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Application of Chinese Traditional Lacquer Techniques in Contemporary Lacquer Painting

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Abstract

Aesthetics is a special form of human understanding of the world, which refers to the formation of a utilitarian, visual, and emotional relationship between humans and the world, that is, society and nature. The objectives of this research were to: (1) Investigate the contemporary Chinese lacquer painting from the perspectives of archaeology starting from the noumenon of design, art and fine arts. (2) Examine the development of contemporary Chinese lacquer painting from three aspects: people, objects and environment. (3) Analyze the development of contemporary Chinese lacquer painting from three aspects: people, objects and environment.

Keywords: Lacquer Painting Art, Lacquering techniques, The Book of Lacquerwares

Introduction

The research design is as follows. Literature review, text analysis, case analysis, and data analysis. Firstly, examine contemporary lacquer painting art from an archaeological perspective. Secondly, various experimental attempts were made on the basis of traditional lacquer techniques. Analyze based on data to support functionality. Finally, the development of contemporary Chinese lacquer painting was analyzed from the perspectives of people, objects, and environment, in order to discover the similarities and differences between them. The case texts were classified to reflect the applicability of ancient Chinese lacquer art techniques to contemporary lacquer painting art.

The major findings are as follows. Dual Characteristics of Contemporary Chinese Lacquer Painting. Contemporary lacquer painting art has the aesthetic quality evolved from the ancient Chinese lacquer art graphic decoration, which is derived from the ancient oriental lacquering techniques and skills. It has its own unique artistic language and stable dual characteristics.

Research Objectives

Given the current research findings, this study aims to address the Given the current research findings, this study aims to address the following three main objectives: following three main objectives:

1. Investigate the contemporary Chinese lacquer painting from the perspectives of archaeology starting from the noumenon of design, art and fine arts, and
2. Examine the development of contemporary Chinese lacquer painting from three aspects: people, objects and environment.

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3. Analyze the development of contemporary Chinese lacquer painting from three aspects: people, objects and environment.

Literature Review

I have conducted extensive literature research based on the study of ancient Chinese lacquer art. The data can be summarized as follows: 1. The historical origins of ancient Chinese lacquer art; 2. The inheritance of ancient Chinese lacquer art craftsmanship; 3. The Development and Application of Ancient Chinese Lacquer Art.

As for the earliest written record of Chinese lacquer ware, the ongoing textual research of Hanfeizi · Ten Chapters indicates that shun used it as a food vessel and painted ink on it. Yu as a sacrificial vessel, ink dyed its outside, zhu painting its records. Lacquerware was used as a practical appliance and subsequently as a sacrificial appliance. According to the records of shiji ·

Yue Shu, lacquerware is also used as a ceremonial. According to the "Salt and Iron Discussion · Benyi" records, lacquer, can decorate coffins, is a symbol of class and status. In addition, the book of the Later Han · Etiquette (ii) and The Book of Tongdian (II) describe the painting system of burial coffins in more detail. "Han Jiu Yi" recorded the use of buckles by officials of different levels. The two colors of red and black completely demonstrate the characteristics of lacquer ware in the period of Shun Yu. These two colors are the earliest cognition of lacquer materials by ancient Chinese, the most fundamental cultural identity of lacquer materials by ancient Chinese, and the blood extension of our historical traditional culture of respecting black and red.

Ancient lacquer is very widely used. In addition to xiu decorative objects, lacquer is used in ancient bamboo books, historical books are often seen in "lacquer characters", "lacquer books" and other records. For example, "The Biography of Rulin in The Book of Later Han" has records of the characters of Lacquer book, "The Biography of Du Lin in the Book of Later Han" has records of the characters of Lacquer book, "The Biography of Shu Xi in the Book of Jin" has records of the characters of Lacquer book all subject doudou, "the Book of Later Han · Sacrificial Shang" has records of the characters of Dan lacquer.

China's traditional lacquer painting is attached to lacquer ware and is an important link in ancient lacquer ware production. The earliest historical materials about lacquer painting, "Han Feizi · Foreign Reserve Theory left top" has a relatively detailed record. Through the literature we can see the exquisite painting skills of the guest. Many ancient Chinese buildings and their decoration using the method of oil painting, which is to add oil dilution to the paint, and then add color, the process of painting. "Tiangong Kaiwu" has "Danqing" on tung oil into the record of paint. Mr. Liang agrees that wood houses must be painted. Lacquer was widely used in ancient Chinese architecture. "National language ·

Chu language" recorded that "the sublimity of civil engineering, tong Lou is beautiful" here "tong Lou" and why to decorate the buildings with red lacquer. In Zuo Zhuan · Duke Zhuang, he said, "In autumn, Duke Huan of Dan carved mistletoe." Here, "Danying" is the door post decorated with red lacquer. The use of red lacquer here is also the embodiment of the hierarchical ritual culture. It can be seen from the record in Shiji · Zanylizhuan ·

Youqi about the second Emperor of Qin's plan to paint the city that although the second Emperor of Qin wanted to paint the city, there was no such a big "Yin Chamber". "On Salt and Iron · SAN Deficiency" han Dynasty palace popular lacquer decoration records, we can see the palace's magnificence. Han dynasty palace architecture paint, the new tang book "volume 13" reed "used Zhu tiles of the production process, from the article," for tile with wood, clip Zhu paint "box of wood made into shape, then use the traditional lacquer technique Zhu process for machining, how big the production

costs of the hall. In addition, there are "Yue Fu · Yan Song Journey", "The Book of the Later Han", "The Book of the Later Han · Liang Tong's Biography", "Six Kinds of Han Officials", "Miscellany of Xijing" and other documents that use lacquer to decorate buildings. According to the above literature records, China has a long history of using lacquer for architectural decoration, and it has become an important part of Chinese architectural culture.

Chapter Summary

At present, there is a lack of in-depth research on the relationship between philosophy, aesthetics, and the inheritance of ancient techniques in the study of lacquer painting art. Some studies only touch on the surface of artistic images and provide an overview of these phenomena without delving into their potential symbolic significance.

Research Methodology

Through the literature review in the previous chapter, we can find that. The organization, induction, and research of ancient Chinese traditional lacquer art have played a driving role in the development of contemporary lacquer painting art creation. Contemporary Chinese lacquer painting art originated from ancient lacquer art patterns and evolved with the production techniques of Eastern lacquer crafts. Contemporary Chinese lacquer painting inherits the long-standing national culture of the Chinese nation, forming its own unique style, while also possessing a distinct and stable duality, namely "industrial art" and "painting".

Combining contemporary artistic elements to promote the development of lacquer painting. In the future, lacquer painting creation must be closely integrated with the times, providing lacquer painting with richer language and broader development space. In the future, the development of lacquer painting will inevitably present a diversified trend, with more innovative artistic forms, richer materials, and more diverse themes in works (Strzalka & Zehn, 2020).

Subject of the Research Program

As the only famous ancient book on lacquer art that has been passed down to this day in the world, a review of the current research status of the application of the Ming Dynasty's "Xiu Shi Lu" is the support for the basic material system and technological system of contemporary lacquer painting creation in the field of art.

Research Design

Research Design the Research Design is a Mixed Method: Quantitative and Qualitative Research.

The data analysis process includes three stages. Firstly, based on previous experimental data analysis, the researchers analyzed the data. Secondly, by analyzing the data and text, it was found that the extensibility of materials, craftsmanship, and techniques is the internal motivation for lacquer painting creation.







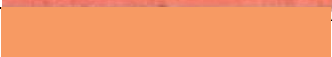







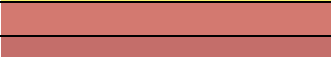







Finally, the researchers compared "human environment" and "human object" and found that they mutually promote each other. They also classified the summarized materials and texts to support the results of data analysis. In contemporary research on the development of lacquer painting, the dependent variable mainly refers to the characteristics of lacquer painting creation that change due to the influence of independent variables.

The dependent variables discussed in this article include the particularity of lacquer materials, the continuity of techniques and techniques, and the changes in the creative forms of lacquer painting from the perspective of contemporary art, such as composition, themes, techniques application, and innovation.

Wang's Analysis Data and Extract:

AGE	method	lacquer	Journal Title	Paint usage	Conditioning	oil	Paint and oil ratio	modulate
Northern Song Dynasty	Jianmo Light Method	Dai Black	Qin Yuan Yao Lu	raw lacquer	charcoal fire	sesame oil	80:30	Blackening
	Heqin Light Method	Glossy lacquer	Qin Yuan Yao Lu	raw lacquer		Spotlight	30:80	Blackening
Southern Song Dynasty	Heqin Light Method	Glossy lacquer	Complete Works of Taiyin	raw lacquer	Civil and military fire	Spotlight	30:80	translucent
	Heqin Light Method	Glossy lacquer	Complete Works of Taiyuan	raw lacquer	Civil and military fire	white oil	100:100	Blackening
	Heqin Light Method	Glossy lacquer	Complete Works of Taiyin	raw lacquer	Civil and military fire	white oil	100:100	Blackening
	Heqin Light Method	Glossy lacquer	Complete Works of Taiyin	raw lacquer	Civil and military fire	white oil	100:100	Blackening
	Heqin Light Method	Glossy lacquer	Complete Works of Taiyin	raw lacquer	Decoct	tung oil	100:100	translucent
Yuan dynasty	Black light method	Black light	Dropping out of cultivation record	raw lacquer	Decoct	tung oil	30:80	Blackening
Ming dynasty	Shrouded paint	Shrouded paint	Miscellaneous Notes	raw lacquer	Decoct	tung oil	100:100	Blackening
the Qing dynasty	Sunshine paint method	Matte paint	And Guzhai Qipu	raw lacquer	sun	tung oil	100:100	translucent
	Sunshine paint method	Matte paint	And Guzhai Qipu	raw lacquer	sun	tung oil	100:100	Blackening
	Sunshine paint method	Matte paint	And Guzhai Qipu	raw lacquer	sun	tung oil	100:100	translucent
modern times		Matte paint	Suzhou Paint	raw lacquer	sun	tung oil	100:100	Blackening
		Semi transparent paint	Lacquer materials	raw lacquer	sun	tung oil	100:100	translucent
		Semi transparent paint	Lacquer materials	生漆 raw lacquer	Decoct	tung oil	100:100	translucent
		Shrouded paint	Lacquer materials	raw lacquer	sun	tung oil	100:65	translucent

Three types of dry oil ratio experiments

类型	vehicle	Mix ratio of oil and paint	Sample preservation/proces sing	效果 effect
no oil	Raw materials for precision processed raw lacquer		refrigerate	
	Paint mixed by sunshine		refrigerate	
	Paint mixed indoors		refrigerate	
	Refined paint used in the experiment		refrigerate	
	Refined paint used in the experiment		Indoor storage	
有油 Oil present	Tung oil: precision processed paint	20:100	Painting on the day	
	Tung oil: precision processed paint	40:100	Painting on the day	
	Tung oil: precision processed paint	60:100	Painting on the day	
	Cooked tung oil: precision processed paint	20:100	Painting on the day	
	Cooked tung oil: precision processed paint	40:100	Painting on the day	
	Cooked tung oil: precision processed paint	60:100	Painting on the day	
	Cooked tung oil: raw lacquer	20:100	Painting on the day	
	Cooked tung oil: raw lacquer	40:100	Painting on the day	
	Cooked tung oil: raw lacquer	60:100	Painting on the day	
	Sesame oil: finishing paint	20:100	Painting on the day	
	Sesame oil: finishing paint	20:100	Painting on the day	
	Cooked sesame oil: finishing paint	40:100	Painting on the day	
	Cooked sesame oil: finishing paint	60:100	Painting on the day	
	Cooked tea oil: precision processed paint	20:100	Painting on the day	
	Cooked tea oil: precision processed paint	20:100	Painting on the day	
	Cooked tea oil: precision processed paint	40:100	Painting on the day	
	Cooked tea oil: precision processed paint	60:100	Painting on the day	

From the information collected by Wang Shixiang, it can be inferred that the Chinese already knew how to mix paints with oil as early as the Yin and Shang dynasties. In the early stage, the possibility of using Ebara

oil for paint mixing was relatively high. By the Six Dynasties period, sesame oil and walnut oil were the main ingredients, while during the Song Dynasty, tung oil was mostly used for paint mixing. There is very little information on the blending of oil and paint in different generations, and the ratio between the two can lead to different effects. Tianchuan has conducted tests on the drying time of various oil and paint ratios (inspected using RCI coating drying time tester), and the results are summarized as up. (Three types of dry oil ratio experiments)

Research Results and Findings

Application of Traditional Chinese Lacquering Techniques in Contemporary Lacquer Painting

How can the contemporary Chinese lacquer painting from the perspectives of archaeology starting from the noumenon of design, art and fine art be investigated? The research on the content, classification, and experimental research of the Ming Dynasty lacquer art ancient book "Xiu Shi Lu" in the study of traditional Chinese lacquer art is particularly important. Because it is currently the only lacquer art ancient book with detailed records in the world.

Vehicle	Mix proport ion	Start curing. time	drying time		dry state				
			Surface curing. time	Required for curing. time	One day later	Two days later	Seven days later	After one month	Surface state
Finishing paint		4.0	5.0	6.0	weldin g				No abnormality
Tungoil: precision processed paint	20:100	4.5	7.0	11.0	weldin g				No abnormality
	40:100	8.0	11.0			welding			No abnormality
	60:100	8.0							Slow curing
Cooked tung oil: precision processed paint	20:100	5.0	6.0	8.0	weldin g				No abnormality
	40:100	6.5	8.0	11.0	weldin g				No abnormality
	60:100	15.0							Slow curing
raw lacquer		8.0	12.0	17.0	weldin g				No abnormality
Cooked tung oil:	20:100								adhesion
	40:100								adhesion
raw lacquer	60:100								adhesion
Sesame oil: finishing paint	20:100	4.0	6.0	9.0	weldin g				adhesion
Cooked sesame oil: finishing paint	20:100	4.0	8.0	13.0	weldin g				oil level
	40:100	5.0							oil level
	60:100								oil level
Camellia oil: finishing paint	20:100	4.0	8.0	11.0	weldin g				No abnormality
Cooked tea oil: finishing paint	20:100	4.0	6.0	8.0	weldin g				oil level
	40:100	5.0	5.0				weldin g		oil level
	60:100								oil level

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using Ebara oil for paint mixing was relatively high. By the Six Dynasties period, sesame oil and walnut oil were the main ingredients, while during the Song Dynasty, tung oil was mostly used for paint mixing. There is very little information on the blending of oil and paint in different generations, and the ratio between the two can lead to different effects. Tianchuan has conducted tests on the drying time of various oil and paint ratios (inspected using RCI coating drying time tester), and the results are summarized as follows.

2) Although the core of the description of paint mixing in the "Xiu Shi Lu" is the tools used to process paint and the conditions in use, without mentioning any specific formulas. However, by observing the modulation methods and materials used for lacquer mixing recorded in historical records, it can be concluded that most of the refined lacquer materials mentioned in the "Xiu Shi Lu" are likely blended with oil. As for the various additives used in the paint, not all the materials mentioned have significant effects on the formulation of the paint solution.






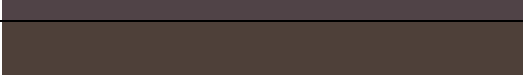
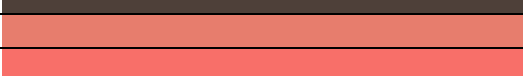
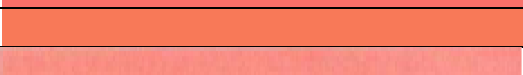
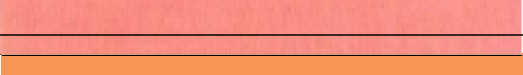
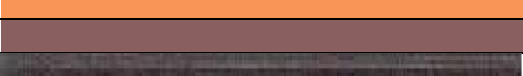



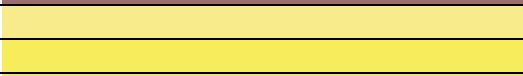


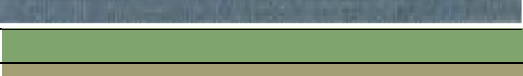

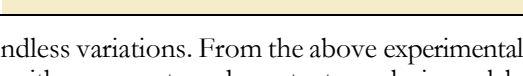
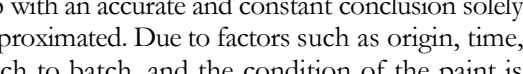
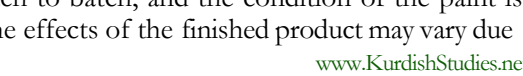


In addition, the various problems caused by paint mixing, such as adhesion, softness, etc., recorded in the "Xiu Shi Lu" are basically true. This indicates that the records in "Xiu Shi Lu" are closely related to practice. Although the relevant records have not been elaborated on, this situation is likely intentional by the author, rather than being omitted during the copying process.

There are three possible reasons why the author intentionally did not discuss the production details, excluding the possibility of missing details in the process of copying in "Xiu Shi Lu". One possibility is that due to the influence of ancient technological secrets passed down from generation to generation, specific operational essentials have been deliberately concealed. Secondly, these basic techniques may have been common knowledge among craftsmen at the time, without the need for further ado. The third reason is that the technical practices of each company may not be consistent. Of course, these speculations may be too idealistic.

In fact, whether unintentionally overlooked in the biography or intentionally omitted, it cannot be denied that this situation to some extent reflects that the person using this text did not obtain systematic and complete specific information about lacquer making from the book. Nevertheless, reading "Xiu Shi Lu" is still of great significance for the practice of lacquer art. In fact, as a treasure trove of lacquer art, "Xiu Shi Lu" can richly record various and extensive knowledge related to lacquer art. Whether it falls into the hands of any reader related to lacquer, it is still rare and precious to understand the knowledge of lacquer art.

Five distinct colors

In Yang Ming's annotation of the "Cloud" bar, he said that "the five colors are vivid, like those of auspicious clouds gathering into flowers and leaves", and the "five colors" in it clearly carries a rhetorical interest that is attached to it. Setting aside the logical connection between the "five colors" and the "five elements", the five colors of blue, red, yellow, white, and black have always been used by ancient Chinese people as traditional knowledge for classifying colors. The "five colors" are "positive colors", and there is a distinction between them as "intermediate colors". However, from the textual records of "Xiu Shi Lu", it can be seen that the author adopts various names or descriptions of colors. This indicates that at that time, the experience in designing lacquer colors was already very rich: In the records of "Xiu Shi Lu", the classification and description of various painting techniques have always been its biggest feature. Although the content of painting and color mixing included in the text is scattered and disorderly, they are crucial because all painting designs are based on the craftsman's blending of paint colors. Therefore, only by clarifying the specific situation of the lacquer colors used in the "Xiu Shi Lu" can we better understand the state of lacquer production in the late Ming Dynasty.

Orthochromatic secondary colour		Lacquerware color (hand drawn analog color of mineral pigment, determined by I*a*b* color system and Munsell color system)	
black	black	黑/乌/玄 N2	
		Purplish black 10RP3/1	
	purple	Transparent violet 8P2.5/7	
		Purple/Red Black 5P1.5/1.5	
		雀头 6.5RP3/3	
		Chestnut shell 5.5PB 2/5	
		Copper violet 10B 2/0.5	
		Huamao 2.5R 4/10	
		dark red 5R 4.5/13	
		朱/红/丹 6R 4.5/12	
	red	red 5R 3.5/10	
		窃丹带黄 10R 6/14	
yellow	brown	puce 5RP 2.5/3	
		brown 5.5PB 1.5/3	
		Black, brown 1.5YR 2/2	
		tea-brown 10R 3/5	
		Litchi color 10RP 3/4	
	yellow	reddish 2Y 8/8	
		golden 2.5Y 7.5/8	
		blue or green 6.5Y 6/8	
		blue or green 5B3.5/3.5	
	green	green 3.5G 4.5/6	
	green jade	Pink Green 8.5GY 4/3	
	white	white 3.5YR 7.5/5	

However, experiential technology is fresh and fluid, with endless variations. From the above experimental results, it can be seen that it is extremely difficult to come up with an accurate and constant conclusion solely related to the proportion of materials, which can only be approximated. Due to factors such as origin, time, and technology, natural pigments vary in color from batch to batch, and the condition of the paint is also the same. In addition, during the painting process, the effects of the finished product may vary due

to environmental and technological factors. Anyway, despite the lack of detailed records of operations in the "Xiu Shi Lu", many places can only be inferred and summarized from operational experience. However, by adjusting the paint colors recorded in the "Xiu Shi Lu", at least the basic state of the color matching knowledge recorded in the book has been verified. Of course, color matching is only a small part of the content recorded in "Xiu Shi Lu", but it is the most fundamental part. The mastery of the technique of blending lacquer colors is a prerequisite for all lacquer painting techniques. The design and application of lacquer colors directly relate to the specific performance of various techniques. Therefore, the understanding of the colors recorded in the "Xiu Shi Lu" also provides important clues for observing the lacquer decoration of the late Ming Dynasty, rather than just being limited to a perceptual examination of some lacquer artifacts passed down from the Ming Dynasty. Moreover, the types of lacquerware that can be left behind from the Ming Dynasty to this day are limited. However, the records in "Xiu Shi Lu" contain a lively and colorful world of lacquer art, opening a door to exploring the unknown world of traditional Chinese lacquer art.

Conclusion

Contemporary lacquer painting art has the aesthetic quality evolved from the ancient Chinese lacquer art graphic decoration, which is derived from the ancient oriental lacquering techniques and skills. It has its own unique artistic language and stable dual characteristics. Review of the research status of the Book of Lacquerwares. To study contemporary lacquer painting, we must first clarify its "source" and summarize its "origin". Chinese traditional lacquering techniques are the source of lacquer painting, the core factor to define the noumenon of lacquer painting, and the fundamental source of the basic material system and technology system of contemporary lacquer painting creation. Artists' recognition of the mainstream aesthetics of contemporary lacquer painting is not sufficient, and their works cannot reflect the unique artistic attributes of lacquer painting art. Many lacquer painters emphasize the so-called "modernization" by "copying" other painting languages and themes, while ignoring the characteristics of lacquer painting's own symbols and media. At last, I have made my point clear: first, from the perspective of occurrence, contemporary lacquer painting is one of the products of the value transformation of traditional painting technology in the industrial era; Second, from the perspective of form, "lacquer painting is painting"; From the perspective of noumenon, lacquer painting is painted with "lacquer". Based on these two points and based on the understanding of the noumenon of lacquer painting, the basic form of contemporary lacquer painting can be summarized: contemporary lacquer painting is a kind of painting that takes the large lacquer material system as the main material, constructs the painting language with the decoration technology to convey the aesthetic image of lacquer painters, which mainly meets the aesthetic needs and may play other social functions of painting.

Recommendations

To sum up, the development of contemporary lacquer painting occurs in the period of rapid development of Chinese art. Therefore, to reflect on the development process of traditional culture of lacquer painting, we need to re-examine the traditional techniques, thoughts and concepts, face up to the development status of contemporary lacquer painting art, and promote the development of lacquer painting with contemporary artistic elements. In the future, lacquer painting creation must be closely integrated with the times, giving lacquer painting richer language and broader development space. In the future, the development of lacquer painting will present a diversified trend, which is more innovative in artistic form, richer in materials and more multifaceted in the subject matter of works. This requires contemporary and younger artists to make contemporary lacquer painting develop healthily and prosperously through concrete practice. A new viewpoint will be used to see through lacquer painting,

and to break people's traditional memory and positioning of lacquer painting.

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