A Study of The Aesthetic and Cultural Characteristics of Video Art in Mainland China in The Digital Age

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Abstract. The digital age has brought sweeping changes to China, and the creation of different types of online media has, to a certain extent, promoted the development of video art in China. However, the digital age is also a double-edged sword, and new technologies and the general online environment have brought enormous challenges to the development of video art. In order to promote the sustainable and stable development of video art in China, this paper examines the aesthetic and cultural characteristics of video art in mainland China in the digital age. After a brief analysis of the development of video art in mainland China and the aesthetic shift and aesthetic occurrence mechanism of video art in the digital age, the paper analyses the aesthetic characteristics of video art in mainland China in terms of interactivity, entertainment, realism and plasticity, and then analyses the cultural characteristics of video art in mainland China in terms of its sense of depthlessness, messiness, postmodernity and the subject of work creation.

Keywords: Digital age; mainland China; video art; aesthetic and cultural characteristics; postmodern characteristics; aesthetic occurrence mechanism.

1. Introduction

Since the steam, electrical and information revolutions, a new revolution has been ushered in, one that is fundamentally different from the previous three, with technology at its core, revolutionising data in the abstract, hence the name of the fourth industrial and digital revolution. The spread of various computing and electronic information technologies[1] and the internet has multiplied virtual data, with users' identity information, online behavioural information, shopping preferences, etc., all potentially generating value, so the vast amount of big data has given rise to a new economic form, the digital economy[2], which is also known as the digital age. The advent of the digital era has brought great convenience to people's working life and opened up their horizons, providing users with more excellent video works. In the digital age, advanced digital and information processing capabilities have enhanced the technology of image production. In the digital era environment, AI technology, rendering technology and virtual reality technology[3] continue to develop and refine, and with the empowerment of the digital era, the production process and production methods of image technology have changed dramatically. Nowadays, video production can capture images of human movement through motion capture technology and build virtual characters through 3D modelling, while also using different types of neural network algorithms to control virtual characters' expressions, etc. It can also produce scenes that do not exist in reality through AI technology and virtual reality technology[4], and then combine elements with images through post-production video image processing and other technologies to provide viewers with a visual feast. To sum up, the digital age is the cornerstone of the development of video technology, as well as a platform and a way to display and disseminate the aesthetics and culture of video art.

"A picture is worth a thousand words" and "a word is worth a thousand pictures" may seem like a paradox, but when they appear in video art, it is a different kind of harmony. Since the invention of video technology, it has become, along with text, the main vehicle for the dissemination of information, and in today's society, video and text have become a separate artistic discipline. In the digital age, images are rapidly developing with the advantages of being intuitive and easy to understand, audio and visual, and they are playing an increasingly large part in people's lives. However, in the digital age, different types of image technology expressions are increasing, and there

are differences in the aesthetic and cultural characteristics presented by image art [5]. In order to better develop video art, many scholars have studied the aesthetic and cultural characteristics of video art, for example, Wu, M. studied the aesthetic characteristics of image art [6], which focuses on the aesthetic characteristics of the visual perspective from the perspective of image composition and colour, etc., Park, Y. studied the ideological characteristics within images [7], that is, cultural characteristics, and Smith, A. studied the historical and character identity within video technology[8]. All three of these approaches have produced some results, but all are somewhat one-sided. In order to gain a fuller understanding of video art in China and provide some ideas for its development, this paper examines the aesthetic and cultural characteristics of video art in mainland China in the digital age.

2. Aesthetic and cultural characteristics of video art in mainland China

2.1. An analysis of the development of video art in mainland China

There are many modern understandings of the word 'art', such as art as a form of emotion, a reproduction of life, intuition, a reflection of reality, etc. From the above definitions of art, people's perceptions and definitions of art vary according to their times and positions, but in terms of its role, art is a means and a way for people to understand objective things. means of understanding objective things. Art has evolved along with time, from the frescoes of ancient times to the video art of today. Art carries a variety of factors such as human sensibility and spirituality, and it can be said that this factor is the essence of art. As one of the contemporary art disciplines[9], video art is composed of a variety of essential artistic elements, and it is also a combination of technology and art, which is why video art has dynamic characteristics.

The development of video art in mainland China was driven to a large extent by the change in equipment technology that began to take place in the 1980s, and it was only after the popularisation of DV and the advent of the internet era that video technology gradually took shape in mainland China, when the discourse of video art in mainland China was no longer restricted by technology. However, in the face of the modernist trend and the general environment of contemporary art, Chinese video art started a little later, but its development was more rapid, from the initial video art, only after this year, it had already shifted to video technology[10]. In other words, the works created by different video artists[11] not only carry their diverse forms of thought, but also their personal characteristics. The emergence of this phenomenon, however, also means that there is a wide variation in the results of video art in mainland China. Driven by online media, video art in mainland China has developed rapidly, from novelty to increasing frequency, and is always undergoing new changes. At present, it seems that mainland Chinese video art is gradually moving from its initial fusion to the pursuit of individual and independent values, and it is gradually becoming a unique art.

2.2. The Aesthetic Turn and Aesthetic Genesis of Video Art in Mainland China in the Digital Age

The advent of the digital age has changed the way people perceive and understand the world, and the variety of media in the digital age has contributed to the reform of the social structure and the development of video art in mainland China, during which the aesthetic style and cultural form of video art in mainland China have changed significantly. From the proposition that "all media are an extension of man", the digital age has changed the structure of people's perception by stimulating their senses through different media, so that people's senses no longer focus on sight and sound, and the new media of the digital age can mobilise all of their senses in the dissemination of video art to understand the world. In particular, the development of VR technology[12] in the digital age has driven people to perceive video works in an immersive way.

In the digital age, the main feature of the aesthetics of mainland Chinese video art is immersion, which relies on digital media technology to create a 'context' for video works, through which the aesthetics and culture contained in mainland Chinese video works are conveyed to the human body,

achieving The aim is to convey the aesthetics and culture of Mainland China's video works to the human body through the 'context', so as to achieve the goal of 'being in the mind'. Within the traditional aesthetic theory of mainland China, the body is the medium of aesthetic activity in video art, but since the advent of the digital age, the use of electronic media has enabled people to overcome the limitations of time and space when viewing video works, and at this point in time, the phenomenon of audiovisual aesthetic hegemony has emerged in China. However, with the rapid development of internet technology, digital processing technology and virtual reality technology, new media have been created in the digital age, which has led to a radical change in the form, existence and dissemination of video art in mainland China, and has also reshaped the proportion of the senses in which people experience video art, with multiple senses co-existing when they experience video art in mainland China.

In the creation and aesthetic process of Mainland Chinese video art, the key to immersion is to capture people's attention, and thus to immerse them in Mainland Chinese video art, in a state of "oblivion" and total concentration. In the digital age, the aesthetic characteristics of Mainland Chinese video art are mainly manifested in three aspects: perception, space and interactivity. From the perspective of perception, the traditional aesthetic and cultural communication of mainland Chinese video art is perceived through the senses of hearing and smell, while in the digital age, relying on digital simulation and artificial intelligence technology[13], the combination of simulated scenes and music stimulates people's multiple senses when appreciating mainland Chinese video art, breaking the traditional aesthetics that aesthetics is the form of the appreciated object. On a spatial level, the digital age can create realistic scenes that are distinct from reality, leading people into a realm of 'immersion' and bringing a deeper experience to the viewer. In terms of interaction, while traditional Mainland Chinese video art can be viewed in silence, Mainland Chinese video in the digital age has increased interactivity, allowing people to enter the world created by video art through VR and interact with the artwork through physical and verbal commands, increasing the emotional resonance between the Mainland Chinese video artwork and the viewer, allowing people to better understand and feel the aesthetic, ideological and cultural characteristics it contains. The artwork is also a great example of how to interact with the viewer through physical gestures.

2.3. The aesthetic and cultural characteristics of video art

2.3.1 Aesthetic characteristics of video art in mainland China in the context of the digital age

Aesthetics is a product of human social practice and the objectification of human nature, which is subordinate to philosophy. The aesthetic characteristics of video art in mainland China can be divided into interactive aesthetic characteristics, entertainment, realism, modelling and other aesthetic characteristics.

In the digital age, different types of communication media provide a wider virtual space for the creation of video art in mainland China, and also expand the boundaries of video art in mainland China. The creation of video art in mainland China is an ongoing process that passes with time, and as viewers receive video artworks, they can also recreate and re-distribute them. In the digital age, people receive mainland Chinese video artworks through online media, understand and recreate them in the context of current popular culture and then distribute them twice, thus realising the aesthetic ideal of mainland Chinese video art. At present, mainland Chinese video artworks are usually broadcast as they are created, and by collecting feedback from viewers on their works, adjustments are made to the content of the artworks, making the artworks more relevant to the public and enhancing the interactivity between mainland Chinese video artworks and their viewers, showing a stronger interactive aesthetic character. In the digital age, all media are a means of expression for mainland Chinese video art, and the medium itself has strong interactive characteristics, providing a platform for free communication and feedback for many mainland Chinese video artworks. In the process of creation and dissemination, mainland Chinese video art is given more humanistic concern through the interaction with the audience. In summary, in the digital age, Chinese mainland video art can be better created through different media and interaction with viewers, and through secondary

creation and dissemination by viewers, Chinese video art works can reach a wider audience while also having more aesthetic significance and aesthetic characteristics.

In terms of entertaining aesthetics, traditional mainland Chinese video art is more realistic and often contains emotions such as despair and loneliness, giving the viewer a more stressful and heavy feeling. In the digital age, however, China's distinctive modernist culture[14] has become more centralised and focused on the search for more profound and sublime meanings, so the aesthetics of video art in mainland China in the digital age is gradually becoming more relaxed and entertaining. Audiences of digital media can view video artworks through online platforms at any time and experience the aesthetics of video art in mainland China anytime and anywhere. The entertaining aesthetic of mainland Chinese video art in the digital age is usually presented in a nonsensical form, showing the essence of the things presented in mainland Chinese video art through flirtation and playfulness.

The aesthetic characteristics of the realism of video art in mainland China refer to the documentary nature of the stories and the visual experience of the audience. The realism of the viewer's visual experience is achieved through high-tech technology in the digital age, such as the use of VR technology and 3D technology to create realistic scenes, making the artworks more visually realistic and lifelike. Mainland China's video art originates from life, but is higher than life, and under the digital media platform [15], it brings viewers a more realistic aesthetic enjoyment of art.

In the digital age, the plasticity of video art in mainland China mainly refers to the plasticity of video art images. The plasticity elements of video art in mainland China include picture composition, light and shadow, colour, etc. By constructing the picture structure of different video art works, reasonably deploying picture colour and light and shadow, a more beautiful image picture is presented, which carries the visible or invisible material world and spiritual world of the audience. In the digital age, the application of art technology and virtual reality[16] has made the images of mainland Chinese video art increasingly better, bringing the viewer a stronger visual experience, and thus in the digital age, mainland Chinese video art has a stylised aesthetic character. In the digital age, mainland Chinese video art also has strong comprehensive aesthetic characteristics, which is expressed in the fact that video art works cover multiple artistic elements such as opera, dance, music and painting, etc. Through the combination of different artistic elements, mainland Chinese video art works have unique characteristics and charm[17].

In summary, video art in mainland China is developing more rapidly in the digital age. The application of technologies such as VR and AR has made video art works in mainland China more interactive, entertaining, realistic, comprehensive and many other aesthetic features, and with the dissemination of digital media platforms, its dissemination influence in China and the world is stronger, and its development is more flourishing.

2.3.2 Characteristics of video art culture in mainland China in the context of the digital age

In the digital age, video art in mainland China possesses a strong postmodernist character. Post-modernism is a cultural style that depicts things that reflect the changes in society through a depthless, playful, pluralist art form. Under the influence of post-modernism, video art in mainland China has broken down the barriers between the 'elegant' and the 'popular'. In the digital age, the interactive and flexible nature of online media in the dissemination of mainland Chinese video artworks[18] has created a free medium for the creation of Chinese video artworks. In this environment, the culture contained within mainland Chinese video artworks is more anti-sublime and anti-authoritarian, with a greater focus on expressing individual feelings. In the entertainment aesthetic of Mainland Chinese video artworks, it is possible to present grand themes in a more relaxed and enjoyable manner, and to describe the story logic of Mainland Chinese video artworks in a more rigorous manner. Thus, in the digital age, the boundaries of Mainland Chinese video art are expanding and its expressions are more post-modern in cultural terms.

Under the influence of the digital age, online media has become more developed[19] and people receive more diverse information and have expanded their perspective on things. In this environment, mainland Chinese video art has also overturned the traditional image of the character when portraying

him. In traditional Mainland Chinese video art, the characters were portrayed in a stereotypical manner and were often associated with popular culture, mostly 'authentic' traditional culture. In contrast, under the post-modern wave and the digital age, the Chinese mainland has seen more female-oriented works being created and achieving better results in the current society, as the male-oriented works are dominant. In conclusion, in the digital age, the main body of video art works created in mainland China has undergone a major change, with a greater emphasis on showing the rights and status of women in cultural communication.

After the period of reform and opening up, the content of mainland Chinese video art works struggled to break away from the revolutionary context, while elite culture and Enlightenment thinking emerged during this period. However, towards the end of the last century, the idea of the 'sublime' was gradually dissolved by popular culture, until the advent of the digital age, when people received a greater diversity of cultural ideas. The cultural characteristics of mainland Chinese video artworks at this time were characterised by a sense of depthlessness and disorganisation, and the absence of indoctrination in the works, as well as the presentation of depthless film and television content through micro-narratives or self-narratives.

In the digital age, cultural exchanges between China and the West have become more frequent, and video art in mainland China has also been influenced by images created in Western countries, such as the "sublime" expressions of earlier times, but with the advent of the post-modern cultural wave, the cultural characteristics of video art creation in mainland China contain the comic tension of absurdity and parody. Parody is a playful imitation of the original text through the similarities between video art texts, creating playful and comical video artworks[20] that redescribe and reinterpret the original video art text and then present it to the audience through the medium of the digital age. With the advent of the digital age, video art in the form of "black comedy", which abandons traditional morality and doubts the truth, has swept the internet, often using mockery, satire and parody, combining fantasy and history to form an absurd style of humour. This is why mainland Chinese video art culture in the digital age is characterised by the absurd humour of 'black comedy'.

3. Conclusion

The video art of mainland China carries with it the long history, culture and institutional changes of China, and can reflect the 'soft power' of China in the international arena. With its unique forms of expression, special aesthetic and cultural characteristics, it can visually and graphically depict the objective world of mainland China and the thoughts and emotions of the Chinese people, and through the lens it records the development and changes of mainland China, carrying the great mission of showing the world the magnitude of China's times. The development of contemporary data processing technology, computer technology and three-dimensional virtual technology has led China into the digital age, which has brought more means and more imagination to the creation of video art in mainland China. The digital age is a time when the digital world is a place where the art world is a place of choice. In the digital age, the study of the aesthetic and cultural characteristics of video art in mainland China is a key concern for everyone in the film and television industry in order for it to flourish.

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