On Refining and Development of Traditional Lacquerware Style of Art

2021, Vol.2 No.9
© Art & Design Research 2021
DOI: 10.37420/j.adr.2021.038
https://masonpublish.org

Mingjun Wang*
Nanchang Institute of Technology, Nanchang, China
*Corresponding author, e-mail: 113099676@qq.com

Abstract

According to modern archaeological discoveries, Chinese lacquerware has a history of more than 7,000 years. During the development of art history, lacquerware has experienced the baptism of age civilization in the shape, craftsmanship, and vessel patterns. Since modern times, the art of lacquerware has once again developed vigorously, with traditional lacquer patterns. In terms of it, it still plays an irreplaceable role in the innovation and development and reform of modern lacquer art. It is the aesthetic and technological basis for the development of modern lacquer art patterns and patterns. It has a good research and discussion role in the creation of modern lacquer art patterns. The study of methods for refining the patterns of traditional lacquerware combined with modern art aesthetics is better applied to the development of modern lacquer art. It is an innovation point in the protection and development of traditional art. It can be better to learn from traditional lacquer patterns in the development of modern lacquer art patterns. Good to strengthen the aesthetic concept of traditional Chinese aesthetics. To a certain degree of aesthetics, the aesthetic characteristics of traditional lacquer patterns have played a certain guiding and guiding role in the creation of modern lacquer craftsmanship.

Keywords

Pattern; Citation; Change; General situation; Combination

Introduction

China is a big country of lacquer production and usage. Lacquerware is also a milestone in the development of lacquer art. Lacquerware is also a kind of art inherited from history and civilization. Among them, lacquerware patterns are the representatives of artistic language in the development of human civilization, and in the creation of modern lacquer art. Excessive use of modern art elements, loss of the charm and aesthetics of millennium civilization art elements to a certain extent,

moderate refinement and change of traditional lacquer patterns, and integration into the development of modern lacquer art, is to retain tradition and develop There is a method of modern art that can provide a certain research foundation and reference value for the creation of modern lacquer art patterns

Discussion

Direct Reference to the Pattern of Lacquerware

The direct application of lacquer patterns is actually a direct and perfect interpretation of some of the fine forms of traditional lacquer that contain cultural charm, retaining its ancient historical color patterns and original flavor of history, and direct application without gaps is basically simple Pattern refinement method. The focus of traditional lacquer decoration patterns is on the dynamics of the patterns and the crispness of the lines. Stiffness and uncertainty, the state of vitality is reflected in the concise and pure image. The pattern style at that time is simple and light, reflecting the modern and concise physical state characteristics. It is accepted by the majority of modern people. Through this application method, the decorative patterns of traditional lacquerware can be directly extracted. In order to be more prominent and in line with the design concepts acceptable to modern people, the cultural charm and flavor of the pattern prototype itself should be retained. Artistic modeling.

For example, the cloud pattern of Mawangdui lacquerware unearthed in the 1970s in my country is smooth, vivid and smooth, which makes people feel the abstract shape curve of sublimation and soaring, and it also reflects the domineering posture of the people of Chu and the romanticism outside the aloof feelings. The cloud pattern still retains the airy and ethereal temperament of the pattern prototype. One of the structural elements of the cloud pattern is the scroll shape. It has an extraordinary deductive ability, which enables it to be able to bend and stretch in a specific structure mode, and it can also be used in different ways. Make changes on the plane and in the space, and make reasonable treatments within the scope.

There are also geometric patterns that appeared in the traditional lacquerware of the Qin and Han Dynasties. Among them, there are regular and irregular geometric patterns such as various straight lines, curves, room types, prismatic shapes, triangles and other patterns as the most basic decorative patterns of lacquerware. Natural shapes show In order to design a concept that is free, informal and rigorous without losing proportion and regularity. At present, the common shapes of traditional lacquerware unearthed in our country are triangles, straight lines, dots, swirls and so on. The geometric patterns of traditional lacquerware often appear as auxiliary patterns to set off the furnishings, and the contrast between the patterns of the main body makes the various patterns complement

each other. The auxiliary patterns evolved from the thunder pattern on ceramics and bronzes form key patterns with modern traditional meaning patterns. Most of the key patterns are mainly used for edge decoration or shading, and the key patterns have obvious characteristics of neat planning. In modern lacquer art patterns and patterns, some people have already used the geometric patterns on traditional lacquerware, and some have innovatively broken the static and symmetrical pattern in structure, striving for the overall dynamic balance.

Exaggerated Changes in Lacquer Patterns

The exaggerated change extraction is a rational and exaggerated response to the obvious characteristics of traditional lacquerware patterns, with the emphasis on strengthening the original image characteristics and decorative effects. Ancient people usually like to delete a lot of irrelevant details to make the characteristic part stand out, so exaggeration and deformation are often used by Chu people. Such as overall exaggeration, dynamic exaggeration and partial exaggeration as well as the exaggerated and changing expression methods of painting genres. Such as constitution school, expression school, so that lacquer decoration patterns can produce new patterns. At the same time, we can also use some simple patterns in the traditional lacquer decoration patterns to take a certain direction as the axis, repeat the arrangement, reverse, stretch, bend and other deformation. The exaggerated change method is based on understanding the human factors, subjectively exaggerating and changing its pattern, which is in line with the personalized modern decorative pattern design concept.

Take the phoenix bird pattern in traditional Chu and Han lacquerware as an example. When traditional lacquer ware decorates its characteristics, it is formed through heavy selection and selection and survival of the fittest. During the period of the Chu Kingdom, the people of their own country often borrowed the pattern of "partially refers to the whole" to depict and create phoenix birds. In the phoenix pattern of traditional lacquerware, only easy circles are used to beautify the phoenix bird's beak, bird's wings, tail, and paws and other special parts. When the phoenix bird spreads its wings and soars into the blue sky, the people of Chu feel that the divine power of the bird's wings is the most powerful, and the people of Chu are happy to record and portray that wonderful moment. Engel said: This phenomenon is called the aesthetic trace rate. The period when the crown of the phoenix bird is simplified as the Qin and Han dynasties is much simplified compared to the image of the phoenix bird in the Warring States lacquerware before the Qin and Han dynasties. The phoenix bird has distinguishing characteristics: its head is small and the eyes are big, and its neck is long and curvy. However, the people of Chu State have stretched the phoenix neck imaginatively so that we can describe the image of the phoenix bird just right. Enlarge its symbolic neck and its powerful wings to accentuate its momentum. As for the parts that are not the two more obvious features, relatively simplification can be adopted.

Abstract Summary of Lacquer Patterns

Abstract Summary If we want to change the shape of traditional lacquer decoration patterns with straight lines or curves in an abstract way, we need to build on the basis that people have already understood the traditional lacquer decoration patterns. While making the patterns of traditional lacquerware simple and clear, it also contains the unique meaning of the original pattern, which carries a simple and abstract modern sense. What is refined style? With the rapid development of science, environmental protection, green health, and people's awareness of ecological environment protection, they began to slowly pursue comfortable and simple home decoration styles. From the abstract summary of traditional lacquer decoration patterns, people realize the importance of reasonable decoration and moderate decoration of clean appearance.

Taking the phoenix bird pattern as an example, the phoenix bird pattern that was crystallized from the culture of the famous clan of Chu country can clearly see Chu people's yearning for freedom and love for life. The phoenix and bird pattern of the lacquerware can reflect the various aesthetic attitudes of the people of Chu. Its modeling and structure also follow the aesthetic style of the famous clan of Chu, and use unpredictable abstract methods to metaphor the phoenix bird. A high-end, elegant and beautiful, or a unique, charming and pure form. When we abstract and refine its patterns, we should pay attention to constantly analyzing and grasping the spirit of the times and the multi-representative cultural confinement expressed by the phoenix and bird patterns on Mawangdui lacquerware. Only in this way can it give people a sense of impact visually, show creative operation, and create patterns and symbols that keep pace with the times and have cultural connotations.

Decomposition and Combination of Lacquer Patterns

There are two different methods for the decomposition of traditional lacquer patterns, including free and regular decomposition, while the methods of reorganizing patterns include recombination, overlap or addition, and many other methods. Traditional lacquer decoration patterns can be decomposed and reconstructed. When we use this technique, we can combine the extracted patterns with modern elements. According to the craftsmanship required by the modern handicraft industry, the fine traditional culture of China and the modern culture can be combined and applied in an integrated manner.

The extraction of traditional lacquer patterns and the development and application of traditional lacquer patterns in the creation of modern lacquer art are part of the development of traditional lacquerware. Modern lacquer art incorporates traditional cultural elements and can make lacquer art works without losing the traditional aesthetic charm. The extraction of patterns in traditional lacquerware plays an irreplaceable role in the theoretical and innovative development of modern

lacquer art.

Funding

This paper was supported by General Project of "Thirteenth Five-Year Plan" for Jiangxi Province Educational Science "Development of Haihunhou Paint Art of Han Dynasty under the Circumstances of Modern Internet Cultural and Creative Platforms" [No. 20YB225].

References

Wang, S. X. (1983). *Commentary on the beard decorations*. Cultural Relics Publishing House.

Chen, J. M. (2008). *Mawangdui Han Tomb—The Art and Life of the Ancient Changsha Kingdom*. Yuelu Publishing House.

Yue, N. (2012). *The Lonely Soul of the Western Han Dynasty—Excavations of the Mawangdui Han Tomb in Changsha (Revised Edition)*. The Commercial Press.

Huang, Y. N. (2005). Research on the Lacquerware Design of Mawangdui Han Tomb.

Xi, P. (2013). Research on the decorative characteristics of lacquerware unearthed from the Han tomb of Mawangdui.

Fan, H. J. (1987). *Chinese Lacquer Decoration Art*. Beijing. People's Fine Arts Publishing House.