

Research on the Narrative Strategies of Traditional Chinese Painting Art: A Case Study of Dwelling in the Fuchun Mountains

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Abstract:

Dwelling in the Fuchun Mountains, painted by Huang Gongwang of the Yuan Dynasty, is a classic masterpiece of Chinese landscape painting. In his later years, the artist was passionate about the landscapes of the Jiangnan region, devoting more than four years to complete this work in the tenth year of Zhizheng (1350). Dwelling in the Fuchun Mountains has extremely high artistic value, which is attributed to Huang's exceptional painting techniques and the profound emotions he expressed, as well as the legendary story of the painting itself. As a vital part of traditional Chinese culture, traditional Chinese painting serves as an important medium through which people around the world can better understand Chinese aesthetics and Chinese culture. In the context of the new era, President Xi has emphasized the importance to promote the creative transformation and innovative development of fine traditional Chinese culture, enabling artistic works to inherit and evolve between tradition and modernity so that more people may appreciate Chinese art and culture. Based on this, this study adopts a case study approach and, drawing upon narrative theory, analyzes the multiple narrative dimensions of Dwelling in the Fuchun Mountains to explore the artistic value and traditional cultural connotations embodied in the painting.

Keywords:

Traditional Chinese Painting Art, Dwelling in the Fuchun Mountains, Narrative Theory, Creative Transformation

1. Introduction

In 1969, Tzvetan Todorov introduced the fundamental concept of “narratology”, aiming to investigate the intrinsic and abstract qualities of literary works [1]. The development of narratology research has gone through three research phases. The first stage, from the 1960s to the 1980s, is characterized by classical narratology, which primarily focuses on narrative texts. The second stage is the post-classical narratology research from the 1990s to the 21st century, and the main research is mainly interdisciplinary research. The third stage is the study of narratology in the digital age from the 21st century to the present. In the 1960s, French structuralist thinker Roland

Barthes, in his *Introduction to the Structural Analysis of Narratives*, proposed that “For humanity, almost any material can serve the purpose of narrative” [2]. Since the 1990s, post-classical narratology has further expanded its scope. Mieke Bal believes that narratology is a perspective on culture and regards narrative as a way of cultural understanding [3]. Consequently, branches of narrative theory have gradually shifted toward the study of non-verbal narrative forms, including film, theatre, music, and architecture. The narrative innovations embodied in *Dwelling in the Fuchun Mountains* not only serve as a practical and localized interpretation of these theories within the Chinese cultural context but also represent the creative expression and cultural continuity of traditional Chinese painting in the context of the new era.

2. Literature Review

In domestic research, scholars have examined *Dwelling in the Fuchun Mountains* from diverse disciplinary perspectives. Many scholars have studied the original scroll and its later copies. Building on Rao Zongyi’s pioneering publication and interpretation of the colophon from the Hong Kong collection, which is a copy reproduced by Shen Hao in the fifteenth year of the Shunzhi reign, subsequent scholars have provided further analyses of the inscriptions [4]. Liu Peng investigated the circulation history of *Dwelling in the Fuchun Mountains* during the early Qing dynasty through literature and collector seals [5]. Li Xiaoyu explored the openness of spatial composition in Chinese handscrolls and the interconnections among literati paintings, interpreting the dissemination of Chinese painting from a media perspective [6]. Zhao Ting analyzed the artistic characteristics of the work, examining compositional structure, brushwork, and ink techniques to provide methodological insights into painting studies [7]. Jiang Yuting and Zheng Xi adopted an iconographic approach to study the depiction of the Fuchun River Basin’s rural landscape, offering references for rural development [8]. Guo Kejian and Qiu Zheng examined the phenomenon of cultural breakout of original Jiangnan-style programs within cross-media narratives [9]. However, few studies have analyzed *Dwelling in the Fuchun Mountains* from the perspective of narrative theory, particularly regarding its innovative artistic expressions in the era of new media. Therefore, this paper adopts a narrative theory approach to examine the multidimensional narrative pathways of *Dwelling in the Fuchun Mountains*, exploring the artistic value and traditional culture embedded within the painting.

3. Exploration of Narrative Innovation in Traditional Chinese Painting Art

Dwelling in the Fuchun Mountains is one of the classic masterpieces of Chinese landscape painting. From its creation in ancient times to the present era of technological advancement, it has continued to be praised because of its aesthetic and historical significance. The innovative narrative of *Dwelling in the Fuchun Mountains* indicates its potential to be revitalized with artistic vitality in the contemporary era.

The handscroll itself functions as a medium of communication. Painting art belongs to a spatial medium characterized by its capacity for cross-temporal and cross-spatial communication. In ancient times, *Dwelling in the Fuchun Mountains* was spread primarily through its original handscroll form and later through copies. The colophons and seals on the scroll reveal that those who had access to the authentic work were mostly painters, collectors, and royal collections, while ordinary people rarely had the opportunity to view it, resulting in a very limited scope of dissemination.

As traditional print media, newspapers and magazines also contributed to their spread. The Palace Museum Weekly serialized parts of the “Ziming Scroll” and Huang Gongwang’s colophon [10]. With the development of information technologies such as photography and printing, the communication of Dwelling in the Fuchun Mountains expanded considerably. Regardless of social status, anyone interested in painting could appreciate the content of the paintings. Books and art albums became major channels of dissemination. By including high-quality printed reproductions and interpretive texts, these publications conveyed historical and aesthetic analyses to readers, restored the visual details of the painting to the greatest extent possible, and significantly lowered the threshold for public appreciation.

3.1. Constructing Emotionally Engaged Exhibition Narratives

3.1.1. Traditional Exhibition Narratives

Museums serve as vital social institutions for preserving national artistic treasures and play an important role in public education and cultural dissemination. In their early stages of development, museums were private, with collections owned by individuals and inaccessible to the public. It was not until the seventeenth century that museums gradually began opening private collections to limited public audiences, and only after the French Revolution did they truly become spaces shared and enjoyed by the general public [11]. The same was true in China. In ancient times, only individuals of high social status could view paintings and inscribe on them, while ordinary people had little opportunity to access such artworks.

As traditional spaces for artistic dissemination and exhibition, museums allow anyone interested in art to appreciate artworks. However, due to the fragility of ancient paintings and calligraphic works, the display of Dwelling in the Fuchun Mountains is strictly limited in both frequency and duration. Most of what visitors see in the gallery are replicas or copies. Over the past decade, exhibitions at the Zhejiang Provincial Museum have shown that the original “The Remaining Mountain Scroll” is not displayed annually, and its special exhibitions typically last about one month. Nevertheless, audiences can still follow the painter’s perspective, moving through the scroll’s unfolding scenery to experience a richly layered landscape world.

3.1.2. Digital Exhibition Narratives

Dwelling in the Fuchun Mountains itself carries a legendary story. The collector Wu Hongyu treasured the painting deeply but decided to burn it before his death. Fortunately, his two nephews rescued the painting from the fire, though it was consequently divided into two sections. The shorter part, The Remaining Mountain Scroll, is housed in the Zhejiang Provincial Museum, while the longer section, The Wuyong Scroll, is preserved in the National Palace Museum. From June 1 to September 25, 2011, the exhibition “Landscape Reunited: Huang Gongwang and Dwelling in the Fuchun Mountains” at the National Palace Museum brought the two sections together for the first time in 360 years. Lasting three months, the exhibition attracted more than 800,000 visitors. This joint exhibition represented not only a shared cultural aspiration of people but also a symbol of the reunion and inheritance of Chinese culture. Within a specific historical and thematic context, the museums designed spatial narratives through curatorial arrangements and visitor pathways to present Dwelling in the Fuchun Mountains from multiple narrative dimensions. Using advanced multimedia technologies, the exhibition digitally reunited the “separated

painting” through 3D visualization on electronic screens, allowing audiences to understand its historical journey and experience this masterpiece up close. Visitors were moved by the painting’s artistic value and the serendipitous turns of its history, realizing that while time changes, its cultural significance endure.

In both the traditional media era and the new media era, museums have employed the conventional mode of “physical exhibition + spatial narrative”. As open cultural spaces that provide knowledge to the public, museum exhibition narratives have undergone notable shifts, evolving from linear structures to nonlinear forms, and now focusing more on audience-oriented engagement. These modes are mostly combined with scientific technologies and new media art. Through curatorial design and spatial organization, museum environments create conditions that enable visitors to engage in artistic appreciation and cultivate aesthetic experience.

3.2. Constructing Shanshui-Infused Architectural Narratives

In the early 1980s, Bernard Tschumi introduced the concept of “narrative” into the field of architecture, bringing new attention to architectural narrative [12]. Architecture tells stories through architectural languages such as forms, colors, textures, pathways, and space. Architectural space, as a culturally meaningful narrative environment, tells stories not only through its physical presence but also through the cultural emotions it embodies. Architecture is also the spiritual symbol of a city. Buildings with cultural heritage can play a role in promoting the culture of city.

3.2.1. Spatial Translation of Shanshui Imagery

The Fuchun Mountain Museum, often described as an architectural interpretation of Dwelling in the Fuchun Mountains, officially opened to the public in December 2017 in Fuyang District. Integrating the functions of an art museum, a history museum, and an archive, the building offers a multifaceted cultural space. The designers incorporated the traditional Chinese landscape painting method of the “three distances”, namely level distance, deep distance and high distance, into modern architectural practice. They also integrated the painting elements of mountain, water, and dwelling to infuse contemporary architecture. In the shape design of the building, the museum adopted a “ren”-shaped roof structure that shows the rising and falling rhythms of mountain ranges. The interior circulation guides visitors gradually upward from the moment they enter the building, allowing them to experience shanshui aesthetic as they move and change their views. The dominant palette of blue, white, and grey corresponds to the colors of the original painting. As a large urban public building, the museum balances functional considerations with an emphasis on harmonizing the architectural form with the surrounding natural landscape.

3.2.2. International Expression of Fuchun Culture

In the construction of architectural space, Fuyang Yinhu Sports Centre is one of the newly built venues for the Hangzhou Asian Games. Its design not only meets the functional demands of competitive sports but also integrates natural shanshui features and the surrounding geographic environment, thereby enhancing the cultural dimension of this public building. Dwelling in the Fuchun Mountains was created after years of Huang Gongwang’s residence along the Fuchun River, where he observed the mountain formations in detail. In Landscape Painting Techniques, he noted that the placement of mountain peaks helps to revitalize the picture [13]. The mountains in the painting unfold with a strong sense of depth, expanding both

horizontally and spatially. In response to these aesthetic principles, designers incorporated the mountain forms from the final section of the painting into the architectural structure of the sports venue. The building adopted the shape of the Chinese character “ren”, reflecting local cultural of Fuyang. The form harmonizes with the surrounding environment, creating a dialogue between architecture and nature. The “ren”-shaped structure is also an exploration by the designers of humanized and functionalized design space, creating a competition public space full of humanistic care. Architecture subtly affects those who enter it. As humans and nature form an organic and harmonious whole, the Fuyang Yinhu Sports Centre creates a spatial environment in which visitors can feel immersed in the environment.

In terms of aesthetic construction, the building’s facade is composed of more than 37,000 louvres. When sunlight strikes the surface at varying angles, it produces shifting images reminiscent of Dwelling in the Fuchun Mountains. Through intelligent technology, the venue recreates the scenic beauty of the Fuchun River landscape. The entire architecture conveys the gentle cultural temperament of Hangzhou. Through architectural languages such as color and form, the building conveys the spiritual essence and symbolic meaning of the painting. As a key public space within the Asian Games Village, the venue remains open to the public and contributes to shaping collective memory and spatial perception of Fuchun culture.

Architectural narrative has also brought Dwelling in the Fuchun Mountains to an international stage. The hosting of the Hangzhou Asian Games is an important window for showcasing Chinese culture. The painting endows modern architecture with inspiration. Modern architecture becomes a medium through which the Jiangnan shanshui aesthetic and the cultural identity of Fuyang are communicated globally. The traditional Chinese architectural philosophy of “harmony and coexistence” thus gains broader visibility, offering international visitors an embodied experience of Jiangnan culture and the distinctive scenery of the Fuchun region.

3.3. Constructing Interactive Cross-Media Narratives

Narratologist Marie-Laure Ryan argues that narrative constitutes a cognitive structure and retains an essential, invariant core of meaning. Interdisciplinarity and transmediality have become important directions in the recent development of narrative studies [14]. Cross-media narrative integrates the perspectives of media studies and narratology. According to Henry Jenkins, cross-media narratives possess seven major features, including the extensibility of content production, diversity of media channels, immersion and extractability of user experience, agency and continuity of dispersed platform interaction, and unity of an organically constructed story world [15]. Cross-media narrative does not involve repeating the same text or story across different media. Instead, it selects forms suitable for the characteristics of each medium to stimulate audience participation and invite them to join the narrative process. Ryan further argues that cross-media narrative should not be understood as a mechanical assemblage, but rather as a journey that guides audiences back toward a more expansive imaginative world [16].

3.3.1. Constructing Interactive Spaces in Television Programs

In the new media era, the once linear, point-to-point model of communication has been replaced by network-based dissemination. Online platforms provide audiences with opportunities to participate and interact. They also enable creators of artistic works to receive immediate audience feedback within digital environments. The

interpretations of traditional Chinese art have likewise moved beyond linear modes, placing greater emphasis on the expression and communication of cultural essence. During the 2022 CCTV Spring Festival Gala, the program *Remembering Jiangnan*, which integrated poetry and dance through an innovative approach, attracted widespread discussion among audiences. In this performance, *Dwelling in the Fuchun Mountains* was reimagined through digital techniques such as CG and special visual effects, blending the aesthetics of traditional painting with modern stage art. The mountains, rivers, dwellings, fishermen, woodcutters, and scholars depicted in the painting immersed audiences in a sensory experience that evoked the poetic sentiment of traditional landscape painting, leaving audiences with a renewed sense of nostalgia for Jiangnan.

Remembering Jiangnan draws upon the textual space of the painting and enhances narrative through written, audiovisual, and digital texts. The narrative of the program is characterized by strong interactivity. First, it constructs an interactive space for performers. As the scroll gradually unfolds, poets recite verses, moving slowly across a bridge, while woodcutters carry firewood, fishermen drift in boats, and scholars chant poetry. Through shifts in camera perspective, the performers gradually converge within a unified visual frame, allowing static images from the painting to come alive through the support of new media art. Written text appears as television subtitles, where classical Chinese poetry corresponds to the narrative progression and is recited by the performers. Second, the program creates an interactive space for viewers. Marshall McLuhan famously states that “The medium is the extension of human”. Through audiovisual communication, multiple senses of the audience are activated and extended. With technological support, viewers experience a sense of being situated within the landscape of Fuchun. The audiovisual text is manifested through the rich visual and auditory elements of *Remembering Jiangnan*, guiding the audience along the banks of the Fuchun River together with the performers. The digital text is generated through computational logic and supported by intelligent new media platforms, combining dynamic and static forms to produce interactivity, participation, and immersion. The open narrative structure allows a program of limited duration to convey a sense of boundlessness. Discussions and commentary on social media further contribute to a shared interpretive space.

3.3.2. Co-creative Narratives Enabled by AI

In the era of artificial intelligence, *Dwelling in the Fuchun Mountains* moved beyond the walls of the museum through the project of AI Brush for Love, which recreates the reunion of the painting in a digital space accessible via mobile and web platforms. With the support of Baidu’s large-scale AI model, users can freely draw shanshui elements. Then the system completes the missing parts of the painting through generative technology. This interactive approach shows how artificial intelligence can open new possibilities for the reinterpretation of cultural heritage. At the same time, artificial intelligence empowers art exhibitions. In August 2025, interactive experience devices enable visitors to “restore” the painting with their own hands in the exhibition “Tracing Ink: *Dwelling in the Fuchun Mountains*”. Through this immersive experience, audiences can engage directly with the cultural significance of the painting.

AI empowers traditional Chinese painting. *Dwelling in the Fuchun Mountains* has once again re-emerged in the public sphere, and its artistic life has been extended through new forms of digital interaction. This leaves boundless artistic resonance for

the audience. This also sparks discussion, comments, likes, and sharing among viewers, generating a new wave of network-based dissemination. This process enables the artwork to reach wider publics and sustains its cultural life.

4. The Logic of Narrative Innovation in Traditional Chinese Painting

Narrative innovation in traditional Chinese painting unfolds through the interplay between change and constancy. What changes are the modes of reception and the roles of the audience, while what remains constant are the philosophical ideas, cultural spirit, and cultural inheritance and cultural confidence embedded in the paintings. Narrative innovation not only promotes the creative transformation of traditional culture but also sustains the foundational vitality of painting as an art form.

4.1. Change: Reconstructing the Connection Between Audiences and Art

4.1.1. Modes of Reception: From One-Way, Static Viewing to Interactive Shared Meaning

Different media have reshaped the way audiences engage with artworks. In the past, viewing *Dwelling in the Fuchun Mountains* required visiting a museum in person or purchasing books and printed albums, through which only static visual information can be obtained. As media technologies have advanced, narrative modes have evolved. Visitors can now enter architectural spaces such as the Fuchun Mountain Museum and experience the charm of traditional Chinese landscape culture in immersive ways. Technological innovation has further deepened this artistic engagement. The application of AI allows viewers to encounter dynamic digital versions of *Dwelling in the Fuchun Mountains* and even participate in co-creative processes with the artwork. Viewers can also access related content anytime and interact with others online. Immersive modes of reception help bring the artwork closer to everyday life and transform the relationship between people and art.

4.1.2 Audience Roles: From Passive Viewing to Active Co-Creation

In the past, audiences tended to be passive recipients, acting mainly as viewers or readers. As digital technologies develop, audiences now take on more active roles as participants and co-creators, thereby narrowing the distance between traditional Chinese painting and its viewers. Through social media platforms, audiences can interact with digital tools, join public discussions, and create as well as share their own content, thus taking part in the creative processes surrounding the painting. This transformation enables personalized interpretations, enhances perceptual engagement, and deepens the overall artistic experience.

4.2. Constancy: Threefold Adherence to Traditional Chinese Painting

4.2.1. Narrative Content: The Refinement of Shanshui Elements

Although the narrative modes of *Dwelling in the Fuchun Mountains* have continued to evolve, the work always refines key elements such as mountains, rivers, trees, dwellings, rocks, villages, fishing boats, pavilions, and figures. These elements constitute the cultural symbols of landscape painting, representing the traditional Chinese landscape culture and the cultural pursuit of an ideal place of dwelling. This

persistence reflects a fundamental commitment to the core of traditional Chinese painting and represents the continued transmission of traditional cultural imagery.

4.2.2. Spiritual Connotations: The Endurance of Shanshui Ideals

Dwelling in the Fuchun Mountains has been appreciated and studied for more than a century not only because of its artistic features but also because it contains the artist's life experiences and thoughts. The essence of traditional Chinese painting lies in the fact that through the brush and ink, the spiritual realm of the artist can be reflected, and the multilayered connotations of shanshui aesthetics can be conveyed. The right-to-left viewing format traditionally associated with Chinese landscape scrolls reveals the artist's life of hardship and his reflections on the human condition. The painting depicts the beautiful scenery along the Fuchun River and conveys Huang Gongwang's deep affection for the natural world. It embodies a philosophy of coexistence between human and nature, conveying reverence for the environment as well as reflections on life, morality, and aesthetic ideals. This also provides a way for anxious people in modern society to find new life, by returning to nature, experiencing life's joys amidst its landscapes, and embracing the serene, detached aesthetic.

The painting's aesthetic philosophy embodies the core pursuit of "expressing aspirations through objects and entrusting emotions to landscapes", revealing the ideal realm of Chinese literati and constructing the artist's envisioned utopian. Huang Gongwang's integration of spaces for travel, viewing, and dwelling in the painting has also inspired contemporary architectural narratives. The designers have similarly integrated this consciousness into the narrative of the architecture, enabling both residents and visitors to experience boundless mountains and waters within a finite space, and to feel the soul find its peace.

4.2.3. Cultural Inheritance and Cultural Confidence: The Preservation of Cultural Roots

Dwelling in the Fuchun Mountains itself carries a legendary aura. Though its two scrolls are preserved in different museums, they continue to connect people on both sides of the Taiwan Strait, symbolizing the shared guardianship of traditional Chinese culture of the Chinese nation. This reflects the Chinese nation's enduring respect for its cultural heritage and its commitment to passing it on. The creative transformation of traditional Chinese culture depends on integrating with contemporary expression, blending into modern life to create a sense of connection and evoke historical memories of the Jiangnan region. Through the transformation of artistic forms, the painting transcends time and space, reimagining the shanshui imagery for the new era. The Spring Festival Gala program Remembering Jiangnan, for example, drew inspiration from the historical separation of the painting and invited performers from both sides of the Taiwan Strait to participate. This collaboration produced cultural resonance and strengthened collective memory and national identity rooted in the shared origins of Chinese culture.

The diverse narrative strategies applied to traditional Chinese painting represent meaningful attempts to keep Dwelling in the Fuchun Mountains alive and relevant in the new era. These strategies not only help to spread outstanding traditional Chinese culture but also convey the unique eastern aesthetics and philosophy of life. The aesthetic consciousness of shanshui in traditional Chinese painting is a unique cultural expression and an important foundation of cultural confidence. When Dwelling in the

Fuchun Mountains is reinterpreted through different narrative strategies, each version offers a vivid demonstration of this cultural confidence. In essence, such strategies give the painting renewed vitality, making it accessible and engaging for broader audiences and bringing Chinese culture to a wider world, thus fostering cultural exchange.

5. Conclusions

Often described as the “Lanting Pavilion within painting”, Dwelling in the Fuchun Mountains has undergone multiple narrative transformations, evolving from traditional modes of visual dissemination to more integrated and innovative artistic forms. It reveals the cultural richness of traditional Chinese art and the unique spiritual qualities inherent in Chinese artistic expression. It recreates the shanshui imagery of Jiangnan culture, conveys the ideological and cultural essence of harmony between human and nature in China, reconstructs the memories of both ancient people and the audiences, and bridges the gap between cultural relics and the audience. In the era of new media art, it stands as a noteworthy practice of artwork that has successfully reached wider audiences. The creative integration of tradition and innovation is also seen in works such as *Only This Green* and *Night Banquet in the Tang Palace*, which have repeatedly sparked hot topics and discussions among the audiences about traditional culture, and ignited their sense of national pride and cultural identity. Drawing inspiration from these exemplary works, it is important to excavate artistic essence and endow traditional artworks with aesthetic value that reflect the spirit of the present age. Traditional Chinese painting remains a precious part of China’s cultural heritage. By innovating narrative forms and making flexible use of new media art, it becomes possible to integrate artistic expression, communication media, and Chinese cultural values in dynamic ways. Such efforts can better empower excellent traditional Chinese culture and more effectively spread Chinese art with a wider world.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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