

Conceptual Framework for Chinese Lacquer Painting Styles in the Context of Social Media

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ABSTRACT

In the context of the rapid development of digital media, the perception pathways of traditional art are gradually changing. Chinese lacquer painting, as a unique medium that integrates contemporary art and traditional craftsmanship, possesses diverse artistic styles. However, the audience's perception and understanding of it remain quite limited. Therefore, this study focuses on the conceptual framework of the visual characteristics of lacquer painting styles. The framework is constructed by systematically reviewing relevant academic literature both domestically and internationally. The study extracts the key dimensions of lacquer painting style through a literature review, including artistic style, thematic content, and regional characteristics. Construct the conceptual framework of "how stylistic features influence visual perception." These dimensions are further integrated into a three-layer structure, serving as the theoretical foundation for subsequent empirical analysis and communication strategy formulation. This study aims to reveal how emerging adults in China form perception responses to lacquer painting styles through visual contact. It also provides conceptual support for the future interpretation of Chinese lacquer painting styles and public aesthetic education.

Keywords: *Chinese lacquer painting styles, Conceptual framework, Perception*

INTRODUCTION

In the traditional Chinese art system, lacquer painting, as a significant treasure of Eastern art, embodies a unique aesthetic spirit and craftsmanship wisdom. It not only reflects the advanced development of Chinese civilization in material forms but also carries profound cultural connotations and spiritual symbolism. However, due to historical turmoil and wars, the lacquer art industry once fell into a period of stagnation in modern times. It wasn't until the 6th National Art Exhibition in 1986 that lacquer painting truly emerged as an independent form of painting, separate from traditional lacquer crafts, establishing its significance within the contemporary art system (Niu, 2012).

At the same time, the rapid development of digital media has completely transformed the dissemination pattern of traditional art. Before the digital media era, the promotion of traditional handicrafts mainly relied on museums, galleries, and professional education systems, with relatively authoritative and centralized pathways. However, with the widespread adoption of digital technology and social media, the perception structure and cultural acceptance methods of Generation Z (born between 1997 and 2012, who grew up during the explosion of mobile devices, rapid advancement of internet communication technology, and the rapid development of social media) are deeply influenced by social media (Li, 2022).

The way people obtain artistic information and construct aesthetic experiences has undergone profound changes (PrakashYadav & Rai, 2017, p. 110). In the context of social media, users engage through multimodal means such as images, text, short videos, and interactive comments. Enable users to engage with and disseminate art content from multiple perspectives, making art perception more decentralized, instantaneous, and contextualized (Miao, 2022, p.74).

After entering the digital media era, contemporary lacquer painting, there has been a significant emergence of works inspired by or themed around social media, such as those depicting live-streaming sales, reflecting contemporary artists' keen response to digital life (Wu, 2014). This phenomenon not only indicates that social media is reshaping the visual expression and creative themes of lacquer painting but also suggests that our understanding of traditional art is quietly being reconstructed under the transformation of the media environment (Song, 2022).

In contemporary times, lacquer painting still lags behind in terms of medium adaptability and visual language updates. Its dissemination path is influenced by the conservatism and lack of innovation among its inheritors, making it difficult to reach a broader audience, especially the younger generation (Song et al., 2019). In contrast, traditional cultures such as Hanfu and velvet flowers have been revived and entered the mainstream through social media platforms (Miao, 2022, p.74).

In order to promote the dissemination of lacquer painting art, systematically sorting and summarizing the styles of lacquer painting helps the audience to better understand its artistic characteristics and cultural connotations. This will facilitate targeted lacquer painting promotion on social media platforms in the future, considering the characteristics of platform dissemination, further enhancing the audience's awareness and interest. Chinese lacquer painting styles are diverse, forming a relatively systematic style system. Overall, the styles of lacquer painting include realism, romanticism, impressionism, symbolism, expressionism, abstractionism, surrealism, cubism, etc. (Gombrich, 2004). These styles, through different approaches to lines, colors, composition, and material textures, present a rich artistic expression and aesthetic pursuit.

The themes refer to the classification method for painting themes proposed by, dividing the themes of lacquer paintings into seven categories: figures (including animals and plants), still life, landscapes,

social dynamics, folk culture, mythology and religion, and abstract (Khairudin et al., 2021). Fully reflects the diversity and inclusiveness of lacquer painting at the content level (Shang, 2021).

Moreover, Chinese vast territory, with its regional differences in cultural traditions, natural environments, and art education, endows lacquer painting with distinct regional characteristics (Kou, 2007). According to the "Methods for Dividing the Eastern, Central, and Northeastern Regions of China" released by the National Bureau of Statistics on June 13, 2011, China is divided into four regions. Each region exhibits certain differences in subject matter selection, craftsmanship techniques, and style evolution, forming an important part of the stylistic lineage of Chinese lacquer painting.

The conceptual framework constructed in this study helps systematically sort out the components and classification methods of Chinese lacquer painting styles, clarifying the logical relationships between artistic styles, themes, and regional characteristics. By structurally expressing the diverse artistic style system, this framework not only aids in understanding the aesthetic characteristics and cultural value of lacquer painting in the contemporary context but also lays a conceptual foundation for subsequent empirical research on the perception of lacquer painting among emerging adult groups. The establishment of a framework helps enhance the understanding of the connotations of lacquer painting art, providing ideas and methods for bridging the gap in perception between traditional art and contemporary youth.

LITERATURE REVIEW

The art of lacquer painting originated from Chinese lacquerware culture, initially appearing in the form of decorative objects. Due to the rarity of lacquerware's raw materials and the complexity of its craftsmanship, it has long served the royal and noble classes, becoming a symbol of status and identity, making it difficult to be widely disseminated among the general populace (Yang, 2022, p.5).

As early as the Shang and Zhou dynasties, lacquerware appeared as an important ceremonial tool in the lives of the nobility and gradually developed into a craft primarily for appreciation (Teng, 2020). In the Warring States period, lacquerware from the State of Chu was renowned for its painting technique of "red painting on the inside, black dyeing on the outside" (Zhang, 1991). The lacquer coffin paintings unearthed from Mawangdui of the Han Dynasty showcase the pinnacle of lacquer art in funerary art (Han, 2012). Tang Dynasty "mother-of pearl inlay with leveling technique lacquerware", through the exquisite combination of mother-of-pearl and lacquer layers, pioneered the craft paradigm of "mother-of-pearl inlay" (Han, 2012). After the Tang Dynasty, Chinese lacquerware began to be exported to Europe, known as "Coromandel lacquer," but it still mainly circulated among the upper class and did not become popular among the general public (Hu, 2018). At the same time, after introducing lacquer art from China, Japan implemented a graded management system for lacquerware materials and techniques. The simplified techniques, being more affordable, became widely circulated, thereby achieving the popularization of lacquer culture (Meng & Zhang, 2004).

The renowned literary figure Guo Moruo once gave a high evaluation of the "Tuo Tai (bodiless) lacquerware" from Fujian during the Ming and Qing dynasties, describing it as "light as a feather when lifted, yet as heavy as nine tripods when viewed," describing its delicate yet dignified characteristics (Chen, 2008, p.20).

Since modern times, due to the invasion of foreign powers and wars, a large number of Chinese lacquerware artifacts have been lost, and traditional craftsmanship has suffered severe damage, leading to the interruption and loss of lacquer culture (Yang, 2022, p.13).

The rapid development of social media is profoundly changing the ways traditional art is disseminated and its audience structure. The aesthetic tastes, information reception habits, and cultural identity mechanisms of Generation Z have significantly differed from those of previous groups (PrakashYadav & Rai, 2017, p.110). In this context, social media has not only become the main platform for information dissemination and interaction. It has also gradually shaped the artistic engagement pathways and cognitive structures of a new generation of audiences. Therefore, understanding the definition, evolution, and dissemination logic of social media has become an indispensable prerequisite for constructing the dissemination mechanism of lacquer painting styles.

Social media is defined as "a type of Internet application based on Web 2.0, which allows users to create and exchange user-generated content" (Kaplan & Haenlein, 2010, p.59). It has evolved from early electronic bulletin boards and chat programs to various platforms today, including Facebook, Instagram, TikTok, and more. Become the core channel for online interaction and content sharing. Therefore, based on this, this study explores the role of social media in shaping audience art perception and providing cultural dissemination pathways. And it lays the theoretical foundation for constructing the dissemination mechanism of lacquer painting styles on social media platforms.

RESEARCH METHODOLOGY

This study adopts a qualitative research method. Aiming to construct a conceptual framework for the styles of Chinese lacquer painting. Through the collection and analysis of secondary data (including literature and images of lacquer paintings from the National Art Exhibition). Using Atlas.ti for coding and theme extraction, combined with Excel tools for categorizing and inductive analysis of the content. Identify and extract the main stylistic elements and their interrelationships, thereby determining the key independent variables in the conceptual framework.

The specific research process is divided into five steps (Figure 1):

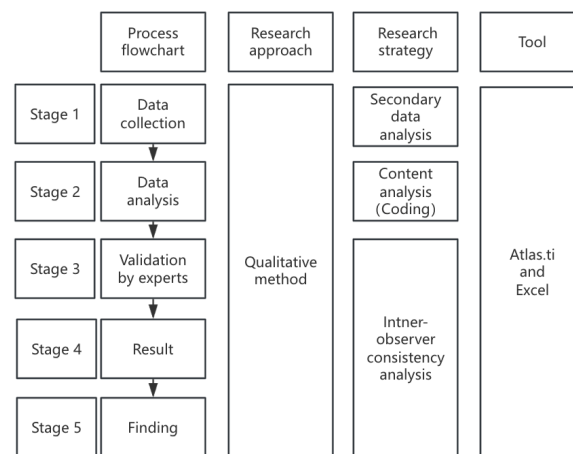


Figure 1. Research flowchart
(Source: Author, 2025)

The first stage is data collection. The data sources for this study include a total of 29 relevant documents from sources such as the China National Knowledge Infrastructure (CNKI), the Master's and

Doctoral Thesis Database, and art journals. As well as the catalog of works from the lacquer painting section of the National Art Exhibition, held every five years.

This study takes the 6th National Fine Arts Exhibition as the starting point and systematically reviews all the award-winning lacquer paintings from the 6th to the 9th exhibitions and all the exhibited lacquer paintings from the 10th to the 14th exhibitions. According to relevant research (Niu, 2012), this sample includes a total of 1,330 works, which possess good representativeness and completeness.

The second stage is data analysis. This study employs content analysis to systematically interpret and compare the collected literature and images (Creswell, 2017). The key components of lacquer painting styles were sorted out to extract independent variables and turn them into coding labels. Mainly covers types of artistic styles, themes, and regional characteristics (as shown in Figure 2).

Artistic styles	Themes	Regional characteristics
realism	figure	eastern
romanticism	still life	western
impressionism	landscape	central
symbolism	societal dynamics	northeastern
expressionism	folk	
abstractionism	myth and religion	
surrealism	abstract	
cubism		

Figure 2. Independent variables
 (Source: Author, 2025)

Specifically, based on the content analysis coding method proposed by Elo and Kyngäs (2008), a total of 1,330 lacquer paintings from the National Art Exhibition were subjected to visual coding. Images are regarded as visual texts, and they are encoded through the objective characteristics of their visual language, forming a data-driven inductive system. This study designed a structured Excel coding table (Figure 3), using labels such as artistic styles, themes, and regional characteristics as categorical variables. Each artwork's corresponding coding items were recorded using check marks, creating a hierarchical classification system to support subsequent statistical analysis and theoretical construction.

Chinese lacquer painting styles																									
Number	Exhibition Edition	Year	Image	Artistic	Title	Artistic style										Theme						Regional characteristics			
						Realism	Romanticism	Impressionism	Symbolism	Expressionism	Abstractism	Surrealism	Cubism	Portrait	Still life	Landscape	Societal dynamics	Folk	Myth and religion	Abstract	East	West	Center	Northeast	
1																									

Figure 3. Visual coding scheme for lacquer painting styles classification
 (Source: Author, 2025)

In the third stage, to ensure the validity and reliability of the obtained data, the study must undergo processes stability testing, internal consistency evaluation, and inter-observer consistency analysis, following Bryman's (2016) perspective. To ensure the credibility of the research results. Therefore, this study invited two experts in the field to participate in the review. The two experts independently reviewed the preliminary coding results and classification content, re-examined, and confirmed the classification and label allocation of all 1,330 lacquer paintings.

After this analysis, the confirmed classification results were officially used in the subsequent theoretical construction and analysis of this study, serving as the basis for the research findings. Based on this, by integrating relevant theoretical concepts of artistic styles and cultural perception, a preliminary conceptual framework for the perception of lacquer painting styles by emerging adults was constructed, providing a structured analytical path and theoretical support for subsequent research.

The fourth step gets the result. Constructing an explanation with "artistic styles—themes—regional characteristics" as the path. To provide theoretical support for understanding the visual acceptance patterns of lacquer painting among young people.

The fifth step is finding. This conceptual framework has great significance. On one hand, it reveals the core components and inherent logical relationships of Chinese lacquer painting styles, namely the interaction and hierarchical structure between artistic styles, themes, and regional characteristics. On the other hand, this framework provides theoretical tools for systematically sorting out lacquer painting styles, aiding in subsequent research on art perception among emerging adults and the formulation of digital media dissemination strategies, thus possessing significant theoretical value and application prospects.

Limitation of the conceptual framework

This study, based on a systematic conceptual framework, analyzes the style of lacquer painting in the context of social media, but there are still the following limitations:

First, the classification of artistic styles in this study mainly draws on the style classification system in Western art history, particularly referencing Gombrich's classification methods of art genres in his book "The Story of Art." This framework provides a clear structure for understanding the style of lacquer painting. But lacquer painting, as an art form deeply rooted in the context of Eastern culture. Its expressive techniques and aesthetic orientations, although partly overlapping with Western art, still possess essential differences. This difference may result in some lacquer paintings being inadequately or inaccurately classified within existing stylistic frameworks, necessitating further reflection and correction in subsequent in-depth analyses of art and design elements (Ocvirk, 1968).

Secondly, since this study relies on secondary data. The data on lacquer painting styles mainly comes from the image of works exhibited in national art exhibitions each five year, which including 1,330 pieces. These data are limited by the selection mechanism of the exhibition and may not cover the types of Chinese lacquer paintings.

Then, the conceptual framework proposed in this study has not been validated through empirical research, and its applicability in other cultural contexts or art forms remains to be further examined. Finally, although this study invited experts to participate in coding and style classification, their judgments may still be influenced by their personal professional backgrounds and aesthetic preferences.

RESULT

This section presents the three main elements of lacquer painting styles summarized through literature review and content analysis: artistic styles, themes, and regional characteristics. The research categorizes and encodes the lacquer paintings from previous national art exhibitions, clarifying the main components

of lacquer painting styles. Based on this, a structured style framework is constructed, providing foundational support for subsequent discussions on cognitive mechanisms.

Based on Gombrich's (2004) classification of art history and analysis of visual representation characteristics, researcher summarizes eight main styles of lacquer painting: realism, romanticism, impressionism, symbolism, expressionism, abstractionism, surrealism, and cubism. Each style possesses specific content expression perspectives and visual representation characteristics (Table 1), which in lacquer painting are reflected in differences in color, line, composition, and subject matter handling, forming the fundamental dimensions of the diversity of lacquer painting language.

**Table 1. Classification of Chinese Lacquer Painting Artistic Styles
by Content and Visual Characteristics**

No	Artistic Styles	Content Features	Visual Characteristics
1	Realism	Pay attention to the daily life and the labor scenes of ordinary people.	Emphasize the objective representation of the scene and stable composition.
2	Romanticism	Emphasize the expression of individual emotions and spiritual experiences.	Using exaggeration, symbolism, and dramatic techniques to enhance visual impact.
3	Impressionism	Focuses on the momentary changes of light and color.	Emphasize subjective visual perception.
4	Symbolism	Showcase a mysterious and dreamlike spiritual world.	With a hazy and transcendent atmosphere.
5	Expressionism	Uses vibrant color and distorted forms.	To convey the artist's inner passions.
6	Abstractionism	Abandons figurative depiction.	Conveying emotions and concepts through the pure combination of shapes, colors, and lines.
7	Surrealism	Delves into the subconscious and dream world.	Breaking the logic of reality with exaggerated and restructured visual techniques.
8	Cubism	Deconstructs and reorganizes objects through multiple perspectives.	Emphasize and geometric and flat nature of the picture, challenging traditional rules of perspective.

Referring to relevant research in the field of art and combining the content of works from the National Art Exhibition, the themes are divided into seven categories: figures (including animals and plants), still life, landscapes, social dynamics, folk culture, myth and religion, and abstract (Shang, 2021; Khairudin et al., 2022). Different themes reflect the multidimensional representation of lacquer painting in relation to real life, ethnic culture, and the abstract spiritual world, and they also have intersections and correspondences with style types (Pang, 2006). The specific content is shown in Table 2.

Table 2. Classification of Theme in Chinese Lacquer Painting

No	Theme	Content Features
1	Figure	Focuses on the depiction of human, animal, and plant forms.
2	Still life	Centers on static objects such as vessels and flowers as the main subjects.
3	Landscape	Highlights natural sceneries, portraying mountains, rivers forests,
4	Social Dynamics	Depicts social events and urban architecture to reflect the spirit of the era.
5	Folk	Documents traditional customs and local life scenes specific to regions.
6	Myth and Religion	Revolves around mythological stories and religious imagery.
7	Abstract	Expresses artistic ideas and emotional experiences through nonfigurative visual forms.

According to the regional division standards published by the National Bureau of Statistics, this article divides the 34 administrative regions of the country into four major areas: East, Central, West, and Northeast. After organizing the regional affiliations of the authors of the exhibited lacquer paintings, Works from the eastern regions tend to lean towards realism and narrative, while those from the western and southwestern regions are more prominent in themes of ethnic culture and religion. Each region exhibits unique characteristics in material usage, craftsmanship techniques, and aesthetic tendencies, laying the foundation for the diversification and regional development of Chinese lacquer painting styles (Kou, 2007).

To construct a logically complete research framework, this study takes artistic styles, themes, and regional characteristics as core independent variables, representing the visual stylistic language, expressive content, and cultural background of lacquer painting. Based on these visual elements, this study further sets "the perception changes of emerging adults towards lacquer painting styles" as the dependent variable, specifically including aspects such as recognition of artistic styles, aesthetic preferences, and cultural understanding (Figure 4).

This framework reflects the causal relationship between independent and dependent variables, revealing how the style of lacquer painting influences the cognition and attitudes of young people through visual presentation. As a well-structured theoretical system, this framework not only provides a foundation for subsequent empirical research but also offers theoretical support for the dissemination strategies of lacquer art in digital media.

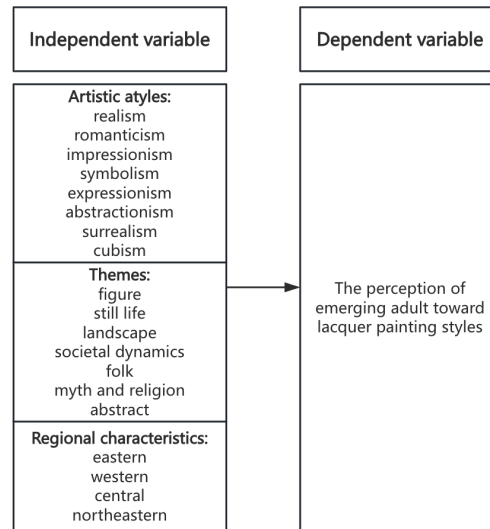


Figure 4. Conceptual framework of Chinese lacquer painting styles
 (Source: Author, 2025)

FINDINGS

In the digital media environment, the pace of information dissemination has accelerated, the ways of content presentation have become diverse, and the dissemination content has taken on fragmented forms. The audience's perception and understanding of visual elements also rely more on intuitive and efficient communication. Therefore, researching and constructing a conceptual framework for Chinese lacquer painting styles is important and valuable.

Significance

A systematic style framework helps to clarify the inherent logic and diverse aspects of Chinese lacquer painting styles, providing a clear and understandable path for non-professional audiences and lowering the threshold for art appreciation. On the other hand, a conceptual framework can provide a theoretical basis for the planning and presentation of digital content, allowing lacquer paintings to be showcased in a more targeted and layered manner across different media such as social media, short videos, and text-image dissemination, thereby enhancing communication efficiency and artistic impact. Ultimately, this research helps deepen the public's understanding of lacquer painting art in the context of modern communication, promoting the inheritance and innovative development of traditional art forms in the digital age.

Internal Elements Relationships of Chinese Lacquer Painting Styles

In the conceptual framework of lacquer painting styles constructed in this study, there is a close and complex interaction between regional culture, artistic themes, and artistic styles.

First, regional culture constitutes the "deep structure" of the generation of artistic styles and the selection of creative themes. The geographical ecological environment, folk traditions, religious beliefs,

and regional aesthetic concepts not only influence the choice of themes in artistic creation but also shape the specific materials used and the techniques of expression (Hu & Jiao, 2024).

The natural environment and cultural background of different regions have significantly influenced the formation and development of lacquer painting styles. For example, the humid and mild climate conditions of the southern regions, combined with the historical accumulation of Jiangnan culture in the central regions, have jointly fostered a delicate and gentle aesthetic orientation. It is often reflected in themes such as landscape painting and pastoral scenes, showcasing a gentle portrayal of nature and life. Due to the long and cold winters in the northeastern region, artistic creations often use the cold environment as an important element to enhance thematic expressiveness and visual tension. The western region, on the other hand, is based on its vast and distant natural scenery and rich ethnic and religious culture. Developed a visual language imbued with symbolism and a sense of the sublime. Gobi deserts, snow-capped mountains, and other landscape features frequently appear in works depicting ethnic customs and religious themes. It can be seen that the diversity of geographical ecology and cultural traditions together constitutes an important foundation for the regional differentiation of lacquer painting styles, providing the works with rich cultural connotations and visual language (Wang, 2017).

It can be seen that the cultural traditions and social customs of different regions manifest significant differences in artistic creation, forming distinct thematic preferences and aesthetic orientations (Xin, 2019). Works rooted in local culture are more likely to evoke sense of emotion and cultural identity among local audiences, giving the works with profound cultural connotations and enhancing their communicative power within the community (Xin, 2019).

Taking Chinese painting schools as an example, contemporary art emphasizes regional expression: Fujian painting (in Fujian Province) highlights the uniqueness of color and structure, the Zhejiang school (in Jiangsu and Zhejiang Provinces) continues the tradition of literati painting while innovating, Bashu painting (in Sichuan Province) blends the bizarre and the wild, and the Guandong school (in Liaoning, Jilin and Heilongjiang province) adheres to a realist tone (Hu & Jiao, 2024).

Secondly, the relationship between artistic styles and themes is one of mutual influence. The theme, as the core of the creative content, is the specific expression of the content in the artwork; at the same time, a specific artistic style also reacts back on the visual interpretation of the theme, influencing the audience's reception path and emotional perception of the work.

For example, Gombrich in "Art and Illusion" proposes that artistic creation relies on "schemata"—paradigms formed by artists through visual experience, which possess a specific visual language (Gombrich, 2015). Artistic style, as a visual language system, directly influences the use of color, composition methods, and brushstroke handling in a work, thereby determining the presentation form and visual effect of the theme (Gombrich, 2004).

Each variable can serve as an independent analytical perspective and play a complementary role within the whole. Together, they form the core structure of the lacquer painting styles system. Artistic styles provide the foundation for visual coding, themes reflect narrative direction, and regional characteristics create cultural context and stylistic lineage.

This conceptual framework for lacquer painting styles is primarily applicable to the systematic study of Chinese lacquer painting art styles. And the relevant practices of visual communication design and content creation on digital platforms such as social media. It primarily serves three directions:

As shown in Table 3. First, the conceptual framework as a cognitive support tool. It helps non-professional audiences to more systematically understand the components and aesthetic

characteristics of lacquer paintings, enhancing their acceptance and cultural identity. Secondly, at the level of communication. The framework can provide labeling and structural support for the expression of lacquer paintings in the digital media environment. Facilitates technical adaptation and content design. Finally, as a theoretical construction tool. The framework provides clear analytical dimensions and variable settings for subsequent qualitative or quantitative research on the artistic perception and communication reception mechanisms of the youth group. Therefore, this conceptual framework possesses a certain degree of theoretical extensibility and practical value.

Table 3. Framework Purpose

No	Function	Description
1	Cognition	Help the audience understand lacquer painting styles.
2	Dissemination	Media expression and labeling strategies.
3	Analysis tool	Theoretical construction and variable system.

However, the scope of this framework does not cover the specific material processes, the individual creative styles of artists, and their psychological mechanisms in lacquer painting. Therefore, the framework focuses more on the analysis of the visual and narrative features in the "stylistic system" of lacquer painting that can be observed, encoded, and disseminated, rather than delving into the technical or individual stylistic aspects of artistic creation.

Finally, in order to understand young people's visual perception structure of lacquer paintings. The conceptual framework of lacquer painting styles plays a crucial analytical and supportive role in this study. Its "style-theme-region" three-dimensional structure not only systematically organizes the main expressive content and visual characteristics of lacquer painting. It also provides a clear path for exploring how different styles are perceived, understood, and accepted by young groups.

Through the visual labeling of styles, key aesthetic elements that influence perception can be identified; thematic classification helps reveal young people's preferences for different subject matter; and the regional dimension introduces cultural context variables, exploring the relationship between local identity and visual understanding. Therefore, this framework not only serves as a structured descriptive tool to present the complex stylistic system of lacquer paintings but also constitutes the theoretical foundation and methodological support for understanding the visual cognitive mechanisms of emerging adults.

Function

The construction of the conceptual framework for Chinese lacquer painting styles has threefold functions, reflected in style labeling, thematic narrative forms, and regional differentiation.

First, style tagging involves structuring and coding eight artistic styles, such as realism and romanticism, to create a quantifiable visual feature tag library. According to different visual effects, appropriate digital technologies (such as 3D reconstruction, virtual reality, augmented reality, etc.) are selected for matching, thereby achieving more efficient dissemination effects (PrakashYadav & Rai, 2017).

Secondly, the thematic narrative form enhances the effectiveness of information transmission by combining different content dissemination methods. According to the characteristics of the content, various forms of dissemination strategies are adopted (such as the combination of text and video, variations between long and short articles and videos). Narrative forms are divided into two categories: one is deep narrative, which constructs a cultural context through long texts and linguistic network technology, deeply explaining cultural connotations; the other is fragmented narrative, which combines short videos and topic tags in a lightweight dissemination method, using sentiment analysis connective to capture audience emotional resonance points, quickly reaching the emotional core of the audience (Rußmann & Svensson, 2017).

Finally, regional characteristics are realized through geographic information systems (GIS) and location-based services (LBS) technology to achieve spatial precision in cultural dissemination. In this way, it is possible to enhance the audience's emotional resonance and cultural identity, making the communication more targeted and localized (Farrelly, 2013).

In summary, the conceptual framework for Chinese lacquer painting styles constructed in this study achieves technical adaptation through style tagging, optimizes content forms through thematic narratives, and enhances cultural identity through regional differentiation. This provides an operable theoretical paradigm for the digital dissemination of traditional art.

CONCLUSION

Overall, this study constructs a conceptual framework for Chinese lacquer painting styles, systematically clarifying the inherent relationships between artistic styles, themes, and regional characteristics, and defining the application paths of lacquer painting styles in digital dissemination.

The labeling of styles has achieved effective integration between lacquer art and digital technology, the optimization of thematic narrative forms has enhanced the richness and adaptability of content dissemination, and regional differentiation has strengthened cultural identity and emotional resonance.

This framework not only provides theoretical support and methodological guidance for the dissemination of lacquer painting in the digital media environment but also opens up new possible pathways for the modern translation and cross-media dissemination of traditional art. In the future, with the continuous evolution of technological means and the diversification of audience needs, this framework can be further expanded and deepened to better serve the innovative development and globalization of traditional art.

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