhances viewers’ aesthetic capabilities. From the perspective of digital art aesthetics alone, Balázs’s views may appear unreasonable. However, from the audience’s standpoint, one can perceive the literary charm within, even as it presents considerable challenges for creators. The primary obstacle hindering the aesthetic development of digital art in film and media lies not in audience sophistication, but in creators’ failure to consider the perspectives of the masses, instead insisting on production based solely on personal vision.

To ensure the effective transmission of digital art aesthetics, research on the cultural dimensions of film and media must be broadened, with creative work accommodating popular will. Historical research findings should be integrated to jointly explore digital art aesthetics and excavate their cultural value and significance.

2. The Decisive Nature of Film and Media and Digital Art Aesthetics

The development of digital art has created successive miracles. Following the release of *Avatar*, the film generated tremendous response, with its digital art aesthetics reaching a pinnacle. Paradoxically, the film’s creator described it as

“a failed experiment that disappointed audiences, with its digital art aesthetics fragmented and incoherent.” Meanwhile, some critics argued that “*Avatar* is a failed work, expressing everything in vague terms without gaining popular recognition.” The creator’s commentary reveals a perspective rooted solely in personal viewpoint and narrative 刻画, whereas popular criticism largely expressed disappointment with *Avatar*. From these divergent positions, we can conclude that China’s expression of digital art aesthetics in film and media remains inadequate, with conceptual understanding still unclear, particularly regarding modernization. Today’s cinematic creative standards require further improvement.

In the early twenty-first century, film theorists posed questions about the nature of media in film and communication. Some argued that media essence resembles the imagery of objects. In Europe, a prominent Western scholar stated in *Modern Film Aesthetics* that film and media works must incorporate multiple elements, including essential sounds. The scholar wrote: “Among these factors, imagery stands paramount, possessing unique cultural charm. Therefore, audiences can comprehend cinema’s deeper meanings through various visual information, profoundly experiencing digital art aesthetics.” In summary, perfecting the interpretation of digital art aesthetics requires prioritizing visual content to intuitively express a film’s internal cultural aesthetics. Such an approach provides direct visual impact, achieves vivid effects to express creators’ intentions, and enables better audience interpretation of digital art aesthetics.

Contemporary creators have begun their inquiry from the first aspect, conducting research as investigators while maintaining certain non-public dimensions. In this era of rising technology, this function becomes increasingly prominent, though strengthened management remains necessary. The second and third aspects represent the hottest research topics today, with most studies proceeding from fundamental concepts to explore digital art aesthetics. Current conditions reveal numerous problems in digital art aesthetics development, as high audience expectations for new cinema create immense pressure for creators, filling their creative process with anxiety. Nevertheless, as digital technology matures, films will ultimately gain popular recognition.

Evaluation of digital art aesthetics in film and media should avoid extremism and excessive praise, instead adopting proper perspectives to examine aesthetic effects. In reality, audiences must rationally assess internal artistry, distinguishing between the elements and media of film works. While most films combine multiple source materials, digital art aesthetics represents only one dimension. During cinema’s transitional period, traditional perspectives on artistic value persist, with some believing that only high financial investment constitutes good cinema capable of expressing deeper meaning. From the digital art aesthetics perspective, this notion essentially confuses film and media elements with media itself, failing to understand their substantive differences and generating vague visual perspectives.

Western countries also harbor extreme views on digital art, believing that more

刻画 always proves beneficial—a notion indicating cinematic deficiency. As one film theorist stated: “To overturn aesthetic theorist Arnheim’s creative ideas, one should prevent his continued research. Perhaps aesthetic theory caused obstacles in his thinking without considering whether such theory conforms to objective laws.” Interpreting Arnheim’s aesthetic theory reveals obvious connections to contemporary digital art aesthetics. Arnheim argued: “Fundamentally, film creators have not innovated cinematic expression methods, merely continuing traditional approaches. Such films lack digital art aesthetics, presenting only narrative forms. For creators and producers, external beauty receives more attention than internal values.” Those who appreciate art believe that “when viewing films, audiences focus less on form than on artistic value and digital art aesthetics, examining internal beauty from an aesthetic perspective.”

3. Stylistic Changes and Creator Concerns

Regarding digital art aesthetics in film and media, research should focus on three aspects: First, creators must flexibly employ various methods to express digital art aesthetics, seeking learning opportunities in the marketplace and continuously innovating. Second, they must consider the perspectives of the masses to truly influence audiences’ inner thoughts and explore more accessible creative pathways. Third, creators should integrate market demands with successful cases to develop unique styles.

In reality, contemporary creators have begun researching from the first aspect, working as investigators in dimensions not fully understood by outsiders. While this function becomes increasingly prominent in the technological era, strengthened management remains necessary. The second and third aspects represent today’s most pressing research issues, with most studies examining fundamental concepts and digital art aesthetics. Current conditions reveal numerous developmental problems, as high public expectations for new cinema create enormous pressure and anxiety for creators. However, as digital technology matures, films will ultimately gain popular recognition.

In the new era, the broad masses gradually accept novel approaches. Although experimental creations may fail to gain recognition, creators’ persistent exploration of new cinema wins popular acclaim. Under such pressure, creators will adapt to popular will, gradually revealing literary art and enabling works to develop upwardly. Among China’s diverse cinematic forms, domestic films appear diminutive when encountering world-class works, creating strong impact on national cinema. Through such stark comparisons, film creators should engage in self-reflection. In the era of digital technology popularization, creators must align with global standards, continuously exploring culture and other dimensions to perfectly express digital art aesthetics in film and media. For creators, comprehensive consideration of digital art aesthetics’ market impact, combined with actual conditions and popular opinion, enables exploration of new cinema.

Digital art exploration creates pressure for creators, requiring thorough theoret-

ical research. Even in mature Western countries, problems exist in digital art aesthetics. As art theorist Rosen noted in research reports: “From the inception of digital technology in film creation, increasing numbers of cinematic artists have explored this dimension, subtly influencing audience thinking patterns and guiding film and media development—all to better express digital art aesthetics.” Distinguishing digital technology concepts while perfectly expressing artistic dimensions across various aspects becomes essential. During creation, filmmakers must transform invisible pressure into developmental motivation, considering issues from popular perspectives while combining practical theory to perfect new cinema and express digital art aesthetics. By grasping key content, referencing real-life successful cases, and innovating upon this foundation, creators can vividly express digital art aesthetics, unconsciously influencing audience cognition.

Note: Figure translations are in progress. See original paper for figures.

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