Application of Bronze Sculpture Designs and Patterns in Painting

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Abstract
As one of the representatives of ancient civilizations, bronze ware has been widely used in the production of art. Through the application of bronze ware elements, we can better understand ancient civilization and art, and also feel the charm of beauty and aesthetic enjoyment. In this paper, we analyze the use of bronze elements in modern Chinese oil paintings and examine the exploration of bronze elements by modern painters such as Pang Xunqin. We aim to explore the potential of the language of bronze to transform the language of oil painting and to combine traditional bronze patterns and sensory experiences with modern and contemporary aesthetic images in the creation of artworks. The significance of this article lies in the re-examination of Chinese traditional cultural elements from a contemporary perspective, as well as discussing the importance of transforming traditional cultural elements into contemporary artistic creations. Please let me know if you need any further assistance.

Keywords
Bronze ware, shape, ornamentation, painting

1. Introduction
Contemporary Chinese oil painting requires continuous innovation and evolution. The incorporation of bronze modeling and decorative language in oil painting not only helps to preserve the traditional culture of the Chinese nation, but also promotes the nationalization of oil painting. Many modern Chinese oil painters integrate traditional Chinese cultural elements, particularly the shapes of bronze ware, as a means of inheriting and developing traditional culture. As an indispensable part of Chinese culture, bronze ware holds significant historical connotations and cultural value. Therefore, it is crucial for Chinese oil painting artists to study and explore the culture of bronze. Let me know if you need further assistance.

2. The Artistic Features of Bronze Ware Shape and Ornamentation

2.1 Plastic Arts Characteristics

2.1.1 Shape
Bronze ware is a treasure of ancient Chinese art, and its shapes can usually be divided into three types: three-dimensional ware, flatware, and covered ware. Three-dimensional utensils mainly include tripods, GUs, beans, gus, jue, and others. These utensils were important instruments and ritual vessels in ancient society, serving various functions such as sacrifice, ceremony, and etiquette, so their shape design was also crucial. For instance, a low center of gravity and wide bottom allowed them to accommodate a large amount of food and drink, symbolizing harv-
est and abundance (Jones, 2019). The mouth of Jue prevented beverage overflow while drinking, reflecting people's pursuit of a high-quality life. The slightly flat bottom of the gu made it easy to hold and use, thus highly respected in ancient times.

Bronze ware is not only known for its unique shapes, but also for its elaborate ornamentation. The decorative patterns of bronze ware are mainly divided into two categories: raised relief and engraved patterns. Raised relief is a decorative method that protrudes the surface of the bronze ware. The pattern is first carved on a clay mold, and then the bronze is cast with the mold. The engraved pattern is a decorative method that carves the pattern directly on the surface of the bronze ware with a carving knife. Both methods require high technical skills and can achieve exquisite decorative effects.

In addition to the raised relief and engraved patterns, bronze ware also has a variety of other decorative techniques, such as inlaying, gilding, and coloring. Inlaying is the process of inlaying precious metals or gems into the surface of the bronze ware, creating a luxurious and beautiful effect. Gilding involves applying a thin layer of gold on the surface of the bronze ware, making it shiny and bright. Coloring is achieved by using chemicals to create colorful oxide layers on the surface of the bronze ware.

Bronze covers mainly include urns, pots, jars, plates, and yis, which are usually used for storage and holding food, drinks, and other items. Their designs are also very exquisite, taking into account both capacity and stability, as well as aesthetics and practicality (Zhang, 2022). Urns, pots, jars, and other objects usually come with lids, which can effectively keep the stored items dry and hygienic, and also prevent the invasion of external dust, insects, and ants. Yi is a relatively rare type of cover, with a shape similar to a small dish, with a small opening and a small lid, usually used to hold small items.

2.1.2 Proportional aspects
The sense of proportion in bronze ware is a crucial element of its artistry, highlighting the ancients' pursuit of beauty and their acuity to form. The square pot and square tripod of the Shang Dynasty feature four sides as the primary shape, with the length, height, and thickness of each side strictly designed in proportion, creating a sense of balance and stability. During the Shang and Zhou Dynasties, bronze ware production reached an exceptionally high level of craftsmanship and refinement, surpassing that of other crafts at the time. The production of bronze ware requires mastery of superb casting technology and exquisite metal processing skills, as well as the accumulation of experience through continuous practice and skill improvement, highlighting the need for continuous improvement of production skills and cultural knowledge. Overall, the sense of proportion in bronze ware not only reflects the aesthetic values and cultural characteristics of ancient Chinese people but also showcases the production skills and cultural knowledge of the time.

2.1.3 Line Design
The line design of bronze ware is one of its unique artistic charms. The lines of bronze ware usually use a combination of straight lines and curves to create a smooth and concise visual effect. The arrangement and combination of these lines can not only serve a decorative purpose, but also make the shape of the bronze ware more vivid and three-dimensional, enhancing its sense of shape and space. The line design of bronze ware also holds certain symbolic significance. The arc line symbolizes the circular sky and earth (Leshtakov, 2011), while the straight line represents order and law. These symbolic meanings add a mysterious artistic atmosphere to the bronze ware.

Furthermore, the line design of bronze ware showcases the ancient Chinese worship of nature and life. The lines on bronze ware often depict natural elements such as plants, animals, or human bodies, and the lines of these elements can express the ancients' perceptions and experiences of the natural world. The snake, moiré, and phoenix patterns on bronze ware all hold certain symbolic significance, reflecting the reverence of ancient people towards nature and life. The line design of bronze ware also reflects the high level of production skills and cultural sophistication of that time. Creating bronzes required superb casting and manual skills; hence, the line design of bronze ware often features fine patterns and designs.

2.2 Artistic Features of Decoration

2.2.1 Dragon Symbol
(1) Appearance of the Original Dragon Symbol
More than five thousand years ago, the earliest prototype of the dragon emerged in mainland China. However, it could not yet be called a true dragon. This period, known as the Yuanlong period by archaeologist Mr. Sun Ji, provides insight into the way of life in primitive society through the study of Neolithic pottery. Despite the relatively crude painting skills of the primitive people at that time, they had developed basic modeling abilities. The fish pattern pottery unearthed in the Weihe River basin, for example, reveals symbols of the primitive people's worship and reproduction. They believed that the power of water was endless, which is why heroes like Dayu and Li Shimin, as well as Emperor Taizong of the Tang Dynasty (Qinfengyu, 2011), compared their country to water. Water is the source of life and can bring towering floods. In legend, the process of Nu Wa repairing the sky is also related to rain. Fish live in water and breed during the spawning season, making them one of the representations of the primitive dragon pattern. Overall, these cultural relics reflect the beliefs and lifestyles of primitive people.

(2) Bronzes of the Shang and Zhou Dynasties

As national treasures, bronzes contain many mysterious symbols and meanings. These bronzes are not only brilliant works of art but also precious heritage with important historical and cultural significance. Whenever I visit various museums, I am always deeply attracted to these bronzes. Their solemn and profound aura keeps me captivated, and I find it hard to leave.

The Han Dynasty was a critical period in Chinese history when the royal family began to attach importance to collecting bronze ware, many of which had mysterious symbols. However, these symbols were not unique to the Han Dynasty. As early as the Shang Dynasty, many strange and mysterious animal patterns appeared on bronze ware, which contained many elements of the original dragon pattern. During the Yin and Shang dynasties, the dragon symbols on the bronzes were fully displayed. These bronzes were unique and reflected the solemnity and mystery of the society at that time. The bronzes were mainly decorated with animal patterns, and craftsmen combined many original dragon patterns to create a real "dragon pattern" symbol. These symbols were not only a type of decoration but also an essential part of the culture of that time.

During the Yin and Shang dynasties, social productivity was still very low, and people found it challenging to understand many things in nature, such as wind, rain, thunder, and lightning. Additionally, rulers created gods to improve their status, making the existence of gods a social necessity at that time. Wizards appeared as psychics to fulfill the needs of the priests, who acted as a bridge between heaven and earth through divination and presiding over the priests. Bronze ritual vessels became a conduit between humans and gods, and the dragon symbols on the bronze vessels were regarded as symbols of communication between the priests and heaven and earth. These symbols were not only a manifestation of faith but also an important symbol of the development of human culture.

(3) The meaning of the dragon symbol

The dragon has always been an important symbol in Chinese culture and one of the unique cultural symbols of the Chinese nation. After thousands of years of historical development, people have summarized and classified the symbol of the dragon and endowed it with rich and profound connotation and symbolic significance.

In China, the dragon is regarded as an important character in mythology. In ancient legends, the dragon possessed magical power and played an indispensable role. For instance, in the stories of the Yellow Emperor fighting Chiyou, the dragon assisted the Yellow Emperor in winning, and in the legend of Yu the Great, the dragon helped Yu to lead the river into the sea. These stories fully reflect the essential position of the dragon in Chinese culture. Not only that, but there are also legends of water gods around the world, which often have magical powers and incredible properties.

In many cultures, water is considered one of the most essential and important elements in nature. Since the natural power of water is difficult to explain in many cases, people often give water mysterious and sacred properties, and various images of water gods appear, such as Poseidon in Greece, the Nile goddess in Egypt, and Nederhog in northern Europe. In Chinese culture, the Dragon King, as the image of the god of water, represents the worship and awe of water energy. At the same time, the image of the Dragon King is also used to symbolize the power and glory of imperial rulers, which is especially evident in Chinese history. Whether from a religious or cultural point of view, the dragon is an essential symbol, reflecting people's reverence for water and respect for imperial authority.

2.2.2 Phoenix bird symbol

Phoenix is an important symbol in Chinese traditional culture, representing auspiciousness, beauty, and prosperity. As a mythological animal, the phoenix has a very special position in Chinese culture. It represents both the power of positivity and the beauty and tenderness of women. In ancient Chinese society, the phoenix was often used as a royal symbol. Royal architecture, clothing, furniture, and other aspects featured the phoenix pattern to
showcase its royal identity and status. The phoenix also has the role of bridging heaven and earth. It is regarded as the medium between heaven and earth, which can bring good luck and auspiciousness, and it is also depicted as an immortal life force. In legend, the phoenix will be reborn in the flame, representing the eternal and immortal spirit.

3. Tracing the Source of the Aesthetic Image of Bronze Ware in Contemporary Oil Painting

3.1 Bronze Elements in the Process of Nationalizing Oil Painting

The nationalization of oil painting is a major proposition in the development course of modern Chinese oil painting. To achieve nationalization, one needs to explore and think beyond just the choice and expression mode, and delve deeper into the spiritual connotation. Over the course of a hundred years, Chinese oil painting has been seeking an artistic language that is integrated with local culture, constantly absorbing nutrients from traditional Chinese culture, and creating many oil paintings with distinct Chinese national characteristics.

Realizing the nationalization of oil painting is not just a simple copy, but rather a true understanding of the spiritual connotation of Chinese culture and the integration of national spirit into the language of oil painting, in order to showcase the unique style and charm of Chinese oil painting. Only through continuous exploration and practice can we create more oil painting works with distinct Chinese national characteristics, allowing Chinese oil painting to better demonstrate the charm and connotation of Chinese culture.

In his article "The Study of Patterns," Pang Xun Ban emphasized the importance of accepting the national art heritage. He believed that it is not enough to simply imitate some works and patterns. Instead, we need to understand the legacy with a purpose and know what problems we want to solve. Otherwise, even if the precious legacy is presented before us, we may gain nothing. To truly understand it, we need to conduct in-depth research and achieve comprehensive understanding. Through analysis and deduction, we can understand the essence of it, learn from the experience, and promote the development of related fields. As the saying goes, "not entering the den results in nothing." Only through continuous deepening can we truly understand and accept the national art heritage, gain inspiration and insight, and create more artistic works with national characteristics.

Bronze ware is an important part of ancient Chinese civilization, and its cultural significance is a valuable legacy that we inherit and uphold today. It is essential to delve deeply into the social and cultural implications of bronze ware itself, to comprehend its design concept and production process, and to identify the relevant aspects for contemporary re-creation. Such re-creation demands not only respect and appreciation for traditional culture but also the mastery and application of modern arts and crafts (Pareja, 2020). Only by integrating modern arts and crafts with ancient bronze patterns can we genuinely carry forward and preserve the outstanding cultural heritage, and advance the continuation and evolution of Chinese culture.

3.2 Historical exploration of bronze elements in modern Chinese oil painting

Contemporary oil painting artists draw inspiration from ancient bronze wares, integrating the shape and form of bronzes into their paintings, creating rich and colorful works of art. The bronzes have smooth lines and delicate geometric shapes, and these aesthetic characteristics are also applied to the picture by the oil painting artists, forming a unique artistic style (Peng Weihua, 2019). Oil painter Jiang Kun combines the modeling elements of bronze ware with modern figures, presenting a unique aesthetic effect. The characters in the picture are smooth, with the geometric beauty of bronzes, and reflect the posture and breathe of modern people, showing the charm of the combination of ancient and modern times. The series of bronze suspect by oil painter Chen Hongshou forms a mysterious and modern artistic language through the abstract expression of bronze modeling, and endows the ancient bronzes with new vitality and meaning.

As one of the representatives of ancient art, bronze ware has rich and diverse decorative patterns, vivid and varied images, which not only has a high artistic value, but also is one of the important elements in contemporary oil painting art. In the bronze ware written by the oil painter Lv Ruilong, he skillfully applies the decoration of the bronze ware to the picture, which not only makes the picture more vitality, but also creates a unique artistic effect. In addition, there are some contemporary oil painters are also good at using the elements of bronze ware decoration, through their exquisite skills and imagination, to bring the audience more visual and artistic enjoyment.

Contemporary oil painting artists not only draw on the modeling and ornamentation of bronze ware, but also seek for inspiration and inspiration in the cultural connotation. As an important part of ancient Chinese culture, bronze ware has profound cultural connotation and historical significance, and has also had a profound influence on the
creation of contemporary oil painting artists. Through the pursuit and thinking of the aesthetic image of the bronzes, the contemporary oil painting artists not only express their respect and pursuit of the Chinese traditional culture, but also show their thinking and contribution to the cultural inheritance and development. In Bronze and Peony by Chinese painter Liu Haisu, he combines bronze and peony, two elements with profound cultural connotation, which not only shows the beauty and profound depth of the Chinese traditional culture, but also presents a unique artistic charm.

As an important part of ancient Chinese culture, bronze ware has exerted a profound influence on the creation of contemporary oil painting artists. Contemporary oil painting artists constantly explore and develop the aesthetic image, decoration and the beauty and essence of the Chinese traditional culture, and have made positive contributions to the cultural inheritance and development.

3.3 Performance of Bronze language in oil painting

As the precious heritage of ancient Chinese civilization, bronze ware not only has exquisite craftsmanship, but also carries rich cultural connotation. In oil paintings, artists try to use new techniques to express the shape of bronze ware. Compared with the traditional perspective relationship, they pay more attention to the geometric plane combination, and pursue the planar depiction of the essence of objects. In Liu Yingzhao's works, the exquisite shape of the bronze ware can be perfectly restored, while Yang Changbi's works express the connotation of the bronze ware through the different charm of different shapes. Pang smoked in bronze patterns, their feelings, through amplification, arrangement, combination to create a concise and vivid new patterns, these methods we can from multiple angles, by examining and understand the ancient relics patterns and modeling, with modern technique to creation, make it into the modern art, get better inheritance and carry forward. These oil paintings not only give us inspiration in the treatment of shape and pattern, but also show the profound cultural heritage and infinite artistic charm of bronzes (Duan Xiaofa, 2022).

From the texture of the bronze ware, artists use the mottled texture of the surface of the bronze to show the human body. In Zhou Wenzhong's oil paintings, he perfectly presents the texture and texture of the bronze ware through rich texture expression techniques, so that the viewer can deeply feel its historical accumulation and cultural precipitation. In Liu Yingzhao's works, the texture and patterns of the bronze ware itself are used to transform them into artistic language, so as to show the unique charm and cultural connotation of different vessels. In Yang Changbi's works, the mottled texture and pattern of bronze vessels are used to skillfully integrate them into the picture, creating a profound and mysterious artistic atmosphere. Although the origin of these muscles cannot be studied, the artists transform them into unique artistic elements through their own understanding and expression, bringing rich visual experience to the audience.

As an important heritage of ancient Chinese civilization, bronze ware has shown its rich historical and cultural connotation and unique aesthetic value after thousands of years of precipitation. Its shape is exquisite (Aixinboxiang, 2017), magnificent decoration, exquisite production, complex craft, each piece of bronze ware is inherited the wisdom and artistic attainments of the ancients. Moreover, the values, ideological system and aesthetic concepts contained in the bronze ware are also an important way for us to study and explore the ancient civilization. Therefore, as the theme of oil painting creation, bronze ware not only has a wide range of artistic expression space, but also is the inheritance and promotion of history and culture.

4. The expression of bronze ware elements in modern Chinese painting

4.1 The expression form of bronze vessel modeling in oil paintings

As an artist, she seeks to integrate ancient Chinese traditional culture with modern art and explore innovative ways of artistic expression, and bronze ware has become her source of inspiration. She was shocked by the abstract form and exquisite degree of bronze ware patterns, and began to try to use bronze ware elements as the theme of her creation. Pang Wall's works are different from the traditional bronze wares and the western oil paintings, but they apply the form of bronze patterns to her creation, showing a unique artistic style. Through the deconstruction and reorganization of bronze forms, she combines the traditional form of bronze forms with modern art, presenting works full of bright colors and innovative spirit. These works not only reflect her respect for traditional culture, but also show her innovative thinking of modern art.

The Blues (Figure 1) shows the exquisite composition and the accurate grasp of the bronze elements. In this
painting composed of abstract geometric figures, Pang Tao took the overall shape of the bronze ware as the creation prototype, and transformed it into two-dimensional plane images by using reasonable transformation techniques. The whole picture retains the original powerful, heavy and mysterious feeling of the bronze ware. The composition and expression technique of the heavy and shape combination make the picture balanced and stable, combining the rigid and soft, and very powerful. In addition, the picture adopts cold colors, mainly with blue as the main theme, through a few pieces of warm color embellishment to create a certain rhythm and tension. The Blues perfectly combines bronze elements with modern painting techniques, showing its exquisite artistic skills.

This picture of the B.Gr.180 (Figure 2) adopts the form of vertical composition, and the long style makes the work more three-dimensional. There is a black horizontal line in the middle of the picture that divides the picture into the upper and lower parts, but it does not affect the overall vertical potential. On the contrary, it is more prominent through the contrast between the horizontal line and the vertical composition. In the picture, a string of circles of different sizes are connected into lines, adding some interest, and also highlighting the shape of the vertical lines. The objects above the picture edge on the canvas seem to be extended continuously, reinforcing the feeling of vertical composition. In drawing the bronzes, the lines are very slender and rigorous, without any light and shadow effects, and they are compressed into a two-dimensional image. This symbolic performance does not lose the original characteristics, still can clearly see its image characteristics. The four legs of the base are stretched up, the picture looks up, and the depiction of the body parts is very detailed and smooth. The color brightness of the whole picture is very high, giving people a clear and transparent feeling, which is completely different from the heavy feeling of the original bronze. A large area of light color and pink tones cover all parts of the object, and there are so many color changes inside each color block. The middle circle has a warm tone that echoes the surrounding light patches, with some obscure background spots, like rust on bronze, that require careful observation to notice.

Liu Yingzhao's Ancient Porcelain and Bronze depicts the delicate beauty of traditional Chinese artifacts in a highly realistic way. The picture shows a quiet atmosphere, as if the time has been frozen at this moment. The whole picture presents a stable triangular composition, but the painter has made a breakthrough in the perspective of view, making the still life painting no longer present a single perspective. At the same time, the subtle change of the background color also provides a gentle foil to the subject. By depicting the body structure and detailed characteristics of bronze objects, it expresses the commonness and beauty of bronzes, and shows the unique charm of the aesthetics of utensils in traditional Chinese culture.

Yang Changbi's one of the Bronze Series perfectly shows the texture and age sense of bronze through the depiction of bronze objects. The details and delicacy shown in the picture not only make people feel the painter's love for art, but also show her attention to and pursuit of details. The light and shadow effects in the picture and the highlight of the background inscriptions set off the atmosphere of the whole picture to the extreme, so that the audience seems to travel through time and enter that distant era.
4.2 Form of bronze patterns in oil paintings

Pang, an expert on traditional Chinese decorative patterns, collects a large number of successive decorative patterns and studying them in depth. Pang Xunqin finds that the potential Taotie pattern is a typical pattern, but it is not a fixed pattern, but constantly evolves in the process of constant pursuit of change. Through the study of bronze patterns, she found that people do not simply use lines to describe the form of taotie, but pay more attention to the decorative effect of the decoration, skillfully combining the national character and The Times together, presenting a unique artistic charm.

Pang Xunqin's Taotie pattern (Figure 3) shows the characteristics and personality of the traditional bronze Taotie pattern. Through the simple point, line and surface performance, the picture retains the symmetry, fullness and exaggerated feeling of the traditional glutinous pattern. Continuing the characteristics of the traditional bronze Taotie pattern, with distinctive facial features, the lines use a large number of circular arc lines, making the whole pattern look more lively. In terms of color, black and white are mainly colors, white lines outline the pattern, and the eyes are decorated with cyan, making the whole picture more interesting. This painting recombines the traditional bronze glutinous pattern, giving people a sense of freshness, while retaining the characteristics of traditional culture, which is a work of great collection value.

Pang smoked qin this "flat worm" (Figure 4) show the flat and traditional flat lines, also adopts the structure of each other, but the characteristic of the work is not end to end flat seemingly same worm, winding overlapping, form a winding state, give a person the feeling of infinite extension, this kind of expression in the traditional flat pattern is relatively rare. The whole pattern seems dense, but only looking at a worm, the image is simple and clever, especially the blue round eyes and thin eyebrows, as well as the long nose winding upward inside, the tail curled inside, these characteristics are very prominent. In colour respect, the trunk is given priority to with white, appear light and thorough, and each connection part is dotted with red square, enhanced the adornment effect of pattern. Such composition and color application make the whole picture very harmonious and beautiful, showing Pang Xun's deep understanding of the traditional flat pattern and his unique insights into artistic creation.

5. Conclusion

To sum up, although there is a relatively complete framework for the study of bronze ware, the study of bronze ornamentation still remains on the surface. Therefore, we should pay more attention to the aesthetic research of the aesthetic value and temperament of the bronze patterns, and integrate this traditional artistic language into the contemporary painting. This can not only make more people feel the beauty and elegant temperament of bronze decorative patterns, but also provide new ideas for the field of Chinese painting. In the process of contemporary painting innovation, it is a kind of inheritance and development of traditional culture to integrate bronze cultural elements into the works.
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