



Study on the Digital Expansion of Chinese Static Works of Art

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Abstract. The development of digital technology broadens the expression space for the recreation of static works of art, and blurs the boundary between static art and dynamic art. The recreation of static works of art from the perspectives of form, content and spirit of digital expansion is also an international research topic today. As one of the four ancient civilizations in the world, China boasts a splendid cultural history, together with various graceful static works of art that have been handed down, most of which are collected by major museums. In this regard, it is necessary to bring vitality and vigor to the static works of art in a bid to meet the development of times. From the perspective of digital art, this paper adopts digital techniques to carry out extension research on different static works of art respectively, and finally transforms the theoretical research into concrete social practice achievements with the aim of making a contribution to the succession, protection and development of static works of art in different regions.

Keywords: Static art · Digitization · Secondary creation · Expansions

1 Introduction

With the rapid development of the digital media industry in China, the concept of consumers has started to shift from a passive media recipient to a participant who actively employs various media tools. A large number of consumers use the platform under the digital media industry for consumption and entertainment. The use of media tools has become part of their life. Besides, the platform effect of digital media is explosive for the brand promotion of enterprises. Enterprises can rapidly establish a huge consumer group through utilizing the network communication of the platform. With little investment and quick response, it is the best result that every enterprise seeks.

In this regard, the Human-Computer Interaction (HCI) connecting consumers and the platform system is particularly important. HCI refers to the information exchange process between people and computers through a certain kind of dialogue and interactive way to complete a certain task. Sensing method is the key to interaction. One of the most exciting technological achievements in the 21st century is the somatosensory technology that makes the visual perception of artificial intelligence a reality. Characterized by the same three-dimensional stereoscopic vision as humans, such technology can distinguish different objects and recognize different behaviors of the human body, like the human

eyes. Also, it can observe the actions of each person and understand the meanings of each action in a constantly changing environment in real time.

The digital expansion of Chinese static works of art is accompanied by the development of the digital media technologies. When using digital media technology for artistic creation, artistic expression and artistic development, it not only introduces the digital means into the static artistic creation to present the dynamic effect; instead, it can conduct secondary creation created with various types of artistic activities and even give rise to plenty of distinctive new art forms. Hence, digital expansion has a strong creative and development space.

2 The Classification and Characteristics of Chinese Static Works of Arts

Chinese static works of art refer to plastic arts such as calligraphy, paintings, sculptures and installations. As to the classification, works of art can be divided into: Ornamental works of art and practical works of art. Here, ornamental works of art refer to those independent works for people's appreciation, such as calligraphy, paintings, sculptures and installations; the practical works of art refer to the combination of the content of works of art and the object with the use value [1]. By virtue of the artistic taste of works of art, objects boast the ornamental value and the practical value such as ceramics, furniture, lamps and etc. This paper still focuses on the ornamental works of art.

2.1 Creation Classification of Chinese Static Works of Art

Secondary Expansion and Creation of Protection and Inheritance of the Collected Works of Art. Chinese static works of art that have become collections of museums or art galleries feature a long history and a large range of circulation. A large majority of works are preserved in storehouses, especially the easily-damaged calligraphy and Chinese paintings, and seldom put for exhibition. From the point of view of protection and inheritance, it is the highlighted embodiment of the artistic value of such works. After digitally collecting this kind of works, the secondary creation will dominate.

Diverse Art Creation Showing the Themes of Chinese Traditional Culture. There is also a kind of work of art which demonstrates traditional Chinese culture through the use of diverse techniques for direct creation. On the basis of preserving the traits of traditional culture, the contemporary expression of spiritual content is realized through modern digital art techniques.

2.2 The Form Classification of Chinese Static Works of Art

From the form of works, they can be divided into four categories: calligraphy, painting, sculpture and installation. Normally, calligraphy and painting in China manifest in print media, while the sculptures and installation works can only be realized through the use of stereoscopic media. In Chinese static works of art, calligraphy, painting, sculpture,

installation and other plastic arts all embody the harmonious thoughts of man and nature, man and society, and man and man.

2.3 The Characteristics of Chinese Static Works of Art

The Characteristics of Calligraphy. Calligraphy is a Chinese writing art with a long history. Such artistic expression of characters deeply influenced the neighboring countries and regions which were edified by Chinese culture. Calligraphy also refers to the writing rules of a language. To write characters according to the characteristics and meaning of words, style, technique of writing, structure and art of composition so as to make them works of art rich in aesthetic perception.

The Main Characteristics of Creation Subject. The basic elements of calligraphy are lines and lines serve as the trajectories of points. Calligraphy appears as a flowing directional and non-repetitive writing process. Also, the creative process and creative results generate simultaneously without any possibility of duplication and production.

The specific writing rules of Chinese. Provisions concerning the order and the sequence of strokes have been established, that is, the writing process should be of consistency in terms of time, which is extended by the single character to the whole article. It is necessary to pay attention to the overall coordination.

Handwritings and patterns represent the full connotation of the time attribute in calligraphy. The creation process of calligraphy is a special process in which time drives space—that is, cause of actions drives vision.

To Appreciate the Characteristics of Creation Subject. Calligraphy gives the impression of a passage of time because each character is read in a specific sentence or textual structure, that is, there is an order in which a literary concept is obtained. Second, each character forms a different form of space compositions and styles in the writing of conjunctions. Such space must produce a continuous rhythm, creating a rhythm sequence of visual relationship and time extension featuring time lapse and internal logical relationship.

Appreciation of calligraphic works makes it easier for people to trace back to their creative process than other artistic appreciation. Appreciators seek to experience the creation mentality from the resulting calligraphic works.

The Characteristics of Paintings. The painting here mainly refers to the paintings on the shelf. Paper, cloth, wood, glass, lacquer or other surfaces may be used as the carriers for paintings, which are filled with certain thought or ideas expressed by conformity, graphics, composition and other contents.

Chinese painting includes Gongbi (traditional realistic painting), Xieyi (free-sketch style painting) and the combination of these two. As to three different forms of expression, Gongbi is characterized by fine brushwork and color rendering of layers. Focusing on details, such painting uses extremely delicate brush strokes to depict objects; Xieyi depicts the shape and spirit of objects with concise, bold and splashed ink to express the painter's feelings. In terms of performance objects, Xieyi painting adopts generalization

and exaggeration methods, together with rich associations. Though with simple lines, it demonstrates a far-reaching artistic conception with a certain expressive force. It boasts a high degree of generalization and a subtle conception of using the few to defeat the many. Also, with accurate lines and proficient skills, the author may precisely express his idea [1].

The fundamental difference between painting and other categories of art is the planarity of works. From the perspective of appreciation, the art of painting has the following main features:

Creating Three-Dimensional Space on Two-Dimensional Space. On the two-dimensional space, painting makes use of light and shadow, and image structure to express the concave-convex relationship and the three-dimensional illusion of objects, allowing people to visually perceiving the volume, material and space of objects. Also, it uses sizes of objects, shadowing relationship, perspective changes and color changes, genuine and sham, to create profound spatial effect.

Realistic and Reproductive Paintings and Subjective and Expressive Paintings. Realistic and reproductive painting may achieve an ultra-realistic effect, allowing people to feel the vividness of the painted objects. Although realistic and reproductive paintings have not valued by people with the emerging of Chinese Xieyi paintings and modern western paintings, the effect pictures of commercial advertisement, industrial design and architectural design still embody such characteristic of painting.

Contrary to reproductive painting, subjective and expressive painting focuses on the subjective world of self-expression. It can not only show the subjective state of mind and philosophy, but also depict fantasy and dream. Its artistic charm lies in the originality of forms, the novelty of techniques, and the intense and formal beauty of shapes.

Artistic Beauty of Different Kinds of Paintings. A variety of paintings, due to different kinds of tool materials and techniques and other factors, form their own unique characteristics. Chinese Xieyi painting uses the water absorption trait of Chinese art paper and the artistic effect of masstone and pays attention to the dynamic beauty of profound and powerful lines. It uses ink in a changeable and dense manner, creating lively spirit and charm. Oil painting stresses on the beauty of colors in a vigorous, dense, rich and harmonious manner. Prints focus on “carven aroma”, “wooden aroma” and printed beauty. Watercolors focus on the artistic beauty formed by water, color and lines in a crisp, elegant and moist manner.

Composition is the Basis of Painting. Composition organizes the art language of painting, making it a perfect painting. Composition is the basis of the art of painting to express the author’s idea and demonstrate the form of beauty.

The Characteristics of Sculptures. Sculpture is a plastic art which uses certain materials and methods to produce three-dimensional images. Its production methods include carving, molding, heaping, pasting, welding, knocking, composing and so on, also known as the three kinds of creation methods of carving, engraving and plastic in general. Sculpture refers to the visual and touchable artistic images created with a variety

of plastic materials (such as gypsum, resin, clay, etc.) or carved, carved hard materials (such as wood, stone, metal, jade, onyx, etc.) so as to reflect the social life and to express the artist's aesthetic experience, aesthetic emotion and aesthetic ideal.

The birth and development of sculptures are closely related to the production activities of mankind. Meanwhile, they are directly affected by the social ideologies of religions and philosophies in various periods. The sculpture inheritance of the past generations has become, in a certain sense, the history of human images. The characteristics of sculpture are as follows: Static, visual and touchable three-dimensional objects reflect reality through the visual spatial images created by sculptures, which is considered to be the most typical plastic art, static art and space art. With the development of technology and the change of people's concept, three-dimensional, visual and static forms in modern art have broken through and develop into multidimensional temporal and spatial forms.

The Characteristics of Installation Art. Installation art refers to an art form in which artists artistically and effectively select, use, transform and combine the material and cultural entities that people have or have not consumed in daily life in a particular space-time environment to produce new and rich spiritual and cultural connotation of individuals or groups. Simply put, installation art, is a comprehensive display art of "venue + material + emotion" [2].

Integrity. Installation art is an integration designed and created by artists based on the interior and exterior location and space of a given exhibition site. Just as a movie theater cannot show two movies at the same time, the integrity of the installation requires a corresponding independent space and could not be interrupted by other works in both visual, auditory and other aspects.

Participation. Involvement and participation of the audience is an integral part of installation art. Installation art is an extension of people's life experience. The environment created by installation art is to tolerate, urge or even force them from passive perceptions to active perceptions in a defined space. Such perceptions require audiences to use all their senses in addition to positive thinking and physical involvement: vision, hearing, touch, smell, and even taste.

Openness. Free from the limitations of artistic class, installation art may freely integrate any means such as painting, sculpture, architecture, music, drama, poetry, prose, film, television, sound recording, video recording and photography. It can be said to be an open art.

Variability. Installation art is a variable art. Artists can change the combination during the exhibition, increase, decrease or recombine during the exhibition at other places.

3 New Thoughts of Digital Creation of Chinese Static Works of Art

3.1 Existing Problems and Solutions to Chinese Static Works of Art

Intensified Homogenization Trend of Content and Form. A large majority of collected static works of art are merely used for display, and the promoting digital printing is gradually becoming homogeneous. As people's attention focus on the promotion and dissemination instead of recreation of works, these popular contents and forms are only intended to increase part of the economic value. They fail to realize the artistic value of the original works. In this regard, it is necessary for them to clarify the characteristics of each work of art and give full play to the unique charm of the secondary creation. Also, attention should be paid to innovation based on the existing formal contents.

Single Creative Approach Lacking of Spirit of the Times. In creating the themes of traditional Chinese culture, multiple creative approaches are relatively old-fashioned, and the single creation approach still remains the same like that in the last century. Although it features strong modeling ability and skillful techniques, its outdated concepts cannot adapt to the development of the times. Hence, in the process of creating works of art, on the basis of preserving the traditional cultural traits, the contemporary expression of spiritual content can only be achieved through modern digital art.

Solutions to Chinese Static Works of Art. When Chinese static works of art are combined with technology, though they seem like unrelated, it is actually the trend of artistic development. The emergence, development and application of new technologies and new forms will inevitably give rise to plenty of problems. However, new technologies and new forms cannot be rejected accordingly, which cannot measure up to the laws in the global scheme of things. We find problems in practice and should constantly solve the problems in practice. In view of the homogenization trend of the application of static works of art in domestic collections, the innovation awareness of art should be enhanced. In the early stages of the project, it will prepare sufficient materials and conduct inspection to give more practical chances to new ideas. This is the way out for the Chinese static works of art.

3.2 New Thoughts on Digital Creation of Chinese Static Works of Art

To avoid the homogenization phenomenon of the application and development of the collected static works of art, it is necessary to employ the technical means of digital media to realize innovation. Digital creation is the creation of digital work of arts that came into being in the fifth media era. Digitization mainly includes digital collection, digital interaction and digital presentation of work of arts. The digitization of static works of art breaks the limitation of time and space, and is characterized by cross-media, cross-screen, openness and mobility. As long as people enter the network system, they can participate in the creation of painting art according to their own life experiences and personal interests, and modify, supplement, and create painting works in various ways.

Thoughts of Secondary Creation of Protection and Inheritance. The collected static works of art may undergo secondary creation from the perspective of protection and inheritance. Such kind of artistic creation is conducted based on the digitization of the original works. Digital creation may be carried out through means of conversion based on the material, technique, form and content of different works of art.

Material Conversion. To select materials in the original works among the existing static works of art for digital conversion and to change the material expression of the original works. Meanwhile, the digital content also enhances the interaction and entertainment of the works (Fig. 1).



Fig. 1. *Moonlight on the Lake* of Sheng Jin, Zhang Gaojie, Zhang Peng and Zhu Chunhui

Technique Conversion. Techniques may also be converted in terms of paintings, such as Chinese painting techniques for oil painting or watercolor techniques. The conversion of these techniques is also based on digitization. The powerful digital technology can change the style and technique of its works, make unobstructed conversion among different techniques, and increase the artistic diversification of static works of art.

Form Conversion. The collected static works of art may conduct multiple forms of conversion from plane to three-dimensional, and from static to dynamic, such as painting to animated or digital images, or sculpture to dynamic sculpture. Conversion of digital forms is conducive to the promotion and dissemination of works of art on the Internet (Fig. 2).

Content Conversion. Among the Chinese static art collections, many of the works have a long history but are easily damaged. After digital collection, they can be restored and re-created, which not only protects the style of the original works, but also expands the contents, integrates the mainstream cultures of different stages, inherits and carries forward the spirit of Chinese traditional culture.

Creation Thoughts of Diverse Works of Art. From the perspective of protection and inheritance, the collection of static works of art can be created in multiple manner. Such kind of artistic creation is implemented in combination with digital technology based on the material, technology, performance and concept and different works.

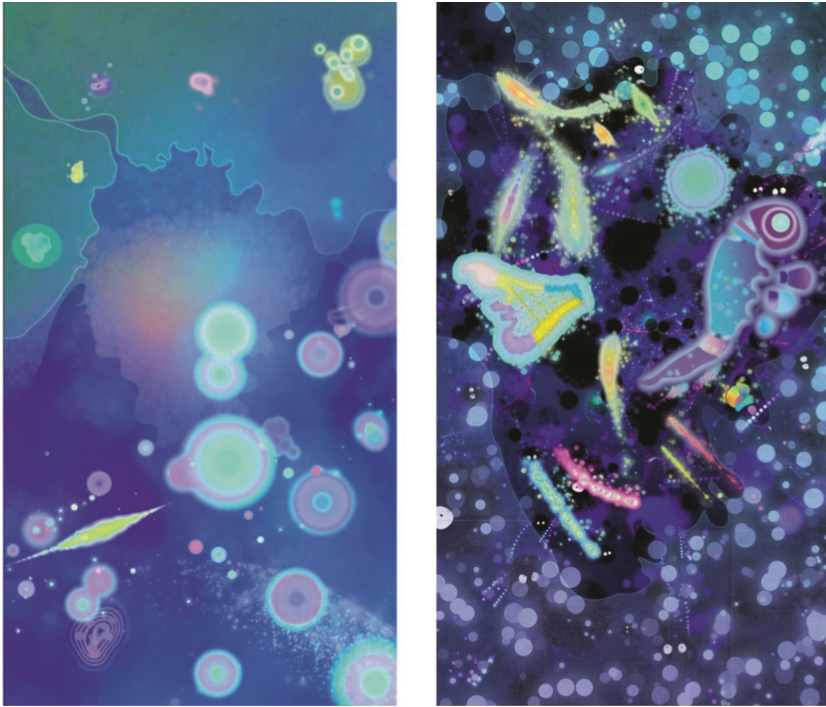


Fig. 2. Experimental animation of *Kong Xiang* of Ma Chao

Material Synthesis. For works of art being created, creation can be done from the perspective of the comprehensive utilization of materials. It is not only a comprehensive manifestation of solid materials, but also an expression of idea of the works through the use of different materials in the virtual digital world.

Technology Synthesis. Technology synthesis is to employ a variety of digitized technical software and hardware tools in the creation of works of art, and takes into account the expression of the digital virtual level on the basis of the real physical level so as to achieve the dual effect of physical creation and digital creation, laying a solid foundation for future communication.

Expression Synthesis. The creation of works of art can also be realized in multiple manners in terms of artistic expression. As to expression mode, from plane to three-dimensional and from realistic to virtual; as to expression methods, from concretization to abstraction and from perceptual expression to rational decoration; as to methods of artistic expression, comprehensive use of methods of artistic expression can maximize the realization of the artistic spirit and content.

Concept Synthesis. Concept synthesis is the collision of various spirits at the level of artistic thought. It represents the core values of art and the soul of artists. It is not only

the blending of Eastern and Western cultures but also the comprehensive expression of traditional concepts and contemporary experiments, popular aesthetic and elegant art.

Through the above comprehensive expression from the material level to the spiritual level, it broadens the thought of art creation and guides the creation of works of art in the future. Meanwhile, it has also established the development trend of works of art from static state to dynamic state.

4 The Digital Expansion of Chinese Static Works of Art

4.1 The Digital Expansion of Calligraphy

The Digital Simulation of the Content of Calligraphy. The traditional Chinese calligraphy is a peculiar art form in Chinese culture, and China's major museums have certain amount of the calligraphic masterpieces handed down from the past dynasties. However, they are seldom exhibited in front of us for the protection of cultural relics, which limits the popularization of the traditional culture to some degree. Nevertheless, this problem is solved by the emergence of highly simulative digital technology and the replicating method of the digital simulation. HR-scanning or photo processing takes the photos of the calligraphic works first; then image processing software corrects them and their colors; finally, the digital technology is applied to print the original effect on Chinese art paper, silk and other materials. This technology is able to not only carry on the limited circulation with the value of collection, but also popularize the traditional culture through the Internet.

The Digital Presentation of the Calligraphic Form. In calligraphic works, common forms are all written on the traditional Chinese calligraphy and painting materials before being mounted for exhibition, or sculpted on the surface of materials like wood, stone or pottery. With the continuous improvement of digital technology, artistic methods, such as digital media, animation, interaction and virtual reality have been improving, and the calligraphic works, whose immersive interaction characteristic enriches the presentation of calligraphic art, is able to be exhibited dynamically.

The so-called dynamization of calligraphic works is to apply the animation techniques into strokes, ink color, structure and meaning of the calligraphy to perform dynamically, and the artistic glamor presented by such moving process is what the traditional pattern of the 2D cannot reveal. The final presentation format can be both an image installation and a digital water curtain, and the spread of the image is the trend of the modern information society's development (Fig. 3).



Fig. 3. The exhibition of digital calligraphy

4.2 The Digital Expansion of Paintings

The Dynamic Shift of Traditional Paintings. In May, 2010, Shanghai World Expo exhibited the 100-m long *Riverside Scene at Qingming Festival*, which is a dynamic version based on the *Riverside Scene at Qingming Festival* of Zhang Zeduan in Song Dynasty. It was an exhibition that used the expressive form of animation in digital art to dynamically perform the traditional painting. The painting was 128 m in length and 6.5 m in height, and the cycle of role animation was 4 min. The effect of daytime and nighttime took 2 min each, in which 691 characters appeared in the daytime and 377 at night. Numerous roles dynamically enhanced the visual effect of the picture, which caused a sensation in the Expo and opened a new era for the digital dynamic transformation of traditional painting.

The Digital Enhancement of Modern Painting. The development of digital technology promotes the contemporary painters' idea of combing their works with such technology, which expands the creative thinking of the artists and brings in numerous new works. The painting-oriented method improves the visual motion with strengthening images, it not only breaks the limitations of graphic painting, but also extends the paintings.

The Spatial Creation of Virtual Paintings. VR painting is creating painting in the VR world by using the computer's 3D space system and a handle to position space, thus

it has a strong sense of space. It allows artists to paint in a virtual world, solves the problem of perspective in 2D painting, and enables them to arbitrarily express the concept of art. Its unprecedented modifiability changes the unitary presentation in 2D painting (Fig. 4).



Fig. 4. Google's 3D painting *Tilt Brush* (Source: <http://www.frontop.cn/about/302071.htm>)

4.3 The Digital Expansion of Sculptures

The quiet and harmonious beauty in traditional sculpture is the audiences' primary aesthetic feeling, and the innovation of art should develop in accordance with its time. When sculptures meet digital technology, a dynamic sculpture changes people's visual experience of the traditional sculpture. The development of modern technology can make the aforesaid become real. When creating sculptures, mechanical installations and digital technology are assembled together; with images and sounds, the static sculptures can become the "living sculptures" which are dynamic and able to express the main idea.

The other one is based on the original static sculpture but using projective and sound technology to create a visual dynamic sense. With the development of HCI and the expansion of sculpture's creative language, the dynamic sculpture with creative thinking will bring new vitality and new experience of pleasure to the traditional museum (Fig. 5).



Fig. 5. The digital sculpture in museum (Source: <http://fashion.163.com/16/0312/16/BHVJ7RUT00264MK3.html>)

4.4 The Digital Expansion of Installation Art

Art galleries, whether at home or abroad, pay more and more attention to the exhibition of installation art. Various types of installation art employ artistic spirit to some public spaces when expressing the theme in a novel way. These works, following the innovation of digital technology, develop into multiple forms such as interactive and image installations, playing an important cultural role in public space.

The Creation of Interactive Installation Works. The creation of the interactive installation consists of two parts: innovation and technology. The former part is the thought expression of the artist's thought through the connotation and expression of the work, while the latter part is using modern electronic induction technology, mechanical transmission technology and computer digital control to achieve HCI, therefore, the key

point of mastering the positioning and technical implementation of artistic creation is to master the starting point of creating an interactive installation.

In terms of conception, light and shadow, shape, voice and other forms should be taken into consideration. Technically, it is the same for light intensity and color, shadow change, continuous pictures, sound changes, distance and so on. Creative works must be able to infect the pleasures of the audiences' various sensory organs in order to achieve the creative art effects. These works are not only considered as a simple patchwork, but also requires the ability to process and exchange information; an artist's job is to stimulate the understanding and judging ability of the work itself. Hence, the way to express the works should be an artistic expression which is consistent with creativity theme and make the works achieve the interaction between the artifacts and the audiences.

The creation processes of the interactive installation: ① To propose the creating conception of the works; ② To determine the way of collecting information; ③ To determine the way of performance; ④ To draw the structure and configuration of the interactive installation of works of art; ⑤ To integrate a database and program; ⑥ To display the interactive works. Through these processes, we will achieve the interactive function of the installation art and communication and appreciation between the audiences and the works in an interactive way (Fig. 6).



Fig. 6. The installation work

The Creation of Image Installation Art. The creation of the works of the image installation work is also the work creation consisting of two parts: the installation and the image, which are combined to express certain artistic conceptions. The content of the image can be both animated and a real video shoot. These digital contents should be compromised with installation. It is not only the dynamic extension of the work, but also the organic part of the installation. The two are indispensable.

During the creation process, the first step is to determine a theme. Any public exhibiting area should have a text outline to establish the theme, in which the installation art is used to strengthen the atmosphere and effect, and it must be created according to the

theme. Some installations are the architectural space structure to restore a historical period, and the content of an image is exaggerating the atmosphere of rendering the space crossing. These works, of which the content and form should be mainly realistic, appear as the protagonists of the main exhibiting area. If the installation work is just used as the decoration to increase interest, they should appear as the supporting actor in the area and their content and form should be mainly freehand.

These image installations can also increase interactive technology and becomes an interactive video installation. This kind of installation will be more common in the future (Fig. 7).

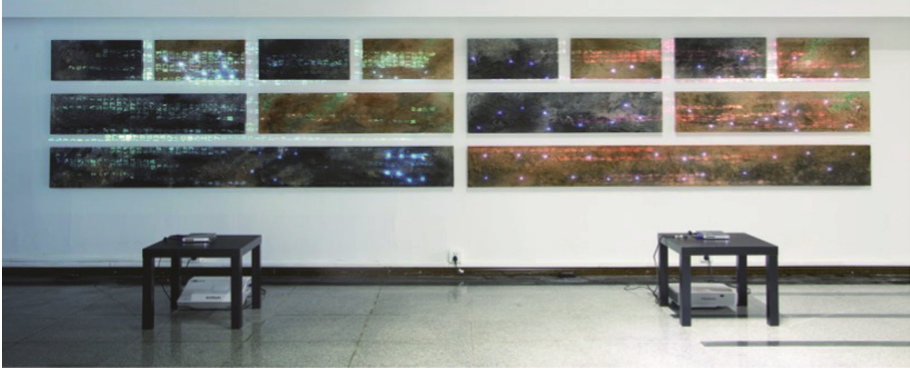


Fig. 7. The work *The Source*

5 The Digital Expansion Value of Chinese Static Works of Art

5.1 The Artistic Value of Digital Expansion

The Visual Angle of Art and Aesthetics is Widened. The digital expansion of Chinese static works of art broadens the view from the perspective of art and aesthetics. Employing digitalization in the creation of works of art not only achieves the artistic effect of the real works through modeling, colors, and materials of the art entities, but also builds a virtual world of art. Such form of combining art and reality expands our aesthetic perspective. As for the single exhibition of works of art, it can also be exhibited from various perspectives. Digital art enables the interactive communication between the works and the audiences, while the atmosphere of the virtual scene and the processing of the sound effect as if the works were telling the artistic creation process. The art of virtual reality can deconstruct the works of art from all directions and show the thinking process of the whole art creation from the ideological content to the technical realization. The virtual performance of these works of art also gives us a brand-new visual sense. Besides, from the perspective of artistic creation and aesthetics, the digital art recreation of works of art also embodies the expansion of the form and content in the largest degree. Therefore, the digital expansion of static art work unceasingly extends art aesthetics.

The Artistic Creative Thinking is Widened. The digitalization of static works of art largely helps the expansion of artistic and creative thinking; the expansion of creative thinking from the perspective of art is to break the outdated, break through mediocrity and create new ideas. With digital methods, dynamic exhibition bestows wings to artistic creative thinking, breaking the traditional of static 2D way, and seeking a common ground while reserving differences in the organic combination of multiple thinking forms. From a one-way thinking to a multidirectional stereoscopic and dynamic thinking has been the developing trend of the thinking mode of the static works of art. The multi-directional and multi-polar artistic creative thinking lay the ideological basis for the improvement of the static works of art, bringing innovative ideas for further artistic creation, therefore, the digital expansion of the static works of art broadened the field of creative thinking.

The Means of Artistic Creation are Enriched. The digital expansion of static art work has various presentations in the methods of art creation. Firstly, the shape of the work changes the definition of the original works and extends the form of the work with digitalization, transforming the invariable form into the changeable dynamic works. Secondly, in terms of vision, the controllable changes of light and special materials are used to change the color of the work's interface, and such change enables organic interaction with the audiences. The third is the digital expression of images and sounds. The various expressions of interactive images, interactive voice and interaction installations not only enrich the artistic effects of static works of art, but also give audiences a new participatory experience, thus maximizing the social efficiency. Besides, the digital expansion also provides the creation of static works of art with rich and colorful ways of expression, guaranteeing the extension of artistic creation and accelerating the economic transformation of artistic value.

5.2 The Economic Value of Digital Expansion

By thoroughly playing the unique advantages and economic value, digital expansion organically integrates static works of art with tourism, culture and other industries, promoting the development of cultural undertakings and stimulating the promotion of regional soft power and continuous economic development. It is a kind of regional economic developing model.

The economic meaning of the digital expansion of the static works of art has two aspects. On the one hand, the art economy is an economic form that is able to develop in combination with the cultural art and tourism industry; on the other hand, it is a regional economic development model promoting the economic prosperity and development of the whole region through the economic spread and proliferation of the art museum.

The Complementarity of Works of Art' Economy is Strengthened. The economy of works of art and the career of art museum are benign interaction and functional complement. The economic growth of works of art is conducive to the display of the art museums' functions. It is the trend of art development that closely combines career with

industry. Generally, art museum is a unit with the nature of public welfare, and the economy has no direct relation to the main body of the art museum, however, the two are closely related and indispensable.

The Indirection of Works of Art Economy is Strengthened. The economic contribution of the art museum itself is not the main aspect, and its economy is mainly presented in its indirect economic value. Specifically, art museums can give full play to the economic and social benefits through the following two aspects. The promotion effect of art museums is an important connection in the field of art communication, and the digitalization of static works further enhances the disseminative function of the works' artistic value. The exhibition of the art museum also plays a guiding role in the sale of the derivatives of static works of art. Digital extension provides the possibility for the creation of art derivatives.

The Fusion of Works of Art is Strengthened. Art Gallery can be the soul, cohesion and bond for the development of regional art economy. Being a source and prerequisite for the economic development of the art gallery, the quality of works of art determines the direction and characteristics of the art gallery's economic development, and it gathers popularity and forms a high-quality cultural atmosphere. The economy of works of art is more reflected in the fusion of regional economy, which includes promoting the development of tourism and cultural industry, realizing the diversification and composite of industrial content, and improving regional soft power, etc.

6 Conclusion

The digital expansion of Chinese static works of art is accompanied with the development and expansion of digital media technology. When employing the digital media technology to create, present and expand artistically, it not only introduces the digital method in the creation of static art to achieve a dynamic effect, but also enables a second creation in various types of artistic activities, hoping to create distinctive new art forms and new values.

This paper, starting from the classification of Chinese static works of art, analyzes the artistic characteristics, advantages and disadvantages respectively, puts forward new ideas for the way to achieve digital art creation, and launches digital expansion from the perspectives of four typical works of calligraphy, painting, sculpture and installation, providing a method and theoretical basis for the digital expansion of the Chinese static works of art. It then expounds the value presentation of the expansion of Chinese static works of art from the perspective of value, thus opening up a new mode which has great room for improvement for the redevelopment of Chinese static works of art. It is hoped that the future development of science and technology, and the transformation of public awareness can be further improved, and thus being beneficial for the inheritance, protection and development of static works of art in other regional cultures.

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