

# Aesthetic Implications of Chinese Modern Lacquer Painting

## -- Taking Fujian Modern Lacquer Painting as an Example

Xiaojuan Lin

School of Art, Anhui University of Finance and Economics, Bengbu Anhui, 233000, China

### Abstract

**Fujian modern lacquer painting is the representative of Fujian regional culture. After evolution, it is the crystallization of art and science, art and craftsmanship. The perfect combination of materials and craftsmanship, coupled with the unique characters and scenery in southern Fujian, has a very southern Fujian style. The beauty of the material and the beauty of the technique are half and half, both of which are "skillful in material and art", which can be said to be "half painting in the sky and half in human painting", which is a natural treasure.**

### Keywords

**Fujian Modern Lacquer Painting; Lacquer Painting; Aesthetic Implication.**

## 1. Introduction

Chinese lacquer culture has a long history. It is the first country in the world to discover and use natural lacquer as a protective material and process works of art in the form of art. The archaeological discovery of the lacquer bow at the Kuahu Bridge in Zhejiang 8,000 years ago was one of the most important fishing and hunting tools in the history of the eastern ancestors, and became one of the important sources of ancient Chinese art. The first special record of lacquer craftsmanship in China in the Ming Dynasty, "Painting Decoration Record", also recorded notes on "lacquer painting". "Lacquer painting--and the ancient decorations of ancient times, and many solid-color paintings, but also with red and blue, as the painter said, there is no fracture, and the ancient ornaments have changed." [1] It can be seen that the early lacquer paintings existed in the form of decorative patterns, and mainly decorate three-dimensional furniture, screens, daily lacquer ware, etc. It can be said that lacquer painting is a subset of lacquer ware. After development, lacquer painting has come out of the lacquer art garden, and it has produced pure ornamental lacquer art works, and finally became a unique and attractive new type of painting, which not only marks the new development of traditional Chinese lacquer art, but also marks the contemporary national painting. innovation. [2]

## 2. The Origin of Fujian Lacquer Painting

According to the existing historical records, Fujian modern lacquer painting appeared at the beginning of the 20th century at the latest. In the introduction of "Chinese Modern Lacquer Painting Documents", the golden lacquer painting "Self-Portrait" (created in 1931) of Wuyeshan in Zhangzhou, Fujian was mentioned. Exist as an independent artwork. The document also records the lacquer images of his "Portrait of Sun Yat-sen" (created in 1926-1929) and "Portrait of Lin Sen". Lacquer painting is the pioneer of modern lacquer painting in China. At the same time, it proves that Fujian lacquer painting has begun to break away from the mother's womb of traditional lacquerware nearly a hundred years ago. [3] Wu Yeshan was recognized by the Chinese Artists Association Lacquer Painting Art Committee as the first pioneer of Chinese modern lacquer painting (the other three are Lei Guiyuan, Li Zhiqing, Shen

Fuwen). Fujian modern lacquer painting is based on traditional lacquer painting, and at the same time incorporates modern lacquer craftsmanship and modern painting creation concepts. It not only has the nature of craftsmanship, but also combines the attributes of painting.

### 2.1. Origin of Origin

Fujian lacquer art is very ancient and ancient. During the Three Kingdoms and Jin Dynasty more than 2,000 years ago, the Central Plains migrated into Fujian on a large scale, bringing excellent lacquer ware making and painting techniques to Fujian from the Central Plains. The story of "lacquer" began in Fujian. Root, sprout and thrive. [4] Especially in the Song Dynasty, Fujian lacquerware was at the forefront, and in the Ming and Qing Dynasties it became one of the three major lacquerware producing areas in China. At this time, lacquer paintings did not have an independent aesthetic consciousness, and were still accessories of lacquerware. With the development of society, people's aesthetics of lacquer ware has also changed. Coupled with the efforts of painters, it has changed from the original situation of relying on three-dimensional utensils to a purely flat object of appreciation.

### 2.2. History

After the development of many dynasties, under the special research of Shen Shaoan, a famous lacquer artist in the middle of the Qianlong period of the Qing Dynasty, Fuzhou lacquerware was unique and famous overseas, and then it was passed down to the descendants of Shen. Shen Shi not only restored the lacquer art skills of "unfinished lacquerware", but also learned the advantages of Japanese lacquer craft "Japanese-made" painting techniques, etc., to create a unique "thin material painting" technique and "lacquer color". This move has made outstanding contributions to China's modern lacquer art and laid the foundation for Fujian to become the "cradle" and "birthplace" of China's modern lacquer painting. [5] Therefore, Fujian modern lacquer painting plays an important role in the development history of modern lacquer painting in the country, making it the leader in the development of modern lacquer painting.

At the beginning of the 20th century, under the catalysis of modern "decoration" thought, it further promoted the birth of modern Chinese lacquer painting. Li Zhiqing, Lin Qinghui, Sheng Wenliang and others collaborated on two large lacquer painting frames, which became the pioneer of modern lacquer painting in Fujian. work. Until the 1960s, Vietnamese lacquer painting was presented to the Chinese public in the form of painting art. The emergence of this unprecedented form of "painting" once again contributed to the development of modern lacquer painting in Fujian. In 1956, the Fuzhou Arts and Crafts Research Institute was established, and in the same year, the Fuzhou Arts and Crafts School was established, and a lacquerware professional class was opened. Began to emerge in the first national arts and crafts exhibition, comprehensive art exhibition, and finally in 1984 in the sixth national art exhibition, lacquer painting finally became an "independent painting species" and gradually expanded. In recent years, Fujian lacquer painting has won many successes in national and provincial and municipal lacquer painting exhibitions. In general, these batches of outstanding talents have injected new and new strength into the growth of Fujian modern lacquer painting.

## 3. Aesthetic Implications of Fujian Lacquer Paintings

### 3.1. Language Features

Her surname is Lacquer Famous Painting, and Mr. Pan Tianbo calls her a modern "princess". On the one hand, the material compatibility, on the other hand, is the diversity of techniques, showing the distinctive language characteristics of Fujian modern lacquer painting. The beauty of the material and the beauty of the technique are equal to each other, that is, "material art and craftsmanship".

As the famous Japanese folk artist Liu Zongyue said in "The Way of Craftsmanship", "Craftsmanship comes from the materials given by nature. Without materials, there is no craftsmanship." [6] Furthermore, in "Kao Gong Ji" It is especially pointed out that the beauty of creation must have the factor of "beauty of materials", and the same is true of lacquer painting, so lacquer is her root, but also its soul. Using natural lacquer as a medium, in addition to using traditional lacquer art materials, various natural decorative materials are also added, and hundreds of natural auxiliary materials are added. The ever-changing effects of the texture make her full of the taste of nature, and the thick and simple sense of nature is what nature has endowed her with natural beauty. Regarding lacquer painting techniques, Mr. Qiao Shiguang classified it into eight categories, namely, painting, covering dyeing, drawing, inlaying, engraving and filling, grinding, painting, and piling. [7]

## 3.2. Creation Theme

### 3.2.1. Hui Female Style

In Hui'an County, Quanzhou City, Fujian Province, there lives a group of strange women dressed in different clothes. Their traditional female virtues are famous all over the world. They are the most beloved female objects in the creation of modern Fujian lacquer painters, especially the stylized clothes, wearing floral headscarves and golden hats, blue short shirts, wide black pants, and large silver chains hanging around their waists. It is in line with the characteristics of the language of lacquer painting materials.

Mr. Chen Lide's work "Pull" is based on the hard work of pulling the net on the shore of the Hui'an Women's Sea. The overall picture is constructed in a simple plane form. The three fisher girls are pulling the net to the left with all their strength, and the thick net rope is added to make the picture horizontally. The cut just balances the pouring feeling of the picture, making it full of dynamism and beauty. Black and white contrast is used in color, showing a sense of elegance and simplicity. In terms of technique, traditional lacquer techniques such as inlay and grinding are also used. In addition, materials such as metal and snail are used for texture processing. The texture and texture are strong and it is a masterpiece with great visual impact. The Hui'an female image in Zheng Pin's "For the Same Dream" also has the charm of a modern lady, [8] also expresses praise and praise to traditional Chinese women, and at the same time highlights the Fujian regional culture.

### 3.2.2. Fujian Style Architecture

With the rapid economic development, many traditional buildings have been demolished or even disappeared, and Fujian style buildings are no exception. When it comes to Fujian style architecture, it is natural to think of ancient houses in southern Fujian and tulou in western Fujian. The most typical lacquer painting photos on this subject belong to Mr. Chen Lide's "Ancient Houses in Southern Fujian" series. In this series of works, it not only shows the style and appearance of the ancient houses in southern Fujian under different light and different angles, but also reflects the depth of his heart. Missing the hometown and longing for "home", showing the history, culture and spirit of southern Fujian from the side. The tulou in western Fujian are earth-fortified dwellings. From the works of Zhou Rongqing's "Quiet Night", Su Guowei's "Tulou Yingxia", Huang Xuefang's "Time, Memory and Impression", it can be seen that the theme of tulou has become an irreplaceable one. topic of.

### 3.2.3. Bamin Scenery

Fruits such as longan and lychee, as well as the scent of the eight major city flowers, have a unique meaning to local lacquer artists --the local flavor. From the work "Daffodil", we can see that Mr. Zheng Yikun combined the fine brush painting technique with the lacquer painting technique of grinding and revealing lacquer. Fujian's landscapes, Ma Lingmao, etc. are also one of the themes of creation, especially Chen Wencan's "Spring of Wuyi" is powerful and beautiful.

### 3.3. Expressions

Fujian's modern lacquer painting is consistent with the realism and abstraction of traditional painting, and it is also decorative. First of all, decoration is the best form of expression in lacquer painting, especially the transformation of lacquer painting from three-dimensional space to art on the wall, the whole body has always been exuding decorative interest. Later, with the development of science and technology, the special material of lacquer painting was used to express the concept of [9] lacquer painting creation in the process of creation. , the decorative style is very strong.

Secondly, the realistic expression is mainly based on the characters, animals, buildings, etc. in real life, which is very rich in regional and national characteristics. For example, Mr. Chen Lide's representative works "The Bright Moon and Red Candle" and "Southern Fujian Lai Pu Girl No. 2" used the most basic forms of expression to express the characters realistically, and they were all accepted by the audience in the form of realistic expressions.

Finally, with the passage of time, the growing experience of life, plus the precipitation of life, changed the consistent realistic style of modern Fujian lacquer painters, and the expression form of lacquer painting rose from realism to abstraction. A number of outstanding lacquer painters have emerged in this lacquer art land in Fujian [10]. For example , Mr. Tang Zhiyi mainly uses abstract and semi-abstract as subjective techniques, and Su Guowei and others have a unique creative style, expand on the boundary of abstraction , and are full of visual personality. , forming a unique abstract charm of lacquer painting .

## 4. Conclusion

On the basis of the above analysis, Fujian's modern lacquer painting combines with local culture, skillfully integrates modern and traditional techniques, and draws on the strengths of various painting types, showing incomparable charm. Although Fujian modern lacquer painting has undergone a "reborn change" and has become a pure art, it has also formed its own unique lacquer painting discourse, which is profound and charming . With the advancement of modern science and technology, it has a huge potential for development based on the combination of traditional lacquer art and modern art. It is necessary for a new generation of lacquer painters to vigorously develop Fujian modern lacquer painting , follow the pace of the times, reflect the value of the times , and further expand the artistic influence of Fujian modern lacquer painting.

## Acknowledgments

Fund Project: This article belongs to the research results of Anhui University of Finance and Economics Postgraduate Scientific Research Innovation Fund Project "Research on the Aesthetic Implication and Inheritance and Innovation Path of Fujian Modern Lacquer Painting" (No. ACYC2021580).

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