ISSN: 2710-0723

Revitalization Pathways of Fine Traditional Culture and Art from the Perspective of Rural Revitalization: A Case Study of Rural Wall Painting

Xinyi Xiong

School of Arts, Anhui University of Finance & Economics, Bengbu, Anhui 233030, China

Abstract

Against the backdrop of comprehensively advancing rural revitalization, cultural revitalization is the soul, artistic revitalization is the method, and rural wall painting is the most intuitive, affordable, and public-oriented practical vehicle of all. Taking "how fine traditional culture and art can be revitalized through wall painting" as its core question, this paper explores the theoretical logic and practical path by which wall painting moves from being an "environment-beautification tool" to a "cultural reproduction mechanism", along four dimensions: cultural memory, spatial reconstruction, public participation, and industrial transformation. The study argues that rural wall painting should not remain mere colorful graffiti or an instagrammable photo spot; rather, with local cultural genes as its content source, villagers as its principal agents, public space as its arena, and digital communication and cultural-tourism IP as its extension, it should build a closed-loop pathway of "surveyrefineco-paintingoperationfeedback". Drawing on cases from multiple localities, the paper points out that current wall painting suffers from homogenization, suspended symbols, absent participation, and an emphasis on the short term over the long term, and on this basis proposes a revitalization framework of "casting painting through culture, moistening the village through painting, nurturing people through the village, and sustaining culture through industry", offering a reproducible and growable methodological reference for rural cultural revitalization.

Keywords

Rural Revitalization; Fine Traditional Culture; Artistic Revitalization; Rural Wall Painting; Art-Led Rural Construction; Cultural IP.

1. Wall Painting as a Spatial Medium for the Reproduction of Local Culture

1.1. The Functional Leap of Wall Painting: From "Whitewashing for Beautification" to "Cultural Coding"

In the traditional sense, rural wall painting has long served practical functions such as policy publicity, civilized slogans, and popular science on solar terms. Its visual logic is "informative"a wall is simply an enlarged blackboard newsletter. Upon entering the rural revitalization stage, the role of wall painting has undergone an essential change: it is no longer a mere appendage to the environment, but has grown into a spatial text of local culture.

The media attributes of wall painting operate on three levels. The first is the material level: improving the village appearance, repairing damaged facades, and activating idle public interfaces. The second is the symbolic level: translating intangible-heritage patterns, mythological motifs, farming memories, and clan ethics into a viewable visual language. The third is the relational level: in the process of "who paints, what is painted, and for whom it is painted", it reconfigures the cultural power relations among artists, villagers, the government, and tourists.

ISSN: 2710-0723

This is the true meaning of "revitalization"not placing traditional art inside a glass display case, but letting it grow back into the walls, roads, dining tables, and festivals of everyday life.

1.2. The Threefold Logic of Revitalizing Fine Traditional Culture

When wall painting enters the village, it must respond to three sets of logic. First, the logic of cultural memory. The totems, folk songs, farming proverbs, and artisan patterns of the village are originally "living memories" passed down by word of mouth. Wall painting turns them from "heard but not remembered" into "seen and walkable-into", forming a spatialized cultural archivefor instance, painting the legends of Qu Yuan, the memory of Yellow River flood control, and She ethnic totems onto village walls, so that abstract cultural lineage acquires an embodied setting. Second, the logic of spatial aesthetics. The village is not leftover urban space; white walls and dark tiles, stone steps and bamboo fences each have their own scale and rhythm. If wall painting respects the original texture, it can regenerates the landscape through "micro-renovation"; if neon cartoons are forcibly implanted, the spirit of the place is torn apart. Fine wall painting should achieve this: "the wall is still that wall, the village is still that village, but the culture is seen anew." Third, the logic of social governance. Wall painting can carry village rules and conventions, ecological ideas, and filial ethics, turning "hard institutions" into "soft stories". Shuimo Town in Wenchuan, Sichuan, has transformed waste sorting and village rules into comic wall paintings, giving policy provisions emotional acceptabilitya governance shift of "educating through beauty and transforming through culture".

2. The Value Significance of Rural Wall Painting

Wall painting is by no means simple wall decoration; when it truly takes root in the land and engages in dialogue with tradition, it gives rise to compound values far exceeding visual beautification. A close analysis of these values is the logical starting point for understanding its revitalization mechanism.

2.1. The Value of Spatial Reshaping: Wall Painting as a Low-Threshold Aesthetician of the Rural Living Environment

Compared with large-scale demolition and reconstruction, wall painting achieves a highly cost-effective activation of existing rural space through the embroiderer's craft of micro-renovation and refined upgrading. An old wall, a lane, or the facade of an idle farmhouse can, through the artist's ingenuity and the villagers' participation, be transformed from a dirty, messy visual blind spot into a coherent three-dimensional scroll of scenery. Fengtou Village, Dongping Town, Zhenghe, Fujian, rejected large-scale demolition in favor of a "small yet beautiful" philosophy; while preserving the original texture of the traditional village, it used elegant wall painting to harmonize with dwellings, green trees, and farmland, breathing new life into once bare and gloomy lanesa vivid practice of the central policy direction of "micro-renovation, small improvement, and refined upgrading" of villages.[1] This mode of intervention offers controllable cost, minimal disturbance, and an immediate aesthetic lift, making it especially suitable for the vast pool of ordinary villages with limited fiscal capacity and an urgent need to improve their living environment.

2.2. The Value of Cultural Bearing: Wall Painting as a Living Archive Visualizing Rural Cultural Lineage

Rural culture contains a great deal of intangible cultural heritage and collective memory that depends on oral transmission and is highly prone to vanishing as the older generation passes away.[2] With an intuitive, vivid, and lingering visual language, wall painting brings farming implements, folk festivals, local legends, historical figures, and revolutionary stories onto the walls, making intangible culture visible, readable, and transmissible. Men Huanxin, an

ISSN: 2710-0723

intangible-heritage inheritor in Shangqiu, Henan, spent considerable time creating a 50-meter-long heritage-themed mural in Laoxieji Village, Xieji Town, stringing paper-cutting, tiger-head boots, New Year pictures, and dough figurines into a cultural corridor rich with rural flavor; he also used childhood memories and old farming tools as subjects to freeze scenes of his youthrolling iron hoops and kicking shuttlecocksonto the walls, awakening the villagers' collective nostalgia. In Guohua Town, Pingguo, Guangxi, the wall paintings at Tongxin Cultural Square narrate the cultural connotations of the 56 ethnic groups; in Zigui, Hubei, the hometown of Qu Yuan, a giant portrait of Qu Yuan and a cultural corridor unfold the stories of the Chu Ci along the walls. Wall painting thus becomes a spatial anchor that keeps nostalgia alive, shouldering the heavy responsibility of cultural transmission and the construction of social memory.

2.3. The Value of Identity Cohesion: Wall Painting as a Flexible Bond of Community Consciousness

As public art, the very process of creating a mural is an act of community building. When villagers shift from bystanders to conceivers, painters, and guardians, the wall ceases to be a cold boundary and becomes a medium of emotional exchange.[3] In the second-phase creation in Zhoudou Village, Rui'an, Zhejiang, village cadres went door to door asking "whether to paint" and "what to paint"; a 75-year-old retired cadre took the initiative to invite a painter to work on his own wall; a 10-year-old girl, under an artist's guidance, personally painted a cat on her grandfather's outer wall; and an 85-year-old, watching students paint a panda on his house, thanked them again and again. This deep participation sparked the villagers' public consciousness and sense of ownership, warmed neighborly relations, and quietly cultivated village rules, civilized customs through joint building and sharing.

2.4. The Value of Economic Transformation: Wall Painting as a Traffic Gateway for Rural Industrial Upgrading

A wall painting that breaks out can often bring unexpected attention to a village. A roughly 3-meter-tall Nezha mural in Hegai Village, Yuncheng, Shandong, went viral online; the collision of its vivid, brilliant blocks of color with the quaint traditional village sparked a wonderful chemistry, drawing crowds of visiting photo-takers. The village seized the moment to develop cultural-creative products such as Nezha-shaped sugar paintings and "Wind Fire Wheels" spinning tops; the folk museum received more than 3,000 visitors in its first month of opening, young migrant workers returned home one after another to start businesses, and the "Nezha effect" kept unfolding. At an extremely low cost, wall painting won the village its chance to "be seen", becoming the "first calling card" that draws in visitors, drives dining and homestay businesses, and activates local consumption.[4]

2.5. The Value of Aesthetic Education: Wall Painting as an Open-Air Classroom for Rural Aesthetic Cultivation

The intuitiveness and publicity of wall painting allow villagersespecially youthrento be immersed in the beauty of art within everyday settings, subtly raising their aesthetic literacy and cultural confidence. The village cadres of Hukeng, Gaotian Town, Shicheng, Jiangxi, positioned wall painting as an aesthetic-education campaign of "educating through beauty and transforming through culture", making art an amplifier of rural pride and a "living textbook" of traditional culture. This kind of immersive aesthetic education, though requiring no special organization, quietly takes place with every pause and every retellingits enlightening power silent like a spring rain, yet far-reaching and enduring.

ISSN: 2710-0723

3. A Comparison of Four Modes of Rural Wall-Painting Intervention

3.1. Guanshe Village: The Market-Driven "PaintingIPIndustry" Chain

Guanshe Village, Xinxu Town, Hua'an County, Zhangzhou, Fujian, is the only ethnic village in the province named with the character "She"; its 88 households and 470 residents still keep alive the tradition of speaking the She language and singing She songs. In 2018, after a cultural-tourism planning team settled in the village, it launched an exterior-wall painting project for the whole village, painting phoenix totems, "twin phoenixes facing the sun", She costumes, and antiphonal folk singing onto the walls, completing a total area of over 10,000 square metersat the time the largest rural painted landscape in Fujian.

Three lessons are worth drawing from its experience. First, address trust before addressing aesthetics. In the early stage, villagers were widely skepticalasking "who will take care of the paintings when they deteriorate", "won't more tourists disrupt daily life", and "isn't this just going through the motions". The team spent a month "becoming a familiar face" and chose the village's most dilapidated storage shed as a pilot, persuading through tangible results rather than promises. Second, keep the boundaries of commitment clear. The team explicitly undertook to respect She customs, to prioritize hiring villagers for construction, and to leave the painted houses still in the villagers' own handsturning "my business" into "our business" and defusing the sensitive issue of ownership up front. Third, the painting was designed as the womb of the IP, not its end point. In 2019 the village launched the "Brother Zhong" and "Sister Lan" IP named after the village's two predominant surnames, spawning nearly a hundred cultural-creative products; sales grew from 100,000 yuan in 2019 to 1 million yuan in 2025, and the emoji sticker set surpassed 5,000 downloads in its first week online.

In 2025 the village received 80,000 tourist visits, 48,000 of whom took part in folk experiences; the village collective economy grew from zero before renovation to 556,000 yuan, with per capita disposable income reaching 32,800 yuan. After farm produce was packaged with She patterns as "She-family gift boxes", sales leapt from 800,000 yuan in 2022 to 1.8 million yuan in 2023 and 3 million yuan in 2025; 13 homestays created jobs for 30 villagers, and the rate of villagers returning to live in the village reached 90%.

3.2. Shiziliu Village: A Village-Wide "Village Painting" Narrative under PolicyIndustry Coordination

Shiziliu Village, Dudian Subdistrict, Binzhou Economic and Technological Development Zone, Shandong, backs onto the Yellow River to the south and faces the Nanhai National Water Conservancy Scenic Area to the east. Seizing the opportunity of the first national "Village Painting" cultural exchange event, the village developed a "cultural tourism + village painting" model: a large themed graffiti wall at the village entrance serves as a landmark photo spot, ecological-protection paintings are displayed along the Nanhai shore, folk-life and nostalgic scenes are painted on the blank walls of villagers' homes, and idle house plots are converted into "village-painting courtyards" set off by old farming-tool landscape features.

Its core lesson is to reject influencer templates and treat Yellow River culture as the sole motif: elements such as the Yellow River carp and reed weaving are woven into the paintings, while the creativity of professional artists is brought in to combine contemporary themes like Yellow River basin ecological protection and rural revitalization with popular elementsachieving "a fusion of the local and the trendy" rather than a replacement of one by the other. This approach avoids the most common pitfall: shrinking an urban curatorial logic and plastering it over the village.

Meanwhile, Shiziliu's industrial-linkage mechanism is more complete: it partners with art institutions, university art schools, and primary and secondary schools to offer Yellow River village-painting study tours, forming an income chain of "study-tour experience + food and

ISSN: 2710-0723

lodging + cultural-creative consumption"; in the second half of 2025 it hosted more than 200 study-tour groups. Village paintings are integrated into fruit-and-vegetable picking gardens to create an "artistic agriculture" experience zone. The village collective cooperates with a state-owned cultural-tourism enterprise to achieve standardized operation, and 22 households have found employment at their doorstep by renting out houses as homestays, taking part in tourism services, and engaging in cultural-creative production; the village collective reinvests industrial earnings into infrastructure, the cultivation of cultural teams, and the upkeep of the living environment.

3.3. Shaxi Town: A Systematized Visual Identity Coordinated by the Federation of Literary and Art Circles

Shaxi Town, Zhongshan, Guangdong, represents another path: rather than relying on a single talented individual or a single industry, it advances through the resource-coordination capacity of the municipal- and town-level federations of literary and art circles. Its approach upholds "micro-renovation, refined upgrading", elevating simple whitewashing and repainting into themed wall paintings and cultural walls, upgrading about 3,000 square meters in total; centered on the dragon culture of Longtouhuan Village, the herbal-tea culture and red culture of Tayuan Village, it has created the "Dragon Wall and Four Small Gardens", a herbal-tea cultural wall, and a "Auspicious Dragon Playing with the Pearl" relief wall. It also organizes masters from the artists', calligraphers', and poetry-and-couplet associations, together with "cultural village heads", to inscribe village names, compose couplets, and design logos for the villages, forming a dragon-totem themed street, a "Nine Sons of the Dragon" cultural street, and a hundred-meter "Longrui Poetry Corridor".

Shaxi Town capitalized on three major strengths. First, systematization rather than fragmentation: each village first establishes a primary visual identity (village emblem, logo, house-number plates, village-name typeface), and the wall painting is an unfolding of that identity system rather than an isolated picturethis directly solves the problem of "a thousand walls looking the same". Second, professional and local forces working in parallel: it invites distinguished figures from the municipal artists' and calligraphers' associations to set a high standard, while also activating local painter Wang Zhaojia to paint the dragon wall and local craftsmen to create the reliefs, preserving the warmth of the local soil. Third, the integration of culture and education turns wall painting into a base for aesthetic education: with local students as the creators and village roads as the exhibition space, it launched a themed creation on "the dragon of my hometown in my heart", receiving over 400 entries with nearly a hundred selected; meanwhile, through "unified leasing and unified management", the village consolidated 1,050 mu of farmland and brought in a central state-owned enterprise to develop a thousand-mu rice paddy, drawing a daily average of over 20,000 visitors during the 2025 National Day holiday.

3.4. Guanzhuang Village: Sowing Aesthetic Education through Short-Term University Intervention

Guanzhuang Village, Loufan County, Shanxi, completed zoned wall painting through a five-university joint effort: the theme area preserves the landform texture and farming symbols of the Loess Plateau while introducing the tones of blue-green landscape painting and mythological imagery, creating an "Farming Wukong" who shoulders a golden cudgel and holds ears of corn, and using utility poles as "golden cudgel" installations to enhance interactivity; the intangible-heritage theme area, led by teachers and students of Shandong Vocational College of Culture and Art, used artificial-intelligence technology to capture local life scenes and cultural elements; and the red Party-building theme area, led by teachers and students of Henan Art Vocational College and Yangzhou Culture and Art School, depicted the village's new look.

ISSN: 2710-0723

Most noteworthy is the design of the participation interface: besides creating, the teachers and students opened rural aesthetic-education classes and painted together with left-behind children, and the village deliberately reserved the very center of the lanethe most prominent intersectionfor the children's work, with large and small handprints on the wall symbolizing teachers, students, and villagers lifting the effort together. By yielding the best-located, highest-traffic space of the wall painting to the villagers, this move turned subjectivity from a slogan into a spatial fact.

4. Fourfold Dilemmas beneath the Prosperous Surface of Rural Wall Painting

While fully affirming the value of wall painting, we must also clearly recognize that, amid the recent wave of "art entering the village", wall-painting practice in many places has strayed from its original intent of cultural revitalization, exposing deep-seated structural dilemmas.

4.1. Displaced Agency: The Old Problem of "the Village Does Not Move" Returns in a New Form

As early as 1935, Mr. Liang Shuming lamented the difficulty of rural reconstruction"a so-called rural movement in which the village does not move". Nearly a century later, this anomaly persists in some wall-painting projects: local governments fixate on political achievements, artists on their artworks, and villagers alone are reduced to backdrop and props. Some projects spent heavily to invite masters to erect installations and cover the walls, yet the villagers cared only about whether they could sit on them or shelter from the rain; other villages spent tens of thousands of yuan to have a wall covered with Van Gogh's Starry Night, which villagers rarely paused to view and tourists photographed and promptly left. This exogenous model of "artists work, villagers stand aside" essentially treats the village as an artist's "private experimental plot", reducing villagers from masters to onlookers. Academic research corroborates this judgment: exogenous art-led rural construction generally suffers from weak industrial drive and insufficient endogenous motivation, exhibiting de-villagerization and dependent construction, and reflecting the dilemma of a dual absence of subjectivityboth village and villagerunder the sway of urban elite thinking.[5]

4.2. Cultural Anemia: The Visual Homogenization of "A Thousand Villages, One Face"

Visual homogenization is the most glaring ailment of current rural wall painting. Many villages "find a template first and fill in the blanks later" when making cultural walls: uniform inkjet base images, identical slogan wording, cookie-cutter cartoon illustrationsfrom "Rainbow Village" to "Lotus Village", from "Anime Village" to "Mural Village"one template copied across the country, so that from afar one cannot tell which village is which.[6] This approach, "valuing slogans over content and uniformity over locality", is rooted in the failure to genuinely excavate the visual symbols and cultural codes unique to a craft or a village. When urban art is crudely transplanted into the countryside, its locality-detached "beauty filter"no matter how expensiveremains a rootless duckweed.

4.3. A Suspended Industry: "Fame" That Is Hard to Convert into "Fortune"

Caijiagou Village, Zhucheng, Shandong, offers a highly cautionary sample. Artist Zhang Po's team led villagers in creation through a "seven-day painting method", growing from 7 murals to 107 works; the "3D pumpkin bursting through the wall" flooded social media feeds and the village became famous, its entrance car park packed every weekend. Yet the villagers soon found that art had brought "fame" but was hard to turn into "fortune"tourists came in haste and left right after taking photos, perhaps spending only a bottle of mineral water or a few skewers

ISSN: 2710-0723

of grilled sausage; the village had no decent homestays, no projects for in-depth experience, and no products that visitors would gladly pay for, and the tourism company it set up remained largely an "empty shell" for lack of professional operators, with annual collective income below 60,000 yuan. "Famous far and wide, yet meager in fortune" captures the shared embarrassment of countless influencer villages: after wall painting draws in the traffic, the industrial follow-through is missing, and the flow cannot settle into retained and incremental value.

4.4. Absent Upkeep: A "One-Off Project" Cannot Escape its Fated Fading

In many villages the fresh paintings dazzle when first finished, only to fade, peel, and be plastered over with small ads half a year later, their distinctiveness instantly reduced to zero. Long exposed to sun and rain, the aging of pigment and the flaking of walls are natural laws; yet without routine inspection, repair, and dynamic renewal mechanisms, even the most splendid walls quickly decay into "visual ruins". A deeper worry is that some places treat wall painting as a "quick-and-dirty" vanity project to please inspectors, valuing painting over management, so that the day of completion is the day decline beginswasting public resources and overdrawing the villagers' trust in art-led rural construction.[7] In addition, problems such as the scarcity of professional talent, the concentration of funding in a handful of demonstration villages, and the difficulty of sustaining villagers' enthusiasm for participation all constrain the continuing vitality of wall painting to varying degrees.

5. Constructing Pathways for Revitalizing Fine Traditional Culture and Art through Wall Painting

In response to the above dilemmas, advancing fine traditional culture and art toward genuine revitalization through wall painting is by no means as simple as "painting a few more walls"; it requires a systematic pathway spanning agency, content, industry, communication, and institutions.[8] Only by "keeping straight the accounts of agency, culture, and the economy" can wall painting be elevated from a passing spectacle into an enduring gene.

5.1. Establish the Villagers' Principal Status and Build a "Co-Building, Co-Governing, Co-Sharing" Creation Mechanism

The key to overcoming displaced agency is to turn villagers from onlookers into protagonists. This requires safeguarding the villagers' rights to participate, to decide, and to benefit throughout the entire processproject initiation, content planning, painting execution, and later upkeep. One may draw on the "government-enterprise-villager coordination" experience of Shiziliu Village, Binzhou, Shandong: the subdistrict coordinates planning, a state-owned enterprise invests funds, and local painters guide villagers to take part in the painting themselves, turning villagers from bystanders into participants and builders of the living-environment upgrade. One may further promote Caijiagou Village's seven-day painting method and thethe ideal of "turning artists into farmers and farmers into artists", setting aside the technical burden of "whether it is painted well" and guiding villagers to paint the pomegranate tree in front of the house, the old ox in the field, and the big iron wok on the stoveletting the most familiar life become the most moving subject matter. When an elder in his seventies paints more than two hundred works over six years and adds twenty to thirty thousand yuan a year to his income by selling paintings, art has truly taken root. The essence of art-led rural construction lies not in how many instagrammable spots are created, but in how many local artists are cultivated; not in short-term sensational effect, but in the sustained strengthening of endogenous motivation.

ISSN: 2710-0723

5.2. Cultivate the Local Cultural Core and Achieve a Creative Translation of Traditional Symbols

The fundamental way to overcome homogenization is "one village, one charm; one wall, one scene", refining the unique cultural DNA of each village into an inimitable visual identity. First, distill a local IP. Every village's intangible heritage has its own "visual ID card"it might be the black-feathered great bird of the Nigugu clay whistle, the texture of a straw-woven dragon head, or a set of patterns from a paper-cut window flower; enlarge, exaggerate, and narrativize these symbols, and they become a signature visual that no other place can imitate. Men Huanxin of Shangqiu, Henan, painted "Zhuang Zhou Dreams of the Butterfly", "the Debate at the Hao Bridge", and "Free and Easy Wandering" in a guochao (national-trend) style at the Zhuangzi Cultural Park, integrating the thought of the Daoist sages into the rural landscapea fine example of the deep fusion of intangible heritage with local history and culture. Second, respect local colors and materials, letting the wall painting harmonize with the local architectural style and natural environment rather than being stiffly affixed. Third, foster a dialogue between tradition and modernityas when Hegai Village, Yuncheng, juxtaposes the anime-style Nezha with a folk museum displaying looms, wooden plows, and stone mills, letting two seemingly conflicting cultures jointly tell of a longing for a better life and achieving a collision of tradition and modernity and a fusion of the local and the trendy.

5.3. Strengthen Cultural-Tourism Industry Linkages and Open the Channel from "Beauty" to "Output Value"

To overcome a suspended industry, the follow-through and monetization chain must be completed after the wall painting has drawn in visitors. On the one hand, advance the deep integration of "wall painting + rural tourism", linking scattered wall-painting nodes point by point into a line to create distinctly themed art-village demonstration belts and roaming photo routes, so that visitors follow the paintings and travel along the stories. On the other hand, develop cultural-creative products, study-tour courses, festival events, and experience-based formats around the wall-painting IP, converting photo traffic into consumption traffic. Hegai Village's development of Nezha sugar paintings and Wind-Fire-Wheel spinning tops and its planning of themed study-tour routes, together with the experience of Shanghai Publishing and Printing College in promoting "wall painting + cultural tourism" and developing rural cultural IP and roaming routes in more than twenty villages, all confirm the feasibility of a virtuous cycle of "cultural attractioneconomic gainsreturn of talentcollaborative governance". More importantly, local operational capacity must be cultivated so that tourism companies do not become hollow shells, allowing the village collective and villagers to genuinely share in the dividends of industrial value addition.

5.4. Leverage Digital Technology to Expand the Communication Boundaries of Traditional Culture

In a mediatized society, the vitality of wall painting must be extended through digital communication. Technologies such as 3D scanning and digital twins can be used to create digital archives of outstanding murals, building a "rural culture digital gene bank" for preventive conservation and perpetual preservation; murals can be turned into story-listening guide walls scanned by QR code and photo-friendly interactive frames, enhancing visitors' immersive experience and willingness to reshare; and a matrix of local-culture influencers can be cultivated to turn wall painting, intangible heritage, folk customs, and village galas into down-to-earth, widely shared short videos, so that rural culture both "tops the trending list" and "stays close to the ground". The pairing mechanism of "grassroots literary-and-art light cavalry + local influencers" proposed in Suiyang Districtwhere a professional team guards the

ISSN: 2710-0723

direction of content and the influencers handle communication and promotionoffers a useful model for breaking through digitally with wall painting.

5.5. Improve Long-Term Institutional Safeguards to Leap from "Momentary Beauty" to "Lasting Beauty"

For wall painting to truly stand firm, later maintenance must be woven into the daily fabric of village governance. First, establish upkeep mechanisms, such as the "villagers' council + dedicated caretaker" model explored in Gaotian Town, Jiangxi, with regular inspection, cleaning, and repair, so that the walls keep serving as the village's cultural facade rather than a one-off project. Second, build up the talent pool by establishing a grassroots cultural-professional talent bank, bringing members of the artists' and calligraphers' associations, folk artists, retired teachers, and university teachers and students into the ranks of cultural volunteers, and deepening universitylocal cooperationfor instance, Longyan University and Dongping Town, Zhenghe, signed a long-term co-building agreement that turns short-term practice into regular collaboration. Third, strengthen funding by setting up a special fund for empowering rural revitalization through literature and art, incorporating it into the fiscal budget, and guiding social capital to participate, forming a diversified investment pattern. Fourth, refine the evaluation system by bringing public satisfaction into the assessment, putting an end to "flash-in-the-pan" campaigns and "quick-and-dirty" vanity projects, and ensuring that culture benefits, serves, and enriches the people in tangible ways.

6. Conclusion

Rural wall painting, on the surface, is a matter of brushes and walls; at depth, it is a matter of tradition and modernity, of the outside and the local, of seeing and belonging. From the perspective of rural revitalization, the vitality of fine traditional culture and art lies not in being enshrined untouched, but in being painted back into daily lifeinto the lane mouth where children pass after school, into the drying ground where elders enjoy the cool, and into that wall where a tourist lingers three seconds yet remembers for ten years.

The cross-case comparison in this paper shows that the revitalization efficacy of wall painting is determined neither by the scale of investment nor by the area painted, but by the coupling of three variables: the locality of its symbols, the participation of its agents, and the continuity of its institutions. Guanshe Village moved from being seen to being carried away through a two-stage progression of "paintingIPindustry"; Shiziliu Village closed its operation-and-maintenance loop by reinvesting earnings; Shaxi Town averted "a thousand walls, one face" by building an identity system first; and Guanzhuang Village translated subjectivity into spatial reality by yielding the prime locationall four paths differ, yet point to the same law: wall painting is not a product that is delivered, but a cultural process that is continuously used.

Therefore, a truly mature revitalization through wall painting must accomplish three transformations: turning cultural resources into a spatial language, turning that spatial language into shared memory, and turning that shared memory into a sustainable village industry and governance.

Acknowledgments

This work is supported by Innovation and Entrepreneurship Training Project for College Students of Anhui University of Finance and Economics in 2025, Project number: S202510378400.

ISSN: 2710-0723

References

[1] Wan, Q. (2026). Exploration of the revitalization path of the artistic and cultural value of the Qixingyan cliff carvings in Zhaoqing. *Art Education Research*, (19), 35–38. (in Chinese)

[2] Liu, W. (2026). Analysis of innovative strategies for paper-cutting art based on intangible-heritage revitalization design. *China Pulp & Paper*, 47(10), 165–168. (in Chinese)

[3] Xie, Y., & Jiang, W. (2026). Research on the digital preservation and revitalization path of embroidery art. *Western Leather*, 48(18), 74–77. (in Chinese)

[4] Zhao, X. (2026). Policy recommendations on revitalizing and utilizing Dunhuang art resources to boost the cultural-tourism market across the province. *Development*, (9), 65–67. (in Chinese)

[5] Zhu, Y., & Luo, M. (2026). The reshaping of place spirit and revitalization path of old industrial sites under public-art intervention: A case study of the former Hangzhou Steel Plant Site Park in Zhejiang. *Beauty and the Times (I)*, (9), 114–118. (in Chinese)

[6] Tian, J. (2026). An exploration of the revitalization path of integrating theatrical performing art into grassroots mass cultural activities. *Art Evaluation*, (4), 148–153. (in Chinese)

[7] Fan, Z. (2026). The deep integration of digital art with the cultural symbols of Huizhou traditional villages and its revitalization and innovation path. *Journal of Ancient and Modern Literary Creation*, (24), 107–109. (in Chinese)

[8] Zhou, W.-Z., & Liu, L. (2023). Cross-boundary design strategies for the traditional culture of Chinese folk art. *Sculpture*, (2), 82–83. (in Chinese)