

## Summary of Articles on the Regional Artistic Characteristics of Modern Lacquer Art

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### Abstract

Lacquer painting was born out of the painting on ancient lacquerware, as time went by and people's understanding of art forms deepened, it became an independent painting species in the National Exhibition of Works of Art in 1984, while lacquerware and lacquer painting are collectively called the lacquer art, it is one of the most distinctive and vibrant art in China, and has become the most abundant art form in China's art language with its openness. The diversity of the art forms of Chinese lacquer painting is mainly reflected in the differences of regional environment, this article is mainly aimed at the different artistic characteristics displayed by the lacquer art in different regional divisions.

### Keywords

modern lacquer art; regionality; artistic characteristic; environmental difference.

## 1. Research Background

Lacquer art is now a mature and independent art form; there are various lacquer painters and lacquer artists all over the world, owing to different living environment factors, each group has different artistic characteristics. In the art area, "region" is a concept that is difficult to quantify, it can not only refer to the spatial concept of a country or region, but also is specific to the spiritual category of a certain nation and belief. Therefore, it provides an inexhaustible creation source for art creators. Lacquer painting evolved from print in the late Ming Dynasty, after a century of development, lacquer painting has developed qualitatively from technical control ability and diversified lacquer language attempts, the further advancement and development of lacquer art in China will require "deep integration with Chinese culture, regional culture will play an important role."

Chinese culture stresses inheritance, and the culture evolution context in all parts is clear, and gradually forms a "regional" cultural system. Throughout our country, the cultural names of various regions are often divided by region, for example: Three Qin culture, Qilu culture, Wuyue culture, Jingchu culture, Bashu culture, etc., the close relationship between "regionality" and culture can be seen. And this research is intended to rely on the geographical, cultural, and times environment where the creators grew up as background, etc., starts regional research starting from various key areas of lacquer art creation in southern and northern China.

## 2. Summary of Current Research Results

### (1) Changbei's Research

Changbei, a professor of Southeast University and a famous lacquer painting scholar, described the characteristics of lacquer painting of many places, she gave a detailed introduction to Taiwan and Hong Kong lacquer art in the 4th "Chinese Lacquer" in 2011, Taiwanese lacquer art

originated in Fujian, Japan occupied Taiwan for 50 years, and its cultural penetration into Taiwan was very serious, intended to support Taiwan's lacquer culture, In the 1940s, Zhiqi Commercial Firm and Riken Commercial Firm were established, and Taiwanese lacquer art made great progress. At this time, the works of artists in Fuzhou had relatively strong mainland characteristics; the lacquer masters of Okinawa were famous for making brocades; and the lacquerers of Taichung were known for "Penglai Spread", these are the land characteristic culture of Taiwan; the lacquerware produced by Yamanaka Arts and Crafts Lacquerware Manufacturing Commercial Firm and Riken Commercial Firm two groups have certain Japanese characteristics, there was a record "during the Japanese occupation, the provincial lacquerware, including bowls and plaques, five-color golden Dianpiaoxia (note: grinding and filling lacquer), those who are energetic are all Japanese products, there are few famous craftsmen in the province[6].

In addition to the research on lacquer art in Taiwan and Hong Kong, Changbei has conducted research on the characteristics of lacquer art in Lingnan and Southwest China, which were published in 2th "Chinese Lacquer" in 2010 and the 2th "Chinese Lacquer" in 2011, the general meaning is the characteristics of Lingnan Fuzhou lacquer art and Chengdu lacquer art, lacquer art feature of Chengdu is lacquerware, where the lacquerware is carved with hidden flowers, tin-inlaid, and wealthy and powerful. The characteristics of Fuzhou lacquer are mainly bodiless lacquerware, and Fuzhou lacquerware has different shapes, small and cute, bright and colorful, the following is detailed description of two aspects of research contents of Changbei.

The Fuzhou lacquerware industry strives to explore the beauty of material quality and craftsmanship of the lacquer itself. The thin material painting headed by Shen Shaoan and the thick painting process headed by Li Zhiqing are integrated with each other, innovations in style, continuous development, make Fuzhou painting technology the most modern energetic painting skills. From the perspective of modeling, Fuzhou craftsmen have injected careful observations for life and lively feelings into their creations, bamboo root vases, lotus leaf vases, goldfish vases, pumpkin boxes, peach-shaped boxes...one by one, vibrant and even childlike. From the perspective of paint color, thin paint painting opens up a series of bright colors containing gold and silver, and then thin materials is painted on the colorful paint, and color is painted on the thin materials, so light white, fruit green, beige, coral red... a piece of fresh green, colorful, bewildering; Fuzhou's lacquer refining technology is extremely sophisticated from lacquerware gloss, use the refined lacquer to repeatedly wipe the surface of the lacquer, the lacquer is exquisite and bright, the lacquer in all parts of the mainland is too far behind to catch up;

We must talk about "halogen lacquer" on Chengdu lacquer culture, which is a major characteristic of lacquerware in this area. There are various explanations on "halogen paint". "Dongchuan Fuzhi" has "cream-painted table top, like a faded light" record. Shen Fuwen believes that "'halogen paint" is "emulsion paint", it has meaning of smooth and glossy lacquerware, some people think that "halogen paint" is refined lacquer after filtration. The craftsmanship of Chengdu lacquerware is very distinctive, there are mainly carving filling, carving and filling hidden flower, tin-inlaid, hidden flower. The so-called carving and filling is the "engraving and filling lacquer" recorded in the "Painted Decoration Record"; the so-called carving and filling hidden flower is to add gold and cover the lacquer; the so-called tin-inlaid, it is the same as the "inlaid silver" craftsmanship recorded in "Painted Decoration Record", just use low-priced tin instead of silver; the so-called hidden flower is actually the "painting in gold and paint" recorded in the "Painted Decoration Record". The carving and filling are very different from those of Yangzhou and Beijing, after scraping in the colored paint and air-drying, polish it, the fluent cutting technique is skill, and it will be more difficult to maintain degree. The tin plate used in the Chengdu tin-inlaid process is thicker, its linear pattern is also very

different from the Fujian table flower, and it is to paste the tin plate of the cutting pattern outline to the paint body of the intermediate coating process.

## (2) Others' Research

Pan Tianbo, a postgraduate student of Shaanxi Normal University, analyzed the characteristics of Shaanxi's lacquerware culture, published a paper "A Elaborate Exploration of Shaanxi Lacquerwares in the Han Dynasty" in the Journal of Shaanxi Normal University, this paper showed that Shaanxi's lacquerware bodies are varied and rich, the main body bones include wooden body, pottery body, linen body, bamboo body, etc., which almost contain many lacquer bodies that have been used since ancient times, moreover, the level of craftsmanship is superb in the decorative arts, the appearance of the lacquer products is luxurious and the color is gorgeous, and they are the characteristic of Shaanxi lacquer art.

## (3) Hu Yukang's foreign lacquer art research

Hu Yukang wrote about the development and characteristics of lacquer art in Thailand and Vietnam in "A Survey of Lacquerware Art in Southeast Asia". Thai lacquerware is generally divided into artistic lacquerware and articles for daily use lacquerware. The former can often reflect the current level of lacquer art in Thailand, such lacquerware or lacquer paintings are often collected in cultural relics display stores or art museums. The latter are generally civil lacquerware, which is relatively large in quantity and poor in quality. These lacquerwares are generally cheap and the workmanship is simple and casual. Generally, what we can see on the market are dishes, lacquered jars, gift boxes, fruit tray boxes, small lacquer paintings, etc., the craftsmanship is basically filled with lacquer and thread-inlaid, followed by gold and lacquer depiction. The surface of Thai lacquer ware likes painting traditional Thai stories and allusions, which makes the lacquer products interesting and memorable, and it is very conforms to the fantasy style of oriental lacquer art.

The uniqueness of Vietnamese lacquer art lies in the earlier combination of lacquer painting and Western oil painting, as early as 1928; Vietnamese painters replaced oil paint with lacquer color, combined the painting art of with the lacquer art, Vietnamese contribution is mainly the technology of inlaying eggshells for lacquer art, the use of eggshells borrows the traditional method of inlaying whorl, but it is more free and unrestrained than the careful and delicate whorl inlay, for example, the texture of ice-patterned ceramics can better reflect texture in expressing walls, flowers and birds. The lacquer craftsmanship of Thailand and Vietnam is generally close to the characteristics of oriental lacquer art, which is also an artistic feature selected by the division of regions. Most of the lacquer patterns in Vietnam and Thailand have a strong oriental fantasy color; it is the reason why they are liked by Western artists: lacquer is unique to the East; the reason why the West is interested in lacquerware is that the lacquer implies the uniqueness of the East, the philosophy of the East... Lacquer art still has to have its own characteristics in accordance with the regional characteristics, namely innovation and expansion on the basis of the elegant and quiet atmosphere and the ancient oriental charm, so as to more conform to the aesthetic characteristics and development path of lacquer art itself.

[7] Lacquer art culture goes back to ancient times; not only in China, but also lacquer cultures have developed rapidly all over the world, while not losing a common lacquer beauty, lacquerware also has its own souls in each region, In the near future, there will be more lacquer artworks with both Eastern and Western characteristics, shortly afterwards, there will be more lacquer artworks with both Eastern and Western characteristics.

## 3. Conclusion

In summary, these characteristics are generated due to different environments to a certain extent. The regional differences of lacquer art have different artistic characteristics, but in addition, the power of the group cannot be neglected, and the many creative communities of

lacquer art related to power have close connection. Under the background of rapid development of the times, the new generation of lacquer culture should inherit the advantages of the older generation of artists, collaboratively develop, continue to explore the practice of lacquer art creation, convey the good voice of lacquer art groups around the world, and use lacquer to express the traditional aesthetic culture of each region. Only with generation after generation completion, lacquer painting art can head down a better path. The future development of lacquer art still has a long way to go, the perfect combination of lacquer and beauty with a fuller and more distinctive artistic style is a necessary goal to be achieved.

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