

Research on the Creation of Traditional Chinese Painting Empowered by AI Technology and Its Limitations

DONG Zhaoyang

Southwest University, Chongqing, 400715, China

ABSTRACT

[Background] In recent years, with the advancement of science and technology, the process of popularization and application of artificial intelligence (AI) technology has been accelerating, and it is empowering various fields. AI has exerted an extremely significant and far-reaching impact on the creation of traditional Chinese painting.

[Objective] The main objective of this thesis is to analyze the advantages and limitations brought by AI-empowered traditional Chinese painting creation.

[Method] The research method of this paper is to explore the advantages and limitations of AI-empowered traditional Chinese painting creation by analyzing both the external visual dimensions and the internal spiritual dimensions of traditional Chinese painting.

[Results] What distinguishes this paper from previous studies is that it presents a relatively objective discussion on the advantages and limitations of AI-enabled Traditional Chinese Painting creation.

[Conclusion] The creation of traditional Chinese painting empowered by AI has been enhanced in such visual aspects as composition and modeling. However, its limitations are also quite prominent in the expression of spiritual dimensions.

Keywords: AI Technology; Traditional Chinese Painting Creation; Visual Dimension Optimization; Spiritual Connotation Limitations

ORCID: 0009-0008-8445-3993

Corresponding Author: DONG Zhaoyang; 1324759664@qq.com

Funding: The National Social Science Fund of China (Grant No.22BZW088); Graduate Student Research and Innovation Project of Southwest University (Grant Number: SWUS24061).

DOI: 10.23112/jgas25123103

Received: 15. Oct. 2025

Reviewed: 05. Nov. 2025

Accepted: 31. Dec. 2025

1 Introduction

In recent years, the rapid advancement and widespread adoption of Artificial Intelligence (AI) technology have brought transformative impacts across various sectors, with the art domain being no exception. For Traditional Chinese Painting (TCP), AI has evolved into a versatile and efficient tool, witnessing growing prevalence in creative practices. A pressing question emerges: What positive implications does AI hold for TCP creation, and what inherent constraints does it entail? This constitutes a critical topic demanding in-depth reflection and exploration. At present, academic circles have conducted a relatively large number of applied research on AI-enabled Traditional Chinese Painting (TCP) creation, while the research on its limitations remains relatively scarce. In particular, studies and reflections on the spiritual and moral attributes of TCP, as well as the limitations of the “language-to-image translation” process inherent in AI-driven image generation, are almost non-existent.

AI-generated Traditional Chinese Paintings (TCPs) do have their merits in terms of composition and viewing perspectives. However, they are inherently limited when it comes to expressing humanistic values or spiritual connotations. Such limitations are often difficult to analyze and articulate in words; instead, they are mostly perceived intuitively when people engage with specific works. It is worth noting that this is somewhat analogous to the difference between a real person and a wax figure. While the two are nearly identical in physical appearance, they differ drastically in terms of vitality and subtle expressions. Yet, vitality and nuanced looks cannot be captured by visual images. They can only be perceived through personal sensory experience when one is in the presence of a real person versus a wax figure. This is precisely why it is challenging to fully visualize the discrepancies between AI-generated and human-created TCPs through direct image comparisons in the argumentation of this paper. The significance of this study lies in exploring, within the artistic field of Traditional Chinese Painting (TCP) creation in the AI era, what aspects can be replaced by AI (i.e., the advantages of AI) and what aspects cannot (i.e., the limitations of AI)—and it is precisely those irreplaceable aspects that constitute the most precious and valuable components of human artistic creation.

2 AI Technology in the Artistic Sphere

Within the artistic context, AI centers on Generative Artificial Intelligence (AIGC), typified by Generative Adversarial Networks (GANs), Diffusion Models, and multimodal generative frameworks based on the Transformer architecture. It functions as a technical variable capable of intervening in the entire artistic creation process—simulating human artistic thinking and practical logic, while engaging in an intelligent system and methodological framework encompassing artistic production, dissemination, reception, and academic research. With the maturation of pre-trained model technology, the paradigm of “deep learning” has assumed a pivotal role in image generation. The evolutionary trajectory of AI painting—from rule-based engines generating rudimentary patterns, to GANs enabling high-resolution, style-controllable creation, and culminating in contemporary models such as “Stable Diffusion” achieving text-to-image multimodal generation—essentially entails constructing parameterized models of artistic language through the “deep learning” of massive visual datasets. This process facilitates creative output within algorithmic frameworks, encompassing both the reproduction of established artistic principles and the potential for innovation rooted in data probability. This dualistic nature renders AI a distinctive variable in TCP creation, resonating with Gombrich’s “schema-correction” theory expounded in *Art and Illusion*. Anchored in the tradition of “mimesis” in Western art history, this theory finds a modern parallel in generative AI’s capacities for data learning, feature extraction, and generative innovation—all of which constitute “schema-correction” capabilities underpinned by “mimesis.” For

painting genres or artistic schools whose form modeling is predominantly derived from “mimesis” (primarily the imitation of visual appearances), AI’s empowering potential in creative practice is particularly pronounced. For instance, AI’s ability to augment the creation of realistic painting or classical oil painting significantly outperforms its application in abstract art.

Against this backdrop, what advantages and limitations does AI bring to TCP creation? Unlike the Western emphasis on “mimesis,” TCP’s form modeling and creative philosophy transcend mere visual reproduction. Instead, TCP embodies a visual manifestation of the accumulation and superimposition of the creator’s perception, experience, memory, emotions, and other subjective elements. Since AI’s empowering logic is predicated on the “mimesis” of external object forms—utilizing “deep learning” to integrate diverse visual modeling languages and expressive styles for cross-pollinative generation—this framework inherently enriches TCP’s visual forms (e.g., object modeling) while revealing limitations in expressing subjective emotions and personal experiences. This duality forms the core focus of this research.

3 Advantages of AI Technology in Empowering Traditional Chinese Painting

Creation

AI’s contributions to TCP creation are primarily manifested at the level of external visual forms. Operating on a mechanism of visual “mimesis,” AI-driven TCP practice deconstructs and reorganizes traditional artistic modeling languages, dissecting TCP’s core paradigms into quantifiable brushstroke characteristics, color distributions, and compositional logics. Furthermore, through “human-machine collaboration” via linguistic descriptive prompts, AI enables the infinite expansion and proliferation of “visual forms.” By generating diverse TCP models and ink wash effects based on textual instructions—with creators able to refine modeling and brushwork details through parameter adjustments—AI unlocks boundless possibilities for innovation in TCP’s visual expression. As stated by Jing and Dong (2025), AI painting is capable of producing works with innovative visual effects by virtue of advanced algorithms and models. This point has also been mentioned in the papers of numerous scholars, such as Zhu et al. (2025), and Chen (2024). These advantages are evident in both macro and micro dimensions.

AI’s macro-level advantages in TCP creation are concentrated in form modeling and composition. Traditional TCP adheres to the principle of “learning from nature” (“waishi zaohua”), requiring artists to gain intuitive experience through on-site observation. However, the creator’s perspective is constrained by temporal and spatial limitations, making it challenging to simultaneously capture macro panoramas and micro details from multiple viewpoints. In contrast, AI integrates data from satellite imagery, drone aerial photography, microscopic lenses, and other sources to construct a three-dimensional, multi-perspectival visual database, offering creators a comprehensive reference for observation. Consequently, object modeling styles are enriched by the diversification of viewing angles. Traditional TCP composition typically relies on a single perspective, such as the “three distances” (“gaoyuan” , “shenyuan” , “pingyuan”)—high distance, deep distance, and level distance—in landscape painting. For example, Fan Kuan’s *Travelers Among Mountains and Streams* exemplifies the “high distance” perspective, while Xia Gui’s *Clear and Distant Mountains and Rivers* or Ni Zan’s *The Thatched Cottage of Xiao Ting* embodies the “level distance.” Ju Ran’s *Pines and Rivers in a Myriad Valleys* showcases the “deep distance,” and Wang Meng’s *Ge Zhichuan Moving to a Secluded Place* integrates both high and deep distances. AI-empowered TCP composition transcends these traditional boundaries: artists can not only freely switch between the “three distances” but also fuse the parallel perspective of the “three distances” with linear perspective, generating unprecedented viewing angles. Additionally, by learning the compositional

principles and element arrangements of numerous works—such as “liubai” (blank space), “xushi” (void and solid), “shumu” (density and sparseness), and “qizheng” (regularity and irregularity)—AI can rapidly generate foundational compositions, providing a framework for novice creators. AI also facilitates innovative breakthroughs by breaking inherent cognitive paradigms through algorithmic reorganization. For instance, integrating the geometric division of Western constructivism with traditional TCP composition yields new forms characterized by “variation within symmetry.” This integration has become increasingly prevalent in contemporary AI-driven TCP practice, as exemplified by artists who have created new schemas of modern landscape painting by fusing natural landscapes with modern architectural elements or railways via AI.

AI’s micro-level advantages are reflected in the refinement of brushwork (bifa) and ink techniques (mofa). Prior to the advent of AI, extracting and mastering TCP’s brushwork and ink techniques was an arduous endeavor. Dong Qichang noted in *Treatise on Painting*: “For level distance landscapes, learn from Zhao Danian; for layered mountains, emulate Jiang Guandao; for cunfa (texture strokes), adopt Dong Yuan’s hemp-fiber cun and the dot cun from *Xiaoxiang Tu* (Xiao Xiang River Scene); for trees, integrate the methods of Dong Yuan and Zhao Mengfu; for rocks, study General Li Cheng’s *Autumn River Waiting for the Ferry* and Guo Zhongshu’s snow scenes; Li Cheng’s style—encompassing small ink wash works and green-and-blue landscapes—deserves full adherence. Synthesize these strengths to forge an original artistic voice.” This process demanded immense effort from learners, involving meticulous observation, comparative analysis, and rigorous imitation. AI’s ability to extract and analyze TCP’s brush and ink simplifies this learning process, enabling a more efficient and nuanced understanding of micro-level techniques. In TCP, “brush and ink” refers to the physical traces left on rice paper by the interaction of brush, ink, and water. “Ink” (mo) is inherently dependent on “brushwork” (bi), and “brushwork” inevitably leaves “ink traces” (moji) on the paper. At the micro level, every element—whether visible brushstrokes or blended ink washes—essentially constitutes “written traces” (bichu) formed by individual brush movements. Thus, “brushwork” and “ink techniques” are defined by the varying effects of brushstrokes, shaped by the amount of water in the brush. AI can extract and analyze these “brushstrokes” from diverse works, distilling the “brush and ink genes” of famous artists throughout history—such as the vastness, sparseness, and looseness of the “Four Masters of the Yuan Dynasty,” the fusion of boldness and delicacy in the “Four Masters of the Wu School” (Ming Dynasty), the richness, density, and precision of the “Four Wangs of the Qing Dynasty,” the layered logic of Huang Binhong’s “jimo” (accumulated ink), and the rhythmic texture of Wu Changshuo’s “jinshi bifa” (gold and stone brushwork). These characteristics can be translated into adjustable algorithmic parameters.

Beyond facilitating learning, AI transforms the relationship between creators and brush/ink techniques—shifting from “passive imitation” to “active dialogue.” In teaching practice, students’ interaction with AI painting tools enables them to quickly master different artistic styles. (Zhou, 2025) It enables artists to integrate the brush and ink strengths of diverse schools within a short timeframe, fostering the development of a unique artistic style. By simulating various brushstroke expressions, AI allows artists to experiment and refine new techniques tailored to their individual aesthetics. This AI-accelerated exploration acts as a “catalyst” for artistic evolution, significantly advancing the innovation and expansion of TCP’s brush and ink language. In summary, AI’s primary advantage lies in its capacity to learn massive Chinese and foreign painting schemas, providing multi-dimensional modeling solutions for learners and creators at both macro and micro levels. It offers a shortcut for expanding brush and ink language and innovating artistic styles—facilitating vertical integration (e.g., merging ancient and modern landscape schemas to create visual forms that blend classical grandeur with modern aesthetics) and horizontal style transfer (e.g., infusing the linear rhythm of calligraphy into landscape cunfa, preserving the texture of rocks while enhancing the calligraphic expressiveness of brush and ink). Practically, AI empowers novice creators to quickly grasp the essence of traditional styles and establish

personalized language systems, while assisting mature artists in breaking cognitive constraints and driving TCP's evolution beyond traditional boundaries. Additionally, as Qiu (2023) observes: "Traditional painting demands substantial time for material preparation, idea testing, and execution, whereas digital technology enables rapid creation. Artists can revise works iteratively, saving multiple versions for comparison and selection." AI can generate a large number of high-quality sketches or color schemes based on creators' specifications and reference images, enhancing efficiency, shortening production cycles, and enriching creative styles.

4 Limitations of AI Empowering Traditional Chinese Painting Creation

While AI provides valuable support for TCP creation in terms of observation perspectives, modeling, composition, and brush/ink techniques, it also exhibits inherent limitations. These constraints stem from AI's focus on visual form, which fails to capture TCP's subjective "spiritual nature" (xinxing) and transcendental dimensions. AI cannot convey "spiritual nature," "morality," or "spirituality"; although it can reorganize stylistic elements, it lacks the projection of the creator's inner world. Shang (2024) once pointed out that the lack of freehand brushwork spirit in Chinese painting has aroused great academic concern. This tension between AI's instrumental nature and art's humanistic essence manifests in multiple interrelated aspects.

TCP's form modeling emphasizes the creator's "spiritual nature," "moral" attributes, and even social significance. Unlike Western art's focus on mimetic reproduction, TCP's forms are not mere visual representations of objects but embody the integration of nature, morality, and the artist's inner world within a Chinese cultural context. It embraces a thousand shades of artistic appeal and ten thousand forms of poetic charm. Guo Xi articulated this in *Lin Quan Gao Zhi* (High Aspirations of Forests and Springs): "Landscapes are the grand spectacle of heaven and earth, the origin of all things. They resonate with the human heart, luring people to abandon vulgarity, wander in solitude, and find transcendence through forgetting the self." TCP's form modeling originates from "soujin qifeng da caogao" (sketching after exploring countless strange peaks), representing the materialization of the artist's experience of "learning from nature and nurturing the source within the heart" (waishi zaohua, zhongde xinyuan). For example, Fan Kuan's seclusion in *Mount Taihua*—where he witnessed the ever-changing natural scenery of "gloomy clouds, mist, wind, moon, yin and yang"—culminated in the creation of *Travelers Among Mountains and Streams*. The mountains and forests in his work embody the fusion of his reverence for nature and personal state of mind. TCP's object modeling is often infused with "moral" connotations through the rhetorical device of "bi de" (comparing virtues to objects). Beneath the art of Chinese painting lies the support of a profound traditional knowledge system. (Qiu, 2023) In flower-and-bird painting, plum blossoms, orchids, bamboo, and chrysanthemums symbolize the "Four Gentlemen," while in landscape painting, pine, cypress, camphor, nanmu, locust, and elm trees represent the "Six Gentlemen." The *Xuanhe Painting Manual-Preface to Flower-and-Bird Paintings* (Song Dynasty) notes: "The integrity and resilience of ancient pines and cypresses, depicted in paintings, inspire noble aspirations. They transcend natural creation, stir the spirit, and evoke reveries as if one has gained profound insights from mountain climbing and scenery appreciation." Beyond moral symbolism, TCP's forms carry a broader social mission of "education" (jiaohua). Zhang Yanyuan emphasized this in *Record of Famous Paintings of All Dynasties*: "Painting educates the masses, upholds human relations, explores divine transformations, and reveals subtle truths. It shares equal merit with the Six Classics and operates in harmony with the four seasons." This social function elevates TCP to a status comparable to Confucian classics, distinguishing it from Western art's focus on mimetic representation—an essence that AI, with its data-driven logic, cannot replicate. In contrast, the AI-generated Chinese landscape paintings as shown in Figure 3 or Figure 4 are more like mechanically superimposed photographs.

Another prominent limitation lies in AI’s inability to replicate the integrated unity of poetry, calligraphy, and painting that defines TCP. TCP is a “complex unity” of calligraphy (shu), poetry (shi), and painting (hua)—a synergy deeply rooted in Chinese culture that AI struggles to emulate due to its one-dimensional focus on visual form. Chinese characters evolved from pictographs, retaining pictorial traces even in modern symbolic forms; for example, the characters “shan” (mountain), “yue” (moon), and “mu” (wood) bear visual resemblance to their natural counterparts, particularly in seal script. More importantly, TCP employs calligraphic brush techniques: Song Dynasty paintings exhibit brushwork reminiscent of regular script (kaishu), while Yuan Dynasty works reflect the fluidity of running script (xingshu) and cursive script (caoshu). Although AI can analyze and simulate individual brushstrokes, it cannot replicate the coherence, resonance, and rhythmic progression of calligraphic writing—the subtle interplay of momentum and pause that infuses TCP with life. For example, in AI-generated images, the brushstrokes are very blurry and lack the expressive quality of calligraphic writing. Instead, the brush and ink techniques in Chinese painting, as presented in these AI works, are more like the rendering of light and shadow in sketching. In particular, there is no inherent calligraphic connection between one brushstroke and another. (As shown in the Fig 3 and Fig 4). Additionally, the interdependence of poetry and painting is a defining feature of TCP. Guo Xi quoted: “Poetry is invisible painting; painting is visible poetry—a maxim cherished by philosophers and artists alike.” Su Shi further elaborated: “Tasting Wang Wei’s poetry, one discovers paintings within; observing Wang Wei’s paintings, one perceives poetry within.” In the Chinese cultural context, “poetry and painting are two sides of the same coin—literature and fine art unified as one.” AI’s inability to capture this poetic essence, which is woven into TCP’s spiritual core, constitutes a fundamental limitation. Though the landscape paintings generated by AI appear “technically accurate”, they always exude a sterile, digital plasticky feel. In contrast, the rough, textured effect of the raindrop texture strokes in Fan Kuan’s works embodies a vital texture that algorithms can hardly replicate(Yang & Guo, 2025).



Fig 1: Song Dynasty Xiagui XishanQingyuan

Image source: Chinese Treasures Museum

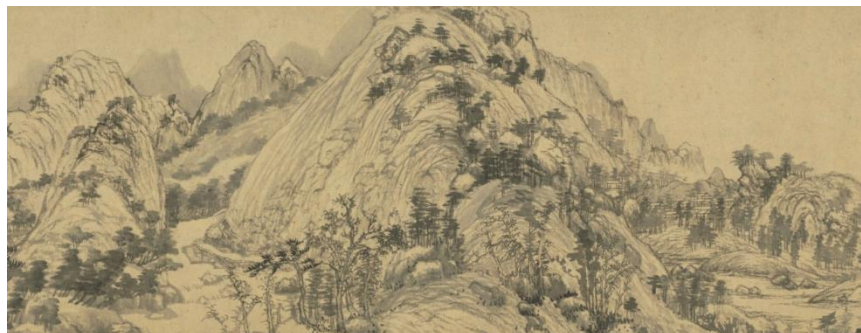


Fig 2: Yuan Dynasty HuangGongwang Fuchunshanjutu

Image source: Chinese Treasures Museum



Fig 3: AI-Generated Chinese Landscape Painting1

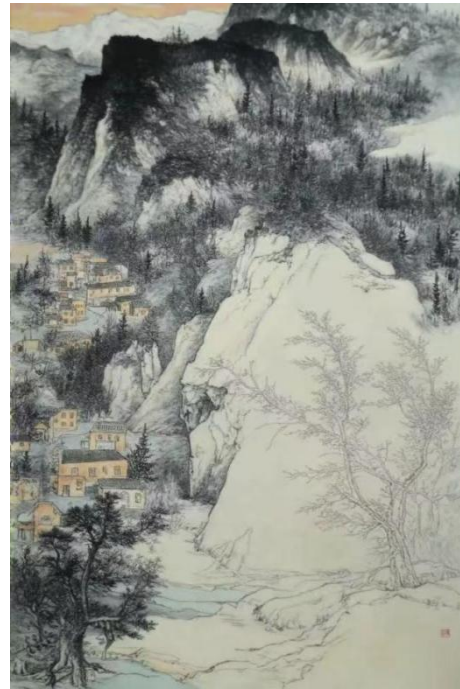


Fig 4: AI-Generated Chinese Landscape Painting2

Image source: Images generated by the author using Stable Diffusion

AI-driven TCP creation also grapples with inherent language-image contradictions rooted in its reliance on linguistic descriptive prompts. AI can express ideas in the generated images through text input, and continuously improve the generation from language to images by virtue of its data learning function. (Shi, 2025) Nevertheless, it still faces significant contradictions. As Zhao (2007) notes: “Language’s essence lies in referring to objects or expressing ideas, making text suitable for narration and argumentation; images, by contrast, are visually intuitive, rendering art as the objective display of visual forms.” While language and images are complementary, AI’s workflow prioritizes linguistic prompts over image generation, reducing TCP to a “derivative of language” and relegating images to the status of “linguistic appendages.” This dynamic undermines TCP’s independence, as painting becomes a secondary product of textual interpretation rather than an autonomous artistic expression. Furthermore, not all linguistic elements can be visualized: only nominal or predicative terms are algorithmically translatable into images. (Li, 2010) Function words, auxiliary words, and other non-referential language—often critical to expressing TCP’s spiritual and artistic conception—are lost in translation, further highlighting AI’s inability to capture the nuanced, non-visual dimensions of TCP.

Finally, AI exhibits significant limitations in simulating the material media and tactile richness of traditional TCP. AI-generated images are essentially “renderings” of TCP, lacking the organic interaction of traditional materials such as writing brushes, ink, rice paper, and ink slabs. The interaction between “water, ink, and paper” is central to TCP’s aesthetic charm: rice paper’s absorbency is inherently “unpredictable,” and this “organic randomness”—the subtle variations in ink diffusion, edge blurring, and texture—is a defining feature of TCP’s artistic expression. In contrast, AI simulates these effects through “algorithmic presets”—using predefined diffusion parameters to mimic rice paper’s absorbency—resulting in a loss of the natural complexity and chance of material interaction. For example, AI-generated “ink wash lotus” paintings exhibit uniform gradient ink diffusion, lacking the “uneven blurring and natural edge fading” characteristic of real rice paper. The integration

of lines and ink also appears rigid, failing to replicate the seamless “bizou mosui” (brush-following-ink) flow of traditional TCP. These discrepancies underscore AI’s inability to fully simulate the tactile and sensory qualities of traditional materials, AI cannot replace life experience. (Wu, 2025) Particularly in detail and texture, leaving a noticeable gap between digital renderings and physical TCP works.

In summary, while AI offers significant advantages and future potential for TCP creation, its limitations are not be ignored. AI-generated TCP lacks the depth, vitality, and “spiritual integration” of traditional works, (Jing, 2025) as well as the moral and social functions shaped by TCP’s historical and cultural heritage. Although AI can imitate TCP’s forms and styles through data learning, it cannot truly comprehend or express its profound cultural connotations—including moral symbolism, social education, and the integration of poetry, calligraphy, and painting. AI’s creations, however innovative, lack TCP’s spiritual essence. Additionally, AI’s “renderings,” when printed or reproduced, fail to replicate the material authenticity of traditional TCP.

5 Conclusion

The rapid advancement of science and technology drives continuous iteration in AI, making TCP creation and learning more convenient and efficient than ever before. Future AI may develop unique data-driven styles, transcending the mere combination of existing artistic schools and fostering greater autonomy and creativity through deep learning. The prospects for AI-empowered TCP are promising, with boundless potential for innovation.

Nevertheless, current limitations persist. AI’s core logic of “parameterization and standardization” conflicts with TCP’s emphasis on “individualization and contextualization,” making it difficult to align with the nuanced demands of artistic creation. While AI can extract and reorganize brushwork, ink, and compositional features from historical masterpieces, it lacks the direct observation of nature and understanding of stylistic connotations that define human creation. AI art also generally lacks emotion, experience, and subjectivity.(Yang, 2025) Its creative intent is entirely dependent on human prompts, resulting in AI-generated TCP that resembles “visual collages” devoid of subjective consciousness. At present, the elements of Chinese painting that AI can extract are all images with relatively complete brushstrokes and modeling edges, and their generalization ability is poor(Wang, 2025). For now, AI-generated images cannot be considered “true TCP.”

Undoubtedly, as AI advances in painting and deepens its understanding of traditional Chinese culture, it will better serve TCP creation, accelerating its innovation and development. However, as long as a gap remains between humans and machines—with no full integration of subject and object, humanity and technology, or spiritual and material realms—the contradictions inherent in AI’s advantages and limitations will persist. Exploration and reflection on AI-empowered TCP creation will therefore remain an ongoing endeavor. This paper offers a preliminary investigation into this topic, and it is hoped that future scholars will conduct more in-depth and insightful research.

References

- Chen, D. D. (2024). Examining the technical and aesthetic challenges of AI-generated Chinese paintings from the perspective of traditional Chinese painting evaluation criteria. *Chinese Fine Arts*, (03), 110 – 113.
URL:https://kns.cnki.net/kcms2/article/abstract?v=CeTTW1Ci4b3akA-JxDt8A1VW7NDRGGgZJdN-dH9VE9LpxmitSCvsr247GL_O1RqS520SBWZ6YIWxz3I2zZkN0rQ8S3yM_A8KrDMX2sBA0Y_75VF3WAShOsvP2VDWzjdNjmtY2vz1Xq8N8JU2WRSSB5S57yA_il9r41xv7nT3I9Av3WVZzcvQVA==&uniplatform=NZKPT&language=CHS
- Jing, Q., & Dong, W. Q. (2025). Study on the current situation of painting creation against the background of AI technology. *Art Research*, (03), 84 – 89.
DOI: <https://doi.org/10.13944/j.cnki.ysyj.2025.0157>
- Jing, S. C. (2025). Inheritance and development —— the creation and research of Chinese painting under the application of artificial intelligence. (Master’ s thesis). Hebei Normal University.
DOI: <https://doi.org/10.27110/d.cnki.ghsfu.2024.000251>
- Li, Y. F. (2010). Study on the relationship between language and images in the history of Chinese painting. (Master’ s thesis). Shanghai University.
URL:https://kns.cnki.net/kcms2/article/abstract?v=A8ynNhXZdPmaiL3AgRLyAiz7ixsBLTq3nlAkNaiheF29ZFRu4OIAanMdGRyxpG0zxwZ9qcPluLlCRRfBORlt7H37g0xS61PuxFna54My4_1oiz-z4bd01J60M4sl97PcwNILGbio8UFL8MzRSfN5u5I7ah81V7dyjBHYcVDzK_NA3Nqdr5A-w==&uniplatform=NZKPT&language=CHS
- Qiu, T. (2023). The application and challenges of artificial intelligence in Chinese ink painting. *Art Observation*, (08), 19 – 21.
URL:https://kns.cnki.net/kcms2/article/abstract?v=A8ynNhXZdPnQyNL9krqzw743cWUd3X9J5mCI_ZF3mzhR_9UukwI8R59seizRx5mbfkvhvhuBuPpAqDYM9tt-WJuBGZzQJAyld6QDvKAUog7bD_HDq9PI_VyitxAYn7q-JqfL704H62WDS2bC1yy66x7qCrg0Vhim2yis7bezBI6zZt1xxGqcM0SA==&uniplatform=NZKPT&language=CHS
- Shang, H. (2024). 2023 fine arts: Return and new development under the challenge of AI images. *Chinese Literary and Art Criticism*, (04), 55 – 67.
DOI: <https://doi.org/10.19324/j.cnki.zgwypl.2024.04.011>
- Shang, H. (2025). Two-way connecting of humanities and technology: The fine art education as a new liberal art. *Fine Arts*, (04), 55 – 67, 126 – 127.
DOI: <https://doi.org/10.13864/j.cnki.cn11-1311/j.006723>
- Shi, J. W. (2025). “Resonance” between fine arts and artificial intelligence: Subversion and innovation of AI in art creation. *Art and Design (Theory)*, (08), 104 – 106.
DOI: <https://doi.org/10.16824/j.cnki.issn10082832.2025.08.016>
- Wang, M. X. (2025). Research on sketch-based Chinese painting generation technology. (Master’ s thesis). Tiangong University.
DOI: <https://doi.org/10.27357/d.cnki.gtgyu.2023.001228>

- Wu, X. (2025). Study on human-machine relationship in AI image generation and painting creation. *Art Observation*, (12), 123 – 126.
URL:https://kns.cnki.net/kcms2/article/abstract?v=weCMZZjTuL3GJxYLCaK6gkYb6lg7ozVrRKLcnuu28oRDcLL_Ku3qj3PR0NP7NFYfPverX3iSitLQmT4zmylHDkIdxdc8JrE198bD-73Gnh03qPncfN0Wg4VgVzegFCtR6s2aKxQ6ejDHGEUCSQGKbM9PDmEVwz8EpsvEjdbXgsCJ1PXzqqbfw==&uniplatform=NZKPT&language=CHS
- Yang, Q. Q., & Guo, J. L. (2025, May 26). Why AI can hardly replicate the vital texture of Chinese painting. *Qingdao Daily*.
DOI: <https://doi.org/10.28617/n.cnki.nqdrb.2025.005200>
- Yang, Y. C. (2025). Cooperation and innovation: Challenges and future of artificial intelligence and human-intelligent art. *Art and Design (Theory)*, (10), 102 – 104.
DOI: <https://doi.org/10.16824/j.cnki.issn10082832.2025.10.018>
- Zhao, X. Z. (2007). Studies on verbal-visual intertextuality in the media age. *Jiangxi Social Sciences*, (09), 7 – 11.
URL:https://kns.cnki.net/kcms2/article/abstract?v=A8ynNhXZdPlnDjMKnz91obQT7cRffrdop6ZZDJuSC4ZuwPH3gfT5feo4qDLAZjYd0Zrh6mrfDc9ySkAhj-vfRj5iQtOcrm6jQkTztPzPbwTYGXeh_DxB6TmvWDiAInma2ZNEtiFro2q51nvTLsErAjNtxo3yUFLlm0FwfQEWzOp4TJP2fjtnlQ==&uniplatform=NZKPT&language=CHS
- Zhou, L. Y. (2025). Study on the application mode of AI painting tools in fine arts teaching in colleges and universities — based on the curriculum practice of generative art. *Art Research*, (05), 121 – 123.
DOI: <https://doi.org/10.13944/j.cnki.ysyj.2025.0260>
- Zhu, B. Y., Yang, W. H., & Xie, Z. C. (2025). Study on the application of artificial intelligence in Chinese painting creation. *Oriental Collection*, (10), 188 – 190.
URL:<https://kns.cnki.net/kcms2/article/abstract?v=weCMZZjTuL0HL0uCrWLeF93WgLOesiKvj6fjCZfivslzdOj11Q4nx84z6Mg6pTQy-BlcLcpoG-gzsr2jC8gLHgCKuG3RCfwwYUmSJ3RdF4tKoB68-BsUa-8sk8Yoc0Wf wYTEWuIx2jN2oVcfpedok1SlAL2fL2Th-X91nLPdwKR0QuMTSBBsQ==&uniplatform=NZKPT&language=CHS>

Disclaimer: The statements, views, and data included in all publications represent only those of the individual authors and contributors and not those of JGAS and/or the editors. JGAS and/or the editors bear no responsibility for any personal injury or property damage arising from the use of any ideas, methods, instructions, or products mentioned in the content.