

# Exploring the Hanfu Elements in Chinese Brush Painting--And Talking about the Creation of "Qu You Chun"

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**Abstract:** *Chinese brush painting has a long history, which is different from the way of painting in other countries and has a very deep cultural heritage. Hanbok refers to the traditional dress of the Chinese nation, which began to appear from the primitive period until the end of the Ming Dynasty and the beginning of the Qing Dynasty after thousands of years of Hanbok cultural inheritance, as one of the traditional cultures of China, it represents the inheritance of Chinese culture and important achievements. The lyrics of the song "Qu You Chun" express the beautiful scenery of spring, and the work is created by combining the elements of hanbok. The work adopts the painting form of Chinese brush painting to explore and use the colors, patterns and accessories of Hanbok, and at the same time, it is also to think about the existence value of Chinese brush painting combined with Hanbok in contemporary context, and to explore the further integration and development of traditional Chinese painting as well as the inheritance of Chinese traditional Hanbok.*

**Keywords:** Gongbi Painting, Hanfu Culture, Painting Language.

## 1. Introduction

Since the Eastern Zhou Dynasty, figure painting began to move towards the stage of history, and the classical beauty of the lines of brushwork painting was highly esteemed by many people. In the past, most of the ancient brushwork paintings were shown on murals, and the popularity of murals also led to the development of brushwork figure painting. The Tang and Song dynasties were the heyday of the development of brush painting, for example, Wu Daozi's "Brasenia striata" style of brushwork led to a deeper development of figure painting, Zhang Xuan's and Zhou Fang's Tang dynasty paintings of ladies mostly depicted figures in the palace, and most of the Song dynasty's brushstrokes of figures leaned towards daily life. These artists and their painting techniques are a great treasure of human civilization.

Hanbok is the traditional dress of Han Chinese people, also as one of the traditional Chinese cultures, has been attracting people's attention. Meanwhile, in recent years, people's love for Chinese traditional culture has gradually deepened, which is also shown in their love for Hanbok culture. Chinese painting is one of the mediums for spreading Chinese traditional culture, and the combination of Hanbok can better deepen people's understanding and love of Chinese painting. At the same time, it is also a kind of dissemination and promotion of Chinese traditional costumes.

## 2. Overview of Contemporary Hanfu Elements Related to Chinese Brush Painting

### 2.1 Contemporary Hanbok Culture

The culture of Chinese dress has a long history, dating back to the time of the Yellow Emperor. During the reign of the Qing Dynasty, the Qing government implemented a system of "shaving the hair and changing the clothes" in order to weaken the Han Chinese nation and thus maintain the rule of Manchuria. The development of Han Chinese culture was severely restricted at this time, and the government ordered

those who wore Han Chinese clothes and crowns and tied their hair to be punished with felonies, and countless people resisted, but they were all suppressed by the Qing government later on. Although the Chinese dress itself disappeared under this coercive policy, the strong vitality of the Chinese dress has kept some of its elements alive. Elements of the traditional Hanbok can still be seen in some ethnic minorities and in some traditional festivals in modern society. With the development of China's traditional culture, people's love for the Han Chinese culture has become more and more intense, and the number of Han culture enthusiasts has gradually grown. At the beginning of this century, with the strengthening of the national power, Chinese culture has received wide attention from the world, and the awakening of the Chinese people has also made them begin to face up to the excellent traditional culture of their own country. Therefore, under the impetus of these Han culture enthusiasts, a Han culture revival movement called "Hanfu movement" emerged, which is an important part of the Chinese culture revival movement.

### 2.2 Use of Hanbok elements

In contemporary Chinese society, people mainly come into contact with Hanbok in the context of traditional festivals, cultural performances, exhibition hall displays, and daily wear. The characteristics of hanfu elements are mainly reflected in the culture, aesthetics, and order of dress it carries, and the dress of hanfu transcends its original appearance as a dress and shows the profound connotation it contains. In the art works, artists often decorate the characters with Han costumes, and their Han costumes are depicted in the order of undergarments, tops, bottoms, and robes with jade, purses, and scented pouches, etc., so as to realize the beauty of coordination, symmetry, and balance embodied in Han costumes.

## 3. The Creation of Hanfu Elements in Contemporary Chinese Gongbi Paintings

### 3.1 Expression Techniques of Brushwork Figure Painting

Chinese brush painting is a kind of Chinese characteristic painting, which is a traditional form of Chinese painting expression, different from the way of painting in other countries, and has a very deep cultural heritage. The traditional clothes all show the classical, subtle and elegant beauty, showing the cultural heritage and inner performance of Hanfu through colors and lines. The texture of the clothes in brush painting relies on the sparseness of the lines, the depth of the ink lines to show the layers of the clothes, a little bit of coloring to reflect the texture, and the almost flat technique to make the whole picture look solemn and rustic. Focusing on the expression of the brush is the main way of Chinese painting, and the main features of Hanfu can be reflected by the detailed depiction of simple brush strokes. From the early primitive paintings, it can be seen that Hanfu, depicted by lines, was dominant at that time.

The earliest "figure of the imperial dragon painting on silk" and "figure of the dragon and phoenix painting on silk" in the dress are utilized line outline, the North and South Dynasties period, especially Gu Kaizhi and Lu Tanwei as the leader of the "dense style" and Zhang Shengqiao as the leader of the "sparse style" founded on the later generations of the use of the pen, has a more far-reaching influence. Gu Kaizhi's Gu Kaizhi's "The Lady of the Historian's Tale" expresses Confucian morality and is presented in a monoscopic composition with fresh and elegant costumes and delicate lines, which better emphasizes the state of mind of the characters. Yan Lipen's "Steps in the Emperor's Car" has a distinctly different color scheme. In order to emphasize the dignity of the royal family, the tall Tang Taizong is naturally dressed in complicated clothes in contrast to the smaller and simply dressed maids around him. Zhang Xuan pushed traditional figure painting to a new climax, mostly showing the image of aristocratic women in the palace, and his women were dressed in gorgeous colors, with their hair in buns, graceful and luxurious, reflecting the aesthetics of that era. The costumes of different historical periods reflect the social etiquette, the characteristics of the times and the strict social hierarchy of the time.

It is because Chinese brush artists began to make innovative creations that the composition, lines and colors of brush figure painting have changed. Chinese painting artists integrate painting with modern media, supplemented by different painting techniques and their mutual integration, to explore the new development and innovation of Chinese painting in the new era. In the art works with the elements of Hanbok, modern mixed-material painting is combined with Chinese painting to express the texture of clothes, and the cultural charm of Hanbok is demonstrated in the way of performance art. The forms of creation are gradually diversified, and Chinese paintings have become richer and have different aesthetics due to continuous exchanges with foreign countries. Of course, this is the result of continuous innovation on the basis of profound traditional techniques, theories and technologies.

### 3.2 Creation of the Chinese Brush Painting "Qu You Chun"

This time, I chose the word "Qu Youchun" as the theme of my creation. The Song Dynasty lyricist Zhou Mi depicted "Qu Youchun - Outside the Forbidden Garden Dongfeng" in which he portrayed the scene of spring touring the West Lake at different times of the day, from the floating and bustling scene of the ships on the lake, the singing and dancing scenery, to the evening tourists dispersed, the lyricist's feelings and aspirations are shown at each time. The creation also shows the woman in the pavilion viewing the spring colors in early spring, just as the words "see the painted boat, all into the Xiling, but half the lake in spring color" show the cold and clear early spring and the spring has arrived in the scenery. When the sun sinks, the woman in the pavilion does not see the hustle and bustle of the tourists, echoing the words "Nai Butterfly Complaints, Silence of the Night", the butterfly stays in the hand to show the lamentation for the coldness after the hustle and bustle, before the hustle and bustle of the scenery is no longer such a good scene will always be the past, and only the butterfly is accompanied by the call to cherish the once owned! The beauty of it all. It is knowing that everything will be gone at some point. Therefore, in the last line of the poem, "the lake is full of broken moon and shaking flowers, how can I go", such a peaceful picture contrasts with the noise of the tourists before, the night scenery is also very beautiful and desirable, that is, as the poem says, there is still such a beautiful scenery, how can I leave like this? Therefore, I decided on my theme and the image I wanted to portray - the scene of the butterfly and the beauty of the spring scenery after the tourists have dispersed.

The decorative patterns of Hanfu focus on having auspicious connotations, and all the decorations have their specific auspicious meanings. Including peony, auspicious clouds, phoenix, butterfly, etc. in women's costumes; as well as the return pattern, longevity pattern, etc. in men's costumes. The work "Qu Youchun" places the figure in a corner of the pavilion, allowing the woman to embody the look of looking outward at the butterfly in the pavilion, with the woman's head tilted to the left, looking straight upward at the butterfly in her hand to the left oblique. The figure's right hand hangs naturally, holding a round fan in her hand, with a rising tendency to interact with the butterfly. The direction of the body tilts with the direction of the eyes, and the figure's left foot peeks out from the hem of the skirt to follow the figure's center of gravity. The butterflies, phoenixes, and auspicious clouds reflect the quiet and peaceful beauty of the woman in the picture.

Hanbok is not only a kind of dress, but also an important expression of traditional Chinese culture and an important cultural symbol. QU Yuchun is presented in the form of hanbok, showing the different materials, shapes and patterns of contemporary hanbok, which are different from the traditional hanbok. The colors are more distinctive and strongly decorative. In contrast to the complicated headdress and hand decorations, the generalized lower part of the costume gives the work a different look. Hanfu in Chinese brush painting reproduces the classical beauty and cultural value of Hanfu through the vivid use of color and exquisite brushwork. By exploring the application of Hanfu elements in Chinese brush painting, exploring the expression and treatment of color, the change of line and the treatment of shape, the Hanfu elements are given a new life through

contemporary brush painting, and the combination of traditional cultural elements and brush painting also brings new thoughts to future artistic creation. (Figure 1)



**Figure 1:** Qu tour of spring" size 180cm×90cm, color on silk

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