The Artistic Characteristics of Modern Lacquer Painting in Southern China from a Regional Perspective

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Abstract

Lacquer art is collectively, lacquer craft and lacquer painting art is the art of one of the most characteristic and vitality of the art form in the forest, the lacquer painting art from the origin in the traditional lacquer painting, as the baptism of time, and people's understanding of this art form, Chinese lacquer painting art in the 20th century gradually grow, national arts exhibition in 1984 and became an independent painting type. Lacquer painting has not only grown rapidly with the trend of embracing all rivers and rivers, but also created a new form for traditional Chinese art. At the same time, the differences of regional culture in China reflect the diversity of lacquer painting art forms. The focus of this paper is to discuss the differences of artistic characteristics displayed in lacquer painting around the phenomenon of cultural context differences in different regions of southern China.

Keywords

Modern Lacquer Painting; Regional; Artistic Features; The Cultural Differences.

1. Introduction

Lacquer art has long been a mature and independent art form. There are various groups of lacquer painters and lacquer ware artists all over the world. Each group has created completely different artistic characteristics due to the different regional cultures in which it is located. If we want to know the reason of the difference of lacquer art characteristics, we must pay attention to the influence of the concept of "region" on it. The "region" mentioned here not only includes the geographical spatial characteristics of a country or a region, but also can be specific to the living mode, economy, nation, belief, custom, industry and other factors of human society in this region. Since its birth in the early 20th century, lacquer painting has undergone nearly a hundred years of development. Lacquer painting workers have made qualitative progress in the control of technology and the diversification of lacquer languages. Due to the differences in regional culture, the development of lacquer painting in different regions presents a completely different situation. On the one hand, lacquer artists with the help of regional cultural elements burst out of their unlimited inspiration, to create a batch of lacquer art works. On the other hand, lacquer painting, as a new star of lacquer art, needs to be better bordering on regional culture if it wants to develop further. In this process, "region" will play a vital role. Chinese culture is inheritable because of its historical reasons. The folk-custom culture and geographical features of different regions constitute the whole vein system of Chinese culture. The regional culture of Greater China is composed of several regional cultures such as Sanjin, Sanqin, Yanzhao, Qilu, Jingchu and Wuyue. Therefore, it can be seen that "region" is closely related to culture. This study aims to make a regional study from the key regions of lacquer painting creation in southern China based on the background of many factors such as geography, humanity and era environment that lacquer painters live in.
2. Openness and traditionality parallel Fujian and Taiwan area lacquer painting

Fujian is adjacent to the East China Sea. Although it is not surrounded by the sea like Taiwan, it is surrounded on three sides by mountains and many hills and rivers. The population composition of fujian is mainly emigrated. Due to the different direction of emigration, the different times, the complicated terrain and the inconvenient transportation, the cultural exchange between the different communities is difficult objectively. It is precisely this kind of closure and dispersion that a large number of ancient cultural samples have been well preserved, among which the lacquer painting technique is one of them. In this land, Mazu and Christ coexist, ancestral hall and church stand together. Fujian people not only have the strong family concept in the Chinese agricultural civilization circle, but also have the rare Marine cultural character in the agricultural civilization. Honoring the ancestors, industrious and enthusiastic, and daring to break new ground have been integrated into the blood of people in this region. Min capital culture not only cultivated a group of open-minded national elites represented by Lin Zexu and Yan Fu, but also cultivated lacquer painting pioneers such as Li Zhiqing and Shen Fuwen for modern China. Their lacquer painting works in the artistic characteristics of the show a compatible and inclusive, from the ancient to the present style. The combination of preserving the ancient characteristics of the mainland culture and learning from the foreign characteristics of the ocean culture makes them not only outstanding in the traditional painting skills, but also draw nutrition from the lacquer art of Japan and Europe and bring out the new. Shen Fuwen brought back from Japan the manuscripts of Xiu Records, which had long been lost in China, and restored the ancient painting techniques through practice, creating new techniques such as "new stacking painting method" and "grinding painting method". In addition to studying the modeling characteristics of traditional arts and crafts, he also applied Dunhuang brush and ink elements to his creation, and created such Chinese painting style lacquer painting works as "Flying Fairy in the Northern Wei Dynasty" and "Under the Peak of Goddess in the Three Gorges of the Yangtze River". Shen Fuwen is influenced by the spirit of openness and persistence, which indirectly promotes the transformation and growth of lacquer painting from lacquer art.

In addition to the special geographical environment in fujian and Taiwan have formed a unique two-way regional character, two major ports in fuzhou and quanzhou lasting prosperity brought by the long history of lacquer art has laid a solid market foundation for the development of lacquer painting and skill accumulation, bring together the three generations of lacquer painting of inheritance and exploration for fujian area laid the deep accumulation, and spawned like Zheng Xiuling Tang Zhiyi such strong local style of lacquer painting.

Under the influence of natural and human factors, the cultures of Fujian and Taiwan show the characteristics of grass roots, margin, pluralism and openness. [1] Taiwan and the mainland face each other across the sea. Fujian, as the nearest province to Taiwan, is at the forefront of cultural exchanges with Taiwan. Both Fujian and Taiwan belong to the immigrant society. In the late Ming Dynasty and early Qing Dynasty, the immigrants from Fujian came to Taiwan to form a climax. The immigrants from Fujian had already obtained the lacquer art with mature technology and diverse styles in the Ming Dynasty. Therefore, most of the traditional lacquer art in Taiwan originated from Fujian, and to a certain extent, Taiwan culture can be considered as an extension of the Central Plains culture. In addition to the traditional Fujian lacquer art such as Fuzhou carved lacquer, carved lacquer and inlaid lacquer ware, Taiwan has also developed lacquer art with Taiwan characteristics such as "Penglai Tu". In terms of lacquer painting, under the influence of Japanese and Chinese lacquer paintings, Taiwan lacquer artists represented by Chen Huoqing created a number of experimental lacquer paintings such as "Painted Butterfly and Dragonfly Pattern Square Board", "Painted Painted Turtle Pattern
Square Board". These works show the unique understanding of lacquer painting by Taiwan lacquer painters. The subject matter of Taiwan lacquer painting is mainly the local scenery, and the artistic language is mostly symbolic and metaphorical. In terms of artistic expression, it shows a way different from that of China and Japan. Compared with the Japanese style, the contemporary Taiwan lacquer painting has more profound traditional cultural deposits, but it has more modern flavor than the mainland style. In the aesthetic orientation is to pay attention to the modern aesthetic, and strive to better combine the traditional craft and modern public aesthetic. [2]

3. A total of refined and vulgar Wuyue area lacquer painting

Wuyue area is located in the middle and lower reaches of the Yangtze River plain, pleasant climate, Jin Shan water, not only has a long history of farming, but also one of the birthplace of ancient lacquer art. According to "Geography Chronicles of the Book of Han", people in the south of the Yangtze River ate rice, cooked fish, and hunted and felled mountains. The land of the Eastern Wu Dynasty was rich in salt and copper. The people here had ample food and clothing and knew not the famine. Since the Han and Tang Dynasties, the economic center of gravity has gradually shifted to the south, and the economy of Wuyue region has become more and more prosperous, giving birth to the lacquer art centers mainly in Suzhou, Yangzhou and Jiaxing. As early as the Spring and Autumn Period and the Warring States Period, Yangzhou was an important producing area of lacquer ware. The developed lacquer manufacturing industry in Suzhou and Yangzhou also provided a hotbed of practice for the development of modern lacquer painting in Jiangsu. Under the influence of the Chu culture and the Six Dynasties culture, the regional culture of Wuyue presents the romantic spirit of insouciance and elegance, free and easy. The free and romantic cultural atmosphere and the tradition of attaching importance to literature and art provide an excellent cultural soil for the growth of contemporary lacquer painting in this region.

Since the 1960s, under the exploration of Yangzhou lacquer painters, Yangzhou lacquer painting started towards a new aesthetic concept. After the 1980s, the lacquer painting industry in Yangzhou entered a period of vigorous development. It not only gained a lot in the major exhibitions, but also gradually defined its own unique style. In yangzhou culture breath and life atmosphere, is fit for regional culture built the environment of inclusion free lacquer painting development, yangzhou lacquer painting creation community not only has a highly skilled staff, the institute of arts and crafts is also included in many colleges and universities teachers and students, they will be the traditional craft and modern art concept, and continuously explore in the lacquer painting practice, brought new ideas for the innovation of contemporary lacquer painting in this region. The social atmosphere of "courteous and elegant" also enables the emerging art of lacquer painting with profound ancient charm to enjoy a broad market here. In order to cater to the market, modern lacquer paintings in Yangzhou have made compromises on the media materials. The traditional dominant theory of "big lacquer" has been deconstructed here. The bold use of synthetic lacquer has better promoted lacquer painting to the public, which has led to a heated discussion on the issue of "lacquer". They not only dare to be the first to make innovative attempts, but also can stick to the identity and characteristics of Wuyue culture. Like the reclusive Wuyue poets or the mad Wang Yangming, Yangzhou’s lacquer painters have been endowed by this land with a unique romantic spirit and a wild temperament that combines martial arts with martial arts.
4. Simple and delicate Huizhou area lacquer painting

Huizhou is located in central China, with Wuyue in the east, Jingchu in the west, Shanxi in the north and Jiangxi and Fujian in the south. In addition, Huizhou people are not afraid to be jia because of the large number of mountains and hills, the migration of population after Song Dynasty, the large number of people and less land and the unique location. The economic prosperity of the Ming and Qing Dynasties promoted the prosperity of Hui merchants. When Hui merchants developed their economy, the Hui culture gradually took shape. Huizhou merchants are the catalyst and carrier of Huizhou culture. In ethics, Huizhou merchants are Confucian and treat people with Confucian ideas. In the aspect of education, the Huizhou clan educated themselves and their clanfolk by the principles of Confucianism, Confucianism and clan concepts. In terms of doing business, Huizhou society advocates "learning to become a school, art to become a sea, skill to become a stream, and people to become outstanding". The down-to-earth and hardworking camel spirit of Huizhou people has promoted the social progress and cultural development of Huizhou.

The spirit of Shang Confucianism, worship of literature and perseverance also influenced the artistic creation of Huizhou people -- Wuhu iron paintings are the exquisite and elegant crystallization of Huizhou art. The large iron painting "Welcoming Visiting Pines" displayed in the Great Hall of Human Fame took seven years to complete. Each pine scale requires a lot of man-hours and sweat, and the pine needles are in different poses and painstaking efforts. Such works are the best proof of Huizhou people's camel spirit and aesthetic taste.

When talking about contemporary Huizhou lacquer painting, it is inevitable to mention Wuhu stack lacquer painting. Wuhu heap of lacquer painting with "xiu is acted the role of" thin middle pile, pile, pile, such as high heap heap lacquer technique as the foundation, draw lessons from the iron picture presented in graphic creation of three-dimensional form, at the same time to absorb the traditional Chinese painting creation subject and technique of expression, through a complex process, create issue the strength is abundant, expressive, have effect of bas-relief works of art. Due to the physical characteristics of lacquer and the fine technical requirements of lacquer painting, the creation efficiency of lacquer painting is lower than that of other paintings. In addition, the cumbersome and complex process of lacquer stacking technology often requires a lot of time and manpower to create a stacking lacquer painting. For ordinary people, such art can hardly be achieved in a short period of time if they do not have the spirit like a camel to devote themselves to it. Huizhou culture is closely connected with the Confucianism of cheng and zhu, and the lacquer paintings are usually created with a series of subjects with the plot of literate paintings, such as flowers and birds, plum, orchard, bamboo and chrysanthemum, etc. This material selection tendency also shows the influence of the regional atmosphere of worship on the subject selection of lacquer paintings.

5. Bashu Area --Cross-boundary and deconstructed Academic Lacquer Painting

The origin of Sichuan and lacquer painting can be traced back to 1940, when Mr. Shen Fuwen went to Sichuan to establish the lacquer art major, which marked the formal rise of lacquer painting from folk art to temple and became the object of specialized art research. Since the 1980s, Sichuan Academy of Fine Arts has carried out a large number of lacquer painting practices, adhering to the academic concepts of "painting first" and "crossover integration". This series of explorations not only preliminarily established the art system of contemporary lacquer art, but also expanded the teaching system of contemporary lacquer painting. In addition to Fujian, Chuanmei is another front of lacquer painting innovation. With the efforts of lacquer painting workers of the three generations of the old, the middle and the young for more
than 80 years, Sichuan Fine Arts Institute has completed the construction of lacquer painting art from folk skills to university disciplines, the understanding and deconstruction of lacquer painting from Fujian, and the reconstruction of concept restructuring after structure. Chuanmei’s academic behavior of exploring the artistic boundary of lacquer painting not only adds more dimensions to the society’s understanding of lacquer painting, but also provides cutting-edge experience and paradigm for the academic study of lacquer painting.

The reason why Chuanmei’s lacquer painting can get great development in nearly a century is inseparable from the particularity of its birth. In this open and inclusive land of abundance, contemporary lacquer painting, like a seed from a bird, accidentally fell into the fertile soil of a greenhouse. Without the constraints of traditional experience and culture, it can sprout and grow freely and rapidly. Compared with the exquisite craftsmanship of Fujian lacquer painting, Chuan Mei’s works are more like experiments one by one. For example, Chen Enshen’s April Walk is not limited to the single introduction of concepts, but has more diversified thoughts on techniques and themes. Compared with Yangzhou lacquer painting’s obsession with media materials, Chuanmei faced the aesthetic of The Times with the idea of deconstruction and reconstruction. The new creation "lacquer boots" coexisted with the old tribute "imitation of the Warring States Period bird pattern lacquer plate". Compared with the lack of creative groups and gradually weakened local folk lacquer painting, Chuanmei has the longest and most systematic education system of lacquer art. Thus it can be seen that although there is not much tradition of lacquer art in Bashu area, it does not affect the development of lacquer painting. On the contrary, because of the unique closure of the geographical environment in this area, it provides a non-interference environment for the study and exploration of lacquer painting. Without the shackles of various schools, economy and culture, lacquer painting can be more fully understood.

6. Jiangxi lacquer paintings with varied styles and distinctive features

In the modern and modern history of Jiangxi, the cultural impression left to the world must be "revolution". The red sons and daughters of Jiangxi Province can not only sing fervently, but also have the courage to do revolutionary things. The contemporary Jiangxi lacquer paintings, with their distinctive style and unconventional style, are just like the red culture of Jiangxi. On the one hand, Jiangxi lacquer painting is bold and innovative in the selection of materials and techniques. In the selection of materials, it is willing to use traditional pigments with all kinds of new lacquers. In addition to the traditional production techniques in the production process, but also to create spray color, lek line decoration, Mosaic decoration and other highly artistic characteristics of the expression of techniques. In terms of material application, Jiangxi lacquer painting not only uses the traditional lacquer painting, but also uses some new raw materials, such as chemical paint and synthetic paint, and often mixes these paint materials for creation. The lacquer products produced in this way can enhance the lacquer of the work itself, so it often produces surprising effects. Mr. Chen Shengmou, known as the "Godfather of Jiangxi Lacquer Painting", devoted himself to the study of lacquer painting all his life. In his work "Walking on a Song", he used the inherent gray and white color in the eggshell very cleverly, and a white swan was dazzling and vivid in the picture. The skilled use of synthetic lacquer is another characteristic of Jiangxi lacquer painting. Synthetic lacquer is generally easier to dry, cheaper and easier to use, which gives Jiangxi lacquer painters some choices, they will choose to suit their own artistic style of synthetic paint to create. Some like the bright color of the synthetic paint, some like to use lacquer and synthetic paint together, so that the artist's artistic characteristics and the stickiness of the material can be strengthened, so that the two more natural integration together. In the process of craft, the use of "spray painting" and "lek line" and other unique craft techniques, not only gives a strong visual impact and the concept of
keeping pace with The Times, but also rich in a strong national traditional charm and momentum. On the other hand, Jiangxi lacquer painting has a variety of painting styles, including both realistic lacquer painting and abstract and decorative lacquer painting. The diverse styles can help painters express their emotions according to different subjects. With the progress of The Times, Jiangxi lacquer painting has been constantly innovating and inheriting with time.

"The craftsmanship of lacquer painting is colorful. Grinding is just one of the techniques. [3] According to the needs of artistic effect, some paintings are mainly to grind, and some paintings are supplemented by grinding; Others don't need grinding at all." The technique of expression of Jiangxi lacquer painting is mainly to pile paint and splash paint, not too much use of grinding, but sometimes for color painting grinding. Such a process can present a kind of fairy gas envelop, the effect of the flow of clouds, such as Mr. Chen Shengmou's work "far above the white clouds" is through the combination of spray paint and pile paint, with a slow and natural texture, showing the beautiful air scene of changing flow. Jiangxi lacquer painting also has certain characteristics in adornment, which is in line with the characteristics of most Chinese lacquer paintings. "Chinese lacquer painting has a strong aesthetic tendency in style, and the decorative taste of the picture is strong. The decorative style occupies a large proportion in the creation of lacquer painting". [4] Although Chinese lacquer painting cannot do without decoration, it can still find some of its own characteristics if it is carefully differentiated. Jiangxi decorative lacquer paintings attach importance to full and harmonious composition, simple and natural lines, patterns may be abstract deformation, and the overall picture pays attention to the beauty of the image. Such as jiangxi famous lacquer painting home KouYan teacher works "auspicious rhyme", from the Chinese paper-cut art, with a simple "animal", "characters" symbols to express the lively and joy of the festival, modelling is simple level off, smooth lines, "she explains, overall image adornment feels extremely strong, jiangxi lacquer painting many are combined with traditional culture, and according to the different ethnic characteristics of embodying the lacquer painting, so as to make work more full of Chinese characteristics.

Guangdong lacquer culture has a history of more than two thousand years. Since ancient times, the development of lacquer culture in Guangzhou has been closely related to life. For Guangdong people, lacquer art is not only a work of art, it has entered people's life and improved the quality of life. The inheritance of lacquer art in Guangdong mostly adopts the apprentice system, the inheritance between father and son or brother, usually in a workshop as a unit, which can be verified in the history of Yangjiang lacquer ware in Guangdong. LACQUER painting comes from lacquer art. Yangjiang lacquer culture, as a relatively developed area of lacquer ware in China, is a strong representative of Guangdong lacquer painting. Although Yangjiang lacquer painting has not been developed for a long time, the art of lacquer painting here is very dazzling even in the national lacquer painting because of its strong local characteristics.

The main colors of Yangjiang lacquer paintings are black and red, and the overall tone is dark. The picture is heavy and the atmosphere of the picture is deep. The lacquer painting "Enjoy it" created by Mr. Chen Jiqi, a famous artist in Guangdong, has such an overall tone. The whole picture gives people a sense of solid and solemn, while the content presents a more cheerful content, which makes the viewer produce a kind of contrast beauty. In terms of painting style, Yangjiang lacquer painters combine the art style of traditional Lingnan school of painting. Most of them are figurative paintings, and some are abstract paintings. However, most artists are committed to showing the objectivity of art by depicting the form of objective things and the matching of materials and crafts.

In addition to Yangjiang art group, Guangdong lacquer painting has other very distinctive artistic styles, and gold lacquer painting is one of them. This kind of lacquer art spreads in guangdong, jiangsu and zhejiang area, especially in guangdong. At the end of the Qing Dynasty,
the prosperity of gold lacquer painting reached its peak in Guangzhou and Chaoshan. At that time, gold lacquer was mainly used in weddings and funerals, fitting the local conditions and customs of the local people. In form, painted gold lacquer painting is mostly black bottom, gold line, gold foil painted on the surface, above depicting the rocks, animals, flowers and birds, trees and other patterns, the picture is magnificent, gorgeous and beautiful, decorative meaning. As Guangzhou was a trade port at that time, a large number of lacquer paintings went overseas, and the resplendent sense of decoration also attracted some westerners at that time. Therefore, lacquer paintings painted in gold produced in Guangzhou also represented an important cultural export of China.

7. Conclusion

The regional cultural differences in southern China lead to the different artistic characteristics of lacquer painting in the southern regions. The lacquer painting in Fujian and Taiwan presents the open characteristics of combining Chinese and Western. The lacquer paintings in Jiangsu, Zhejiang and Shanghai tend to combine the ancient lacquer art with the lacquer paintings to explore the market and modernization. Jiangxi and Sichuan lacquer paintings have a deconstructive and diversified style; Other places, such as Anhui and Guangdong, also have their own artistic styles with strong local cultural characteristics. The development of lacquer painting in different regions is affected by the local humanistic factors and the speed varies. Generally speaking, there are more lacquer painting groups in the south than in the north. As far as the southern regions are concerned, the development of lacquer painting is extremely uneven. Fujian, Sichuan, Jianghu and Jiangxi have a large number of lacquer painting workers, and the academic research on lacquer painting is also in the forefront, while other provinces lag slightly in the study of lacquer painting. South China has a number of cultural carrier regions at the same time, and in these regions there are still some elements of lacquer painting that have not been paid attention to, such as the lacquer art images of ethnic minorities, folk lacquer art, etc. From the perspective of the development of lacquer painting, on the one hand, we should pay attention to the feedback of regional culture to lacquer painting, actively explore the localization and nationalization of contemporary lacquer painting, improve the cognition of the creators for modern culture and traditional regional culture, and make the lacquer painting research concept of learning from the ancient and learning from the foreign and not fawning better deeply rooted in the hearts of the people. On the other hand, the factors restricting the development of lacquer painting are found in the process of regional research, and the lacquer painting of a region is studied outside the body from the direction of cultural psychology, social customs, regional unique art, art market and so on, so that the regional lacquer painting form can be more completely presented.

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