

# FESTIVAL OF HAPPINESS: PRESERVING HMONG CULTURAL HERITAGE THROUGH ENAMEL ART

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## Abstract

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This research delved into the heart of the Hmong Huashan Festival, a vibrant cultural event in China. The paper employed visual arts as a medium to encapsulate and convey the essence of the festival's spirit. Through detailed field observations, the study captured various facets of the Huashan Festival, including traditional activities like flower pole climbing, lusheng dancing, bullfighting, and the unique social interactions during the festival. The investigation had two primary objectives: 1) to study and create art inspired by the traditional Huashan Festival; 2) to utilize the technique of enamel pinching to create art pieces that embody the Huashan Festival's spirit. Employing techniques like enamel pinching and drawing inspiration from both Chinese farmer paintings and contemporary artistic styles, this thesis crafted a series of artworks that vividly portray the joyful and lively atmosphere of the festival. The thesis also explores the integration of cultural stories and traditions into visual arts, advocating for the preservation and promotion of cultural heritage. The result is a fusion of traditional cultural themes with modern aesthetic sensibilities, creating a rich tapestry that celebrates the Hmong culture and brings its festive spirit to a broader audience. The artworks serve not only as a visual feast but also as a means to foster cultural understanding and appreciation, making a significant contribution to the field of visual arts and cultural heritage preservation.

**Keywords:** Cultural Heritage, Enamel Pinching Technique, Hmong Huashan Festival, Traditional Chinese Art, Visual Arts

## Introduction

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In the lush landscapes of Yunnan, the Hmong people, a vibrant minority nationality, have thrived amidst a milieu brimming with cultural richness (Lee & Tapp, 2010). This unique environment has been a wellspring of endless creative inspiration for artists (Lewis, 1993). Among the Hmong's cultural treasures, their

festivals stand out as profound expressions of their identity. These celebrations not only showcase the Hmong's distinct cultural traits but also encapsulate their singular style in vivid detail (Haoying, 2023).

The Hmong culture, known for its mystical elements and exquisite attire, is a gem in the diverse tapestry of ethnic minorities. However, the swift currents of national development and global integration have brought both opportunities and challenges. While international exchanges have flourished, they also cast a shadow on the Hmong's cultural preservation, with their festival traditions facing the threats of assimilation and fading into obscurity (Tapp, 2021).

Thankfully, through the relentless efforts of the Hmong community and scholarly research, their plight has gained recognition (Holl, 2023). The state and government have begun to appreciate the value of Hmong festivities, now safeguarding them as intangible cultural heritage (Cheung, 2020; Shi et al., 2019). In this pivotal era, we, the young vanguards of the modern visual arts community, bear a crucial responsibility. Our mission is to not only celebrate but also preserve the Hmong culture in Wenshan, seeking innovative ways to integrate the spirit of the Hmong Festival into our artistic endeavors.

### **1. Inspiration**

The Hmong people, known for their kindness, simplicity, and artistic flair, live in close-knit communities scattered across remote landscapes (Schein, 1986). Life is predominantly marked by hard work, with few occasions for communal gatherings (Yu & Mengyao, 2021). The Huashan Festival, celebrated as the Hmong New Year, is their most significant event (Qian & Tang, 2017). It is a time when families and friends unite to revel in joy, sharing the fruits of their yearly toil through song, dance, and communal festivities (Mao & Pengli, 2020). In capturing the essence of this traditional festival, I intend to employ the technique of enamel pinching to recreate the vibrant scenes of Hmong celebrations. Through these artistic interpretations, the world will not only witness the exuberance of the festival but also partake in the joy and happiness that define it.

### **2. Significance of the Study**

This study is significant as it provides a unique visual representation of the

Huashan Festival, contributing to the preservation and promotion of Hmong cultural heritage through contemporary art. The Hmong culture is a rich mosaic of human ingenuity and the culmination of centuries-old civilization. Throughout history, the Hmong have both embraced influences from other cultures and fiercely preserved their unique traditions (Li & Liu, 2018). In recent years, the design community has focused on the preservation, exploration, and application of national cultures. A critical aspect of this endeavor is integrating these unique cultural elements into modern visual art.

This project, merging the essence of the Hmong Festival culture with visual art creation, aligns with contemporary developmental needs. It not only fulfills the public's desire for cultural engagement but also plays a pivotal role in perpetuating the traditional Hmong culture, contributing significantly to its ongoing evolution and appreciation.

## Research Objectives

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1. To study and create art inspired by the traditional Huashan Festival of the Hmong people in China, focusing on its community performances and activities. This aim was to capture the essence of the festival and use it as inspiration for a new visual art piece that vividly portrays the cultural richness and festive spirit of the event.

2. To utilize the technique of enamel pinching to create art pieces that embody the Huashan Festival's spirit. This objective centered on simplifying the visual elements observed in the festival environment, such as shapes, lines, and colors, to create artworks that are both aesthetically pleasing and reflective of the festival's joyful atmosphere.

## Literature Review

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This thesis focuses on the Festival of Happiness, aligning its purpose with the selected framework and methodology. The literature review encompassed

four key areas: Field Data, Documentary Data, Theoretical Perspectives, and Influences from Visual Arts.

### **1. Field Data: The Huashan Festival of the Hmong**

The Huashan Festival, a significant celebration among the Hmong people, occurs annually from the second to the seventh day of the lunar calendar. Also known as a combat festival, it involves rituals honoring ancient Hmong ancestors and their deities (Qiao, 2016). Key activities include climbing flower stems, singing, lusheng jumping, martial arts, horse racing, bullfighting, and more (Cha, 2013). The 'flower pole', a central symbol of the festival, typically consists of straight, tall pine or cypress trees adorned with flowers and colorful flags (Dudbridge, 2018). The esteemed role of erecting the pole falls to a 'good-hearted man', who performs this task on the first morning, signaling the commencement of festivities with toasts, blessings, and the start of vibrant celebrations. One highlight of the festival is the flower pole climbing competition, where participants ascend the pole backwards in the fastest time, vying for the title of 'Flower Pole King'. Other highlights include bullfighting, which is emblematic of the Hmong's vigor and hope for prosperity and good weather in the coming year, and the exchange of songs between young men and women, serving as a means of courtship and expression of affection (Boyu, 2012).

### **2. Documentary Data**

The Hmong culture boasts a rich heritage, characterized by both the preservation of its traditions and the incorporation of elements from other cultures, enriching its diversity (Schein, 1993). In Wenshan, a region defined by its mountainous terrain, the Hmong people have historically settled in high altitudes to escape natural disasters (Gao et al., 2020). This geographical choice has profoundly shaped their unique cultural identity, a blend of environmental influences and historical resilience.

In the Wenshan Zhuang and Hmong Autonomous Prefecture, the Huashan Festival is a pinnacle of cultural expression for the Hmong people. This festival, akin to the Chinese New Year in significance, is a kaleidoscope of traditional customs and modern celebrations, featuring activities like pole standing and offering, song

duets, Lusheng Dance, and more (Ma, 2023). It not only reinforces the Hmong identity but also fosters unity and harmony among various ethnicities. The Lusheng Dance, a vital component of the festival, is a vibrant blend of music, dance, and acrobatics, reflecting the Hmong's migration history and their triumph over adversities (Wang, Chansuwan, & Natayakul, 2022). This dance form, performed during major festivals and ceremonies, symbolizes the Hmong's courage and resilience.

Chinese peasant painting, a unique form of folk art, depicts rural life and aspirations (Chang et al., 2023). Integrating techniques from traditional arts like paper-cutting and embroidery, these paintings are a testament to the peasants' creativity and vision, contributing significantly to China's cultural landscape (Li, 2022). Cloisonné, an enamel technique where formed wires in closed shapes are affixed onto a base and then filled with enamel, has a 5,000-year history in Chinese culture (Su et al., 2016). It has evolved into the pinching enamel technique, giving more artistic freedom and expression (Kirmizi, Colombari, & Quette, 2010). This transition represents the innovation and perpetuation of traditional Chinese craftsmanship, making a significant impact in the art world. Pinching enamel is a variant of enamel art typically using copper and involves a meticulous process incorporating traditional Chinese crafting techniques (Yuchen, 2018). Recognized as a national intangible cultural heritage, it symbolizes the fusion of artistic styles in painting and enamel work (Wang, Tang, & Wu, 2022).

### 3. Theoretical Perspectives

Naive art, which emerged in early 20th-century Paris and was represented by artists like Henri Rousseau, is characterized by its meticulous painting, simple techniques, and bright colors (Brodskaia, 2012). Initially undervalued, this art form is now celebrated for its refreshing and imaginative approach to everyday life (Kolisnyk & Kovalenko, 2021). Influenced by Bergson's 'intuition theory,' naive artists sought inspiration from primitive art, emphasizing natural and simplistic expression (Gourianova, 2012). Artistic composition, crucial across various art forms, involves arranging elements like line, shape, and color harmoniously within a work. Successful composition creates balance and symmetry, enhancing the

artwork's appeal regardless of its subject. It reflects the artist's thought process and creativity, playing a pivotal role in both art creation and appreciation (Kindler, 2007).

Equally fundamental to this study are line theory, color theory, and aesthetics theory. Lines, a fundamental element in art, connect two points in space and are used to define shapes in two-dimensional works (Rousell, Cutcher, & Irwin, 2018). They vary in quality and type, adding direction, energy, and movement to an artwork. Both actual and implied lines contribute to the work's dynamism and audience engagement. Color theory, a key aspect of visual arts, guides the use of hues, values, and saturation in art and design. It categorizes colors into primary, secondary, and tertiary groups, with the color wheel illustrating their relationships (Agoston, 2013). Understanding color theory is essential for artists to create visually compelling works. Art aesthetics, a branch of philosophy, explores the unique aesthetic properties and laws of literary and artistic works (Kupfer, 2015; Stecker, 2010). It examines the relationship between artistic beauty and life, the creative process of artists, and how art influences the audience's aesthetic perception. Art aesthetics is integral to understanding the deeper meaning and impact of art in society.

#### **4. Influence from Visual Arts**

The artistic inspiration for the artworks created in this investigation came from the following six artworks:

1. Zhang Zeduan's 'Riverside Scene During Qingming Festival' employs a scattershot perspective, capturing a vivid tableau of life with intricate details and dramatic plot conflicts. This piece demonstrates a masterful organization of a complex narrative within a painting, showcasing Zhang's profound insight into social life and his skillful control of pictorial composition (Liu et al., 2017).

2. Zhang Tonglu's 'Great Luck', a filature enamel painting, innovates traditional cloisonné techniques by adapting them to flat surfaces, resulting in a work that exudes elegance and intricacy. This piece, with its three-dimensional decorative effects and meticulous craftsmanship, directly influences the use of pinching enamel techniques.

3. Ping Po's Bullfight embodies the unique style and exaggerated nature of peasant painting, often likened to the works of Picasso. This self-reflective art form, capturing the essence of rural life and aspirations, informs the approach to incorporating folk art elements into the work.

4. In 'Lecturing', Yang Gong Guo creates a grand scene with a central dominant figure, using vibrant colors and effective line work. This work inspires the use of artistic composition principles, focusing on central dominance and the use of bright, engaging colors.

5. Henri Julien Felix Rousseau's 'Dream', characterized by its fantastical and poetic visual narrative, exemplifies naive art's innocence and charm (Harris, 2013). This approach to art is filled with joy and a childlike sense of wonder.

6. Raphael Perez's 'Tel Aviv City' illustrates urban scenes in a naive artistic style marked by bright colors and playful patterns. This style imbues the work with a sense of innocence, joy, and a childlike spirit.



**Figure 1** Visual arts influences in this investigation: A - 'Along the River During the Qingming Festival', Zhang Zeduan (24.8x528.7cm, silk painting); B - 'Great Luck', Zhang Tonglu (70x90cm, filature enamel painting); C - 'Bullfight', Ping Po (70x90cm, peasant painting); D - 'Lecturing', Yang Gong Guo (80x80cm, peasant painting); E - 'Dream', Henri Julien Felix Rousseau (205x299cm, oil on canvas); F - 'Tel Aviv City', Raphael Perez (150x250 cm, acrylic on canvas).



**Sources:** A - Calligraphy and Painting Art Collection (360 encyclopedias, 2020: Online); B - Wing Hui Arts Centre (360 encyclopedias, 2020: Online); C - Hmong people painting in Pingpo (360 encyclopedias, 2020: Online); D - Chinese farmers in Qingzhou (360 encyclopedias, 2018: Online); E - Encyclopedia (360-person library, 2015: Online); F - Encyclopedia (360 search, 2022: Online).

## Research Methodology

The research approach in this investigation was multifaceted. The primary researcher began with field visits to the sites of local Hmong festivals, immersing themselves in the dance movements, stages, and activity scenes. Interacting with the local Hmong people provided insights into the Huashan Festival. This process also provided access to materials such as pictures, recordings, and videos to create authentic representations of the festival scenes. These works aim to capture the jubilation and joy of the Huashan Festival. Additionally, the researchers studied the artistic styles, color applications, and compositions of world-famous artists. This study involved analyzing techniques like scattered perspective and symmetrical composition to enrich the artistic content of the work. The researchers delved into various art forms such as Chinese painting, oil painting, watercolor painting, and Chinese intangible cultural heritage crafts. This led to the innovative combination of painting with enamel techniques, using gold wire to outline shapes and pearlescent powder glazes for color, thus adding a decorative mirror effect to the works. The target audience for these artworks includes art enthusiasts, cultural historians, and the general public interested in ethnic festivals and cultural heritage. By presenting the Huashan Festival through a visually engaging medium, the aim is to foster a deeper understanding and appreciation of Hmong culture among a diverse audience.

In the data analysis phase, the researchers concentrated on several key aspects. The theme of the project revolves around the happiness of the festival.

Through field research and studying the works of both domestic and foreign artists, the researchers analyzed and summarized the compositions, pictures, colors, and techniques in relation to the theme. The aim was to develop a style rich in childlike innocence to convey the joy of the Hmong Festival and people's aspirations for a happy life. The analysis of form and symbols involved attenuating the detail of the images and using organic forms from nature. The researchers simplified the structures of characters and things in scenes like Lusheng Dance and bullfighting, mainly expressing them through solid color blocks to capture the naive and childlike charm of the festival.

The process of creation was methodical. Initially, the researchers created sketches based on the different scenes of the Huashan Festival. These were first hand-drawn, then further refined using computer software. Each sketch represented a different aspect of the festival. The materials used in the works were primarily sourced from the traditional cloisonne technique, including items like brass wire, resin glue, and pearlescent powder. The steps of creation followed a structured path, starting with drawing the festival scenes and processing them on the computer to fill in colors and bring the works to life. After printing out the sketches, the researchers used gold wire to outline the images, followed by color filling using the pearlescent powder paint. The final step involved a thorough check of the work to perfect the details and complete the artistic piece.

This methodology thus blends traditional art forms with modern techniques, aiming to capture the essence of the Huashan Festival and present it as a visual celebration of Hmong culture and happiness.

## Results

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### 1. Pre-Thesis Works

In the analysis of the three pre-thesis works, each piece uniquely contributes to the depiction of the Huashan Festival, showcasing the diverse cultural practices of the Hmong people.

The first piece revolves around the Lusheng dance, a vibrant symbol of the Hmong's dance art. It vividly portrays the lively and joyous atmosphere of

the festival. The form of this work integrates the natural and structural elements of the festival environment, including mountains, trees, and houses, along with the attendees. The artistic approach emphasizes simplicity in design, using lines, colors, and planes to convey the essence of the scene without delving into intricate details. The outcome is a colorful and lively representation of the Huashan Festival, capturing the essence of joy and happiness inherent in the Hmong lifestyle.

Moving to the second piece, the focus shifts to the bullfighting scene, a cherished activity at the Huashan Festival. This artwork adopts a symmetrical composition, enriching the visual experience. It depicts the natural and architectural environment of the festival, along with the people gathered to witness the bullfight. The use of golden wire and vivid colors enlivens the scene, creating a dynamic and engaging depiction. The piece not only reflects the rich activities of the Huashan Festival but also conveys the lively and festive atmosphere. A notable change in this work is the use of bright color hues, particularly red, and the introduction of a domestic pig in the background, adding a layer of cultural context to the bullfighting event.

The third work explores the cockfighting scene, a popular pastime among the Hmong community. Here, the composition takes on an exaggerated form, magnifying the fighting cock and diminishing the surrounding figures and objects to draw attention to the main activity. The use of golden wire and color further enhances the liveliness of the work. This piece effectively captures the fun-filled daily life of the Hmong people and echoes the festive spirit of the Huashan Festival. Compared to the previous works, there is a shift in composition, with an increased focus on exaggerating and enlarging the subject matter. This change brings the theme into sharper focus, highlighting the festival's activities and the joy they bring to the Hmong community.

These three pre-thesis works (Figure 2) collectively present a comprehensive and vibrant portrayal of the Huashan Festival. Through varied artistic techniques and thematic focuses, they provide a rich narrative of the Hmong people's cultural celebrations, highlighting the joy, competitiveness, and community spirit that define this festive occasion.



**Figure 2** Pre-thesis works: (top-bottom) 1) Lusheng Dance (filature enamel painting, 100x150cm); 2) Bullfight (filature enamel painting, 100x150cm); 3) Cockfighting (filature enamel painting, 80x100cm)

## 2. Thesis works

In the thesis works, a noticeable evolution of artistic expression and a deepening exploration of the Huashan Festival's cultural richness are evident. Each piece captures a unique aspect of the Hmong festivities, conveying the vibrancy and communal spirit of these celebrations.

The first thesis work focuses on the Hmong's talent for singing and dancing, a key component of their festive celebrations. By adopting an exaggerated form of composition, the artwork enlarges the central subject of the dancers, simplifying the surrounding elements to emphasize the focal activity. The use of golden wire and contrasting colors brings the dance scene to life, reflecting the Hmong

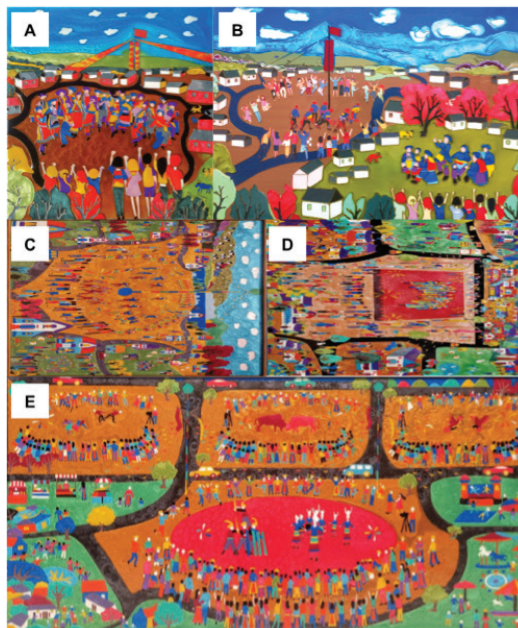
people's joy in festival happiness.

The second work encompasses both Lusheng dance and singing folk songs. It employs a symmetrical composition, arranging two vibrant activity scenes within the frame. The golden wire and bright hues used to depict the characters and scenes infuse the work with liveliness and rhythm. A significant advancement in this piece is the inclusion of dual activity scenes, enhancing the visual richness and conveying the festival's lively atmosphere more comprehensively. The third piece delves into the sacrificial flower poles and song and dance performances, critical elements of the festival. Its composition is symmetrical, with the main activity in the center flanked by performances and commodity sales. This layout accentuates the primary subject while maintaining a cohesive and unified arrangement. The rich festival activities, portrayed through vivid colors, symbolize cheerfulness and freedom, reflecting the festive atmosphere.

The fourth thesis work utilizes a bird's-eye view panoramic method, offering a comprehensive depiction of the Huashan Festival's scope. It captures the complexity of the festival's various segments, from song and dance performances to communal gatherings. The intricate use of golden wire and color brings the scenes to life, showcasing the Hmong's appreciation for their festivals and their zest for life.

The final piece presents a broader perspective of the Huashan Festival, incorporating song and dance performances, bullfighting, cockfighting, and other activities. Employing a panoramic view, it captures the diverse and lively scenes of the festival, symbolizing happiness and prosperity through a rich palette of colors. This work marks a progression from earlier pieces, offering a more comprehensive and detailed portrayal of the festival's activities and the joy they bring to the community.

Together, these thesis works (Figure 3) represent a cohesive and detailed exploration of the Huashan Festival, highlighting the Hmong people's cultural practices and the joyous spirit of their communal celebrations. The progression in artistic technique and thematic depth across these works underscores the richness of the cultural narrative being conveyed.



**Figure 3** Thesis works: A - Lusheng Dance (filature enamel painting, 80x100cm); B - Lusheng Dance and Singing Folk Songs (filature enamel painting, 100x120cm); C - Sacrificial Activities (filature enamel painting, 120x200cm); D - Cabaret (filature enamel painting, 120x200cm); E - Huashan Festival (filature enamel painting, 95x190cm).

## Conclusion

In conclusion, the results of data analysis and the outcomes of the creative process have been integrated to form a cohesive understanding of the Huashan Festival and its representation in art. This investigation aimed to study and create art inspired by the traditional Huashan Festival, focusing on its community performances and activities, and to utilize the technique of enamel pinching to create art pieces that embody the festival's spirit. The Huashan Festival, celebrated by the Hmong people, is rich in cultural significance and traditions. It features various activities like climbing flower poles, singing,

bullfighting, horse racing, lusheng jumping, and martial arts. These are all integral to the Hmong community's expression of joy and reverence for their ancestors. The 'flower pole', a significant symbol in the festival, is adorned with colorful flags and flowers, marking the commencement of the festivities. The backward climb to the top of the pole, determining the Flower Pole King, is a highlight of the festival. These vibrant activities, set against a backdrop of lusheng music and dance, encapsulate the essence of the Huashan Festival. The history of the Hmong people has led to a vibrant culture that thrives despite challenges like floods and migrations. This cultural richness, combined with the picturesque landscape of Wenshan, has been a source of inspiration for this artistic endeavor. The creation of the thesis works reflects a deep engagement with Hmong culture and the Huashan Festival. Each piece captures various festival scenes, showcasing the Hmong people's love for singing, dancing, and communal celebrations. The works adopt different compositional techniques, ranging from panoramic views to symmetrical layouts, and employ a rich palette of colors to convey the festive spirit. The use of golden wire and pearlescent pigments adds depth and vibrancy to the scenes. The progress seen in the artworks is marked by an increasing complexity in scene depiction, attention to detail, and the use of colors. Later works show a stronger contrast and a more pronounced emphasis on the festive atmosphere, reflecting an evolution in the artistic approach. The enamel technique, a pivotal element in the creation process, involves drawing, wire pinching, and coloring, meticulously capturing the scenes of the Flower Mountain Festival and bringing them to life. The target audience for these artworks includes art enthusiasts, cultural historians, and the general public interested in ethnic festivals and cultural heritage. By presenting the Huashan Festival through a visually engaging medium, the study fosters a deeper understanding and appreciation of Hmong culture among a diverse audience.

In summary, the thesis works collectively portray the jubilant spirit of the Huashan Festival and the cultural richness of the Hmong people. Through a combination of detailed observational studies, artistic inspiration, and skillful execution of traditional and modern techniques, these works stand as a testament

to the enduring vibrancy of Hmong culture and the joyous essence of their most cherished festival. The value of this study lies in its unique approach to cultural preservation through visual arts, offering new insights and appreciation for the Hmong Festival and its significance.

## Discussion

The thesis, grounded in a thorough study of art and cultural context, sought to capture the essence of the Hmong Huashan Festival through visual art. Field observations and documentary studies were instrumental in comprehending the festival's ambiance and activities (Lee & Tapp, 2010; Lewis, 1993). The creative objective was to encapsulate the festival's color and atmosphere of happiness, employing the enamel technique to bring these scenes to life. This investigation is distinctive in its approach, blending traditional artistic techniques with contemporary aesthetics to offer a fresh perspective on the Huashan Festival, a subject that has not been extensively explored in the field of visual arts.

Data analysis revealed the Huashan Festival as a multifaceted celebration involving various activities like climbing flower poles, singing, lusheng jumping, martial arts, horse racing, bullfighting, and more (Haoying, 2023; Holl, 2023; Tapp, 2021). The 'flower pole' emerged as a significant symbol, with the climber crowned the 'Flower Pole King' being a festival highlight (Cheung, 2020; Shi et al., 2019). Additionally, the festival served as a platform for young men and women to express love through song (Mao & Pengli, 2020; Qian & Tang, 2017; Schein, 1986; Yu & Mengyao, 2021). The festival's vibrancy and dynamism reflect the rich cultural tapestry of the Hmong people (Li & Liu, 2018). The term 'Festival of Happiness' aptly describes the Huashan Festival, emphasizing its role in fostering communal joy, cultural continuity, and social bonding among the Hmong people.

The creation of the artworks advocated a return to the original style of art, emphasizing natural expression and simplicity (Gourianova, 2012; Kindler, 2007). The influence of Chinese farmer paintings, known for their exaggerated



proportions and bright colors, was significant in creating the Hmong Huashan Festival scenes (Chang et al., 2023; Kirmizi, Colombari & Quette, 2010; Li, 2022; Su et al., 2016; Wang, Tang & Wu, 2022; Yuchen, 2018). The use of enamel pinching techniques was particularly significant. This technique, involving the meticulous shaping and coloring of enamel within wire frameworks, added a distinct texture and vibrancy to the artworks, enhancing their visual appeal and capturing the festival's lively atmosphere. The enamel techniques also symbolize the fusion of traditional craftsmanship with modern artistic innovation, highlighting the evolving nature of visual arts. Technical expressions, including the use of enamel techniques and resin pigments, added depth and vibrancy to the works, making them true to the festive atmosphere (Brodskaya, 2012; Kolisnyk & Kovalenko, 2021). The study of naive art, composition, and beauty theory was integral to developing the works (Agoston, 2013; Harris, 2013; Kupfer, 2015; Rousell, Cutcher & Irwin, 2018; Stecker, 2010). The inspiration was drawn from various artists, such as Zhang Zeduan's 'Along the River During the Qingming Festival' and Zhang Tonglu's 'Great Luck,' which informed the compositional and technical aspects of the works. These influences allowed for a vivid and decorative portrayal of the festival, capturing its spirit in a visually engaging manner.

The results of creation manifested in five works, each depicting scenes from the Huashan Festival. These works adopted forms such as panoramic composition and symmetrical layout to make the visuals more vivid and interesting. The dynamic depiction of characters, the use of bright colors, and the inclusion of symmetrical forms all contributed to reflecting the festival's lively and joyful atmosphere. The progression in the artwork was evident in the expanding scene content, increasing size, and greater attention to detail. Each piece uniquely portrays different aspects of the festival, from communal dances to competitive events, highlighting the multifaceted nature of the Huashan Festival.

A new finding from this study is the importance of selecting the appropriate artistic techniques to express the intended theme (Rousell, Cutcher & Irwin, 2018). Artworks can embody different forms, but the essence lies in conveying the emotions and thoughts of the theme. This thesis demonstrated

how festival scenes were created with attention to festive colors and weather, culminating in a unique representation through wire enamel techniques. The originality of this investigation lies in its innovative use of enamel pinching techniques combined with naive art principles, creating a new artistic expression that bridges traditional and contemporary art forms.

The social and technical impact of this work is significant, especially considering the recent global situation where festivals and activities have been curtailed. These artworks not only awaken a yearning for a better life and the beauty of festivals but also emphasize the importance of preserving and inheriting national culture, especially in the face of declining traditional crafts like wire enamel (Gao et al., 2020; Schein, 1993). By showcasing the Huashan Festival through these unique art forms, the study not only preserves cultural heritage but also introduces it to a broader audience, fostering greater cultural understanding and appreciation.

## Suggestions

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Art, as a reflection of life, offers boundless opportunities for exploration and creativity. In the realm of visual arts, the potential for incorporating diverse subjects and themes is immense. It's crucial for artists not only to draw inspiration from the works of others but also to immerse themselves in various life experiences. By absorbing the strengths of others and deeply engaging with all facets of life, artists can enrich their creative expression.

A key area of exploration is the rich tapestry of Chinese cultural and traditional stories. Delving into the myths, legends, and folktales of China can provide a wellspring of inspiration for artists. These narratives are more than just stories; they are vessels of deep cultural significance and symbolism. Incorporating these elements into visual art not only adds depth and meaning but also creates a resonant connection with audiences. This approach goes beyond mere representation; it is an act of cultural preservation and celebration, bridging the gap between contemporary and historical heritage.

Another recommendation for artists is to explore the realm of mixed media, particularly integrating the technique of pinching enamel. This method, involving the use of gold wire, colored wires, or various materials for color, allows artists to represent contemporary culture in a tangible form. It offers a unique way to narrate meaningful, beautiful, and culturally relevant stories through art. Furthermore, artists should consider studying the works and creative processes of contemporary counterparts who use similar mediums and themes. Such research can provide valuable insights and inspiration, informing their own artistic practices and leading to innovative and impactful creations.

In conclusion, the field of visual arts is ripe with potential for those willing to explore and experiment. By drawing from cultural stories and employing innovative techniques, artists can create works that not only resonate with audiences today but also pay homage to the rich cultural heritage that inspires them. This approach enhances the aesthetic and emotional appeal of their creations and contributes to the broader narrative of cultural understanding and appreciation in the arts.

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