

Examples of the Best Practice in Adapting Traditional Art Decoration of Pre Qin Period Bronze to Modern Painting Decoration

Jing Zhu^{1,a}, Mohd Mustafa Bin Mohd Ghazali^{2,b}, Qingjia Gu^{2,c,*}

¹Faculty of Creative Industries, City University Malaysia, Kuala Lumpur, Malaysia

²Anhui Lvhai Business Vocational College, Hefei, China

^a476231332@qq.com, ^bmohd.mustafa@city.edu.my, ^c867278827@qq.com

*Corresponding author: Qingjia Gu

Keywords: Pre Qin period Bronze; art decoration; modern painting decoration

Abstract: Currently, Chinese artists are exploring how to draw nourishment from excellent traditional culture and apply it to their own artistic creations. This study selects bronze decorative patterns from the pre Qin period as the research object, analyzes the application of bronze decorative patterns in modern painting, finds the best case of bronze decorative patterns in modern painting from the pre Qin period, and analyzes the advantages and disadvantages of their application in modern painting. In order to better guide the author's reference and application of bronze decorative patterns in painting. This study uses case study and observation research methods to analyze the selected artists' painting works, categorize and summarize their painting styles, and identify the shortcomings in modern painting applications. The author will further improve and improve the problems identified to make up for the shortcomings of bronze patterns in modern painting applications.

1. Introduction

Currently, scholars focus on the classification and dating of bronze artifacts. Bronze artifacts are often used as a method and means to assist historians and archaeologists in dating bronze artifacts. There is relatively little research on the extraction and use of bronze artifacts.^[1] From an artistic perspective, the extraction and use of bronze artifacts has only been gradually emphasized in recent years. In recent years, bronze artifacts have been fully developed in the field of art and design, Insufficient application in modern painting. The author conducted a study on the use of bronze as an artistic element by six Chinese painters. [2] The study found that there are two main forms of art in using bronze for artistic creation. The first is to reproduce the shape and patterns of bronze in a realistic painting form, and the second is to recombine the bronze and patterns in an expressive form, with a strong decorative color on the screen. Research has found that there are currently more realistic representations of bronze ware shapes and patterns, and fewer recombinations of bronze ware and patterns.[3] There are still many gaps and shortcomings in the creative expression of bronze ware patterns. Expressive painting with a certain degree of decoration is currently an aesthetic form that the public is willing to accept, and it is necessary to strengthen the extraction and

use of bronze ware patterns in expressive painting.

2. Methodology

This study uses case study and observation research methods to analyze the selected artist's paintings. By analyzing the paintings of four artists using bronze elements, it is possible to systematically understand the style and characteristics of these artists' painting creations, analyze their advantages and disadvantages when using bronze patterns for painting creation. Each artist has a different understanding of bronze patterns. There are also differences in the painting materials and expression methods used, and there is diversity and richness in the performance of painting. There are paintings from a realistic perspective, painters from an abstract perspective, and painters who extract and depict the overall shape of bronze vessels. There are also painters who recombine and express the patterns of bronze vessels.

3. The Application of Bronze Ware Decoration in Realistic Painting during the Pre Qin Period

In the case analysis of traditional realistic painting, Yang Changbi and Liu Yingzhao were selected as the two dimensional realistic painters. The common point of these three painters is that they use realistic techniques to create and express. Although these three artists all use bronze to create realistic oil paintings, their techniques and ways of expression are different. The following is an analysis of the oil paintings created by these three artists using bronze. [4]



Name of Artis: Yang Changbi

Year: 2017

Types of Painting: Oil painting

Figure 1: https://www.sohu.com/a/474804855_120789271.

Figure 1: Bronze Decorative Elements oil Painting

Yang Changbi's bronze oil painting belongs to realistic oil painting, which integrates the artist's subjective emotions on the basis of realism. In her bronze painting, she selected several combinations of bronze vessels for depiction. The shape and size of the bronze ware are carefully selected by the artist, and the high and low dimensions are arranged neatly. The main bronze ware that needs to be depicted is placed in the visual center of the picture, with a certain degree of design. Due to the large number of bronze objects placed in the picture, horizontal composition is often chosen when composing.[5] On the basis of realism, the artist integrates the artist's subjective emotions into the color expression of the picture, and processes the color of the picture, especially the conversion of bronze color. As shown in Figure 1, which respects the original appearance of bronze as much as possible in shape and color. On the basis of objective realism, and makes

innovations and breakthroughs in color. She uses warm color to change the cold Teal color of bronze, Fill the picture with warmth, depict the bronze pot in the middle as red, and use warm colors to depict the bronze ware, giving the picture a sense of warmth and familiarity. The bronze ware is filled with the charm of life. We can see from Yang Changbi's oil paintings that her expression and depiction of bronze ware is not a rigid and realistic depiction. Based on reality, she attempts to change the fixed color of bronze ware, integrating the painter's experience and understanding of bronze ware, making the cold bronze ware full of warmth and cuteness. It should be said that Yang Changbi's bronze ware cannot be simply classified as realistic, and her paintings have a certain degree of subjectivity and expressiveness. He is a painter who combines realism and expression.



Name of Artis: Liu Yingzhao

Year: 2012

Types of Painting: Oil painting

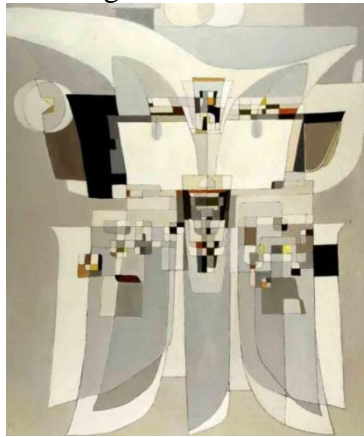
Figure 2: <http://www.360doc.com/content/11/1213/23/4240596>.

Figure 2: Bronze painting of scenery.

Liu Yingzhao's oil paintings emphasize the creation of light based on realism. His paintings choose bronze as the main decorative element, which forms the main part of the painting. Fruits and shells are chosen as decorations, objects are placed on the table, and exquisite tablecloths are chosen for decoration, giving the bronze ware a sense of nobility and being shelved. Vertical composition is used in the composition of the image, which can present objects in a panoramic manner, while also reflecting the depth of the image and facilitating the creation of light. The painter emphasizes the expression of light and shadow effects. He subjectively designs light and projection, focusing them on the bronze objects representing the main body. This design of light and shadow gives the painting a sense of mystery, and the expression of light and shadow reflects the intertwining sense of time and space in different spaces. In terms of color application, the painting emphasizes a gray tone and emphasizes objective and realistic colors.[6] The bright side is depicted as warm and the dark side is depicted as cold, reflecting the texture of the object through the collision of cold and warm colors. The painter also pays attention to the overall contrast between cold and warm colors. As shown in Figure 2, his oil painting "Bronze painting of scene" depicts a light yellow green color on the horizontal side of the painting and a pink purple background on the vertical side. This large area of contrast between cold and warm makes the picture full of a jumping sensation of cold and warm.

4. The Application of Bronze Ware Decoration in Expressionism Painting during the Pre Qin Period

Modern decorative painting extracts the decorative elements of bronzes, and the decorative elements of bronzes are displayed as the symbols of the screen and design [7]. The picture pays attention to the sense of composition of the design, which is mainly represented by color, or by the composition of points, lines and surfaces. Through the redesign of bronze decorative elements to express the artist's subjective feelings and understanding of the bronze decorative elements, the artist has integrated more subjectivity and creativity, and the bronze decorative elements serve as the carrier for the artist to express his feelings.



Name of Artis: Pang Tao

Year: 1987

Types of Painting: Oil painting

Figure 3: <https://baike.so.com/doc/7485141-7754776.html>.

Figure 3: "Inspiration of Bronze - Pink Bottom" cloth acrylic

Pang Tao's oil painting is mainly composed of bronze vessels. As shown in Figure 3, the painting adopts a vertical composition, which enhances the standing posture of the work. The composition of the painting uses semicircles, squares, and triangles as the composition elements, and various geometric forms to form the shape of the bronze vessel. The composition of the painting can be divided into two parts: upper and lower. The composition on the top is relatively loose, and several large geometric blocks are divided towards the upper half of the bronze vessel. There is a black horizontal line in the upper part of the middle, which cuts the image horizontally. This does not affect the overall vertical posture of the vertical composition, and the comparison between the horizontal line and the vertical structure emphasizes the vertical state even more. The vertical line perpendicular to it is represented by a series of circles of different sizes connected in series to form a line, which is lively and adds some fun. The object in the middle of the top of the screen occupies the canvas edge, and it feels like it can continue to extend upwards, strengthening the vertical composition of the picture. The lower half of the bronze ware is divided by several rectangles, the curved rectangles resembling the feet of the bronze ware, forming a certain sense of space through the superposition of the front and back, which is also emphasized by the author, who wants to express the spatial sense of the picture through simple geometric stacking. At the top of the bronze feet at the golden point, many small mosaic like squares are used for segmentation, creating a sense of jumping at this visual center. This jumping sensation comes from Musk's black and white changes and color changes in the square. The overall color tone of the picture tends to be a yellowish brown tone, while the overall color tone of the picture tends to be a cool gray tone. There are two places where the color changes are the most abundant. One is in the middle of the office

section of the Bronze Ware Lord, and the author uses a small square similar to a mosaic to divide the space. The changes in the light and dark relationship between black, white, and gray, as well as the changes in the temperature of the colors, make this position stand out and jump, which is the author's conscious expression. The rich changes attract the audience's attention, while another change is located slightly lower in the middle of the bronze cauldron. Here, a small square similar to a mosaic is also used to divide the space. The changes in the light and dark relationship between black, white, and gray, as well as the changes in color temperature, make this position stand out and jump. The rich changes in these two places make the picture vivid and varied.

Li Jing's bronze painting was created during her graduate study, which includes both Watercolor painting painting and oil painting. His bronze painting creation is mostly represented by a single object, which deconstructs and reconstructs the complete bronze and reproduces the formal beauty of bronze.[8]



Name of Artis: Li Jing

Year: 2021

Types of Painting: Oil painting

Li Jing. (2020) Discussion on the Form Expression Method of Bronze Aesthetic Image in Oil Painting, Shanxi University of China, 11-13.

Figure 4: Bronze Impression One.

As shown in Figure 4, the bronze tripod was selected as the object of expression. From the perspective of composition, a vertical composition with sparse top and dense bottom was used to observe the bird statue from multiple angles. The original bird statue was segmented into elements, and multiple angles of juxtaposition or overlap were used to observe the objects from different angles and restructure their structure. From the perspective of the bronze shape in the painting, the decorative elements of the bronze ware are preserved and extracted for processing, breaking the original combination method and presenting it as a symbolic language in the visual center. The overall color tone of the painting presents a yellow green color tone, retaining the solid color of the bronze ware itself, and enhancing the overall purity of the color. Many colors are pure colors that have not been mixed, making the painting full of fantasy. The vessel section draws inspiration from the form of rubbings and uses a rich variety of monochrome colors to depict the objects, with rich colors used in the background. From a visual perspective, it feels like dividing various parts of bronze into multiple parts and then reorganizing them together. The mottled texture effect on the bronze vessels extends into the background to enhance the overall visual effect. This form of painting draws inspiration from the expression of Chinese freehand brushwork, and the author attempts to integrate Chinese freehand brushwork and oil painting in terms of language and style,

creating distinctive freehand brushwork oil paintings.

5. Conclusions

From case analysis, it can be seen that bronze decorative patterns are widely and commonly used in the field of realistic painting, while they are less commonly used in expressive painting.

Expressive painting provides artists with more freedom to exert themselves. Artists can extract and reassemble the patterns and shapes of bronze vessels, allowing them to more freely integrate the artist's emotions and imagery. This artistic expression method is more vibrant in the present and more suitable for the aesthetic concepts of generations.

Therefore, it can be concluded that realistic painting is still the mainstream in the application of bronze elements to modern painting in China, and various styles have been attempted on the basis of realism. This is related to the domestic art education system, which still adheres to realism as the mainstream of painting teaching in the education system. The emphasis on expressive painting is not enough, and artists pursue more common things while pursuing less individuality in their performance. However, the use of bronze elements in expressive painting is relatively limited and is still in the exploratory stage. Therefore, expressive painting has a great potential for development. It is possible to explore the diversified extraction and expression of bronze patterns and shapes. The author will explore expressive painting and strive to apply bronze decorative elements to their own paintings, inherit traditional culture, and create modern painting works.

References

- [1] Liu Binhui. (1995) *Chu Dynasty Bronze Ware Research*. Hubei: Hubei Education Press, of China, 59-61.
- [2] Li Jing. (2020) *Discussion on the Form Expression Method of Bronze Aesthetic Image in Oil Painting*, Shanxi University of China, 11-13.
- [3] Ma Chengyuan. (2014) *Chinese Bronze Ware*. Shanghai: Ancient Books Publishing House of China, 113-142. Pang Tao's personal oil painting webpage.
- [4] Zhang Zhengming. (2010) *History of Chu*. Bei Jing: Renmin University of China Publishing House, 19-21.
- [5] Zhang Changping. (2009) *The Research on the Bronzes of the Zeng State*. BeiJing: China Cultural Relics Publishing House, 121-123.
- [6] Zhang Naiwei. (2019) *Research on the Application of the Proportion of Bronze Shape in the Early Western Zhou Dynasty*, Xi'an University of Engineering of China, 71-73.
- [7] Zhang Wenjie. (2015) *Research on Bronze Ritual Ware System of Chu*. Fu Jian: Xiamen University Press of China, 36-38.
- [8] Zhang Yao. (2015). *Shang and Zhou Bronzes and Bronze Sculpture Art*. Bei Jing: China Books Publishing House, 29-31.