

# A study of the intersectionality and contemporary translation of lacquer pottery art

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**Abstract.** Material is the basis of creation, it is the means and the end. With the progress of technology, the times have given materials a new artistic language, and the comprehensive use of multiple materials is presented in the art world, each with a unique texture and touch, giving people a different association of thoughts and feelings. Through an in-depth analysis of the historical and traditional background of the two materials, the tension of material expression, and the interplay between the two processes of lacquer and ceramic materials, the possibilities of interpretation from traditional lacquer and ceramics, based on an understanding of tradition, the combination of traditional lacquer and ceramics is experienced from the perspective of contemporary cultural confidence, and is important to reflect the value of contemporary transcreation.

**Keywords:** Lacquer pottery art; contemporary translation; material; decoration.

## 1. Introduction

Since ancient times, China has had a fine tradition of respecting and promoting the spirit of craftsmanship, and some craft levels have long been leading the world. Lacquer and ceramics are both traditional Chinese arts with artistic forms of expression dating back thousands of years to ancient times, with complex techniques and rich materials and materials that give them a place among the traditional Chinese handicrafts. The two arts have interpenetrated vertically and horizontally throughout history, and over time our time has preserved both their traditional characteristics and their own attributes, especially in the long history of the "interworking" relationship between the two, the effective integration of form and decorative techniques has attracted our attention. The effective fusion in form and decorative techniques has attracted our attention. With the development of the times, people began to pursue and innovate traditional art, and the art of lacquer pottery is a comprehensive art that integrates the two arts of lacquer and pottery into one, and the creation of lacquer pottery as a comprehensive material is favored by artists.

The artistic expression of lacquer pottery should show both the delicacy and magnificence of lacquer and the ruggedness and simplicity of pottery, especially in terms of style, subject matter, techniques and ideas that should give people a refreshing feeling. The many similar physical properties and spiritual connotations of ceramics and lacquer are destined to be inextricably linked, and the integration of lacquer and pottery across borders depends on both innovative ideas and craft techniques. With the progress of science and technology, the times have given materials a new artistic language, and the comprehensive use of multiple materials is presented in the world of art, each with a unique texture and touch, giving people a different association of thoughts and feelings.

Material is the basis of creation, it is the means and the end. The Japanese folk art theorist Soyeue Yanagi once said that without material, there is no craft to speak of. He pointed out the importance of materials to craftsmanship and the need to grasp the individuality and quality of materials in making things. Hegel said, "Every artist needs a material to work with, and the ability to master the material is the essence of formal genius". At present, the artist wants the material to show the charm of lacquer pottery to the greatest extent, it is necessary to discover, select, understand, grasp and use the material from the process of art ontology language to observe, so that the material presents a new creation, forming a huge inclusiveness, through the cultural value and spiritual meaning of lacquer pottery art in-depth understanding, especially the warmth and beauty of lacquer, glaze of elegant and calm aesthetic art characteristics, to enrich Through a deeper understanding of the cultural value and spiritual meaning of lacquer pottery art, especially the warm beauty of lacquer and the elegant and

calm aesthetic characteristics of glaze, we can enrich the expressive language of lacquer pottery art and establish a new direction and development idea of lacquer pottery art.

## 2. Methods

All materials, ancient and modern, are objects that can be chosen and used for the creation of lacquer pottery. We can see from the appearance of the first lacquer pottery objects in the Neolithic era to the gradual disappearance of lacquer pottery art in the Eastern Han Dynasty, there is a certain historical inevitability that the two very different materials, lacquer and pottery, can be integrated. We can see that the role played by lacquer and pottery art in history is that they both appeared in the early days of human society and were discovered by our ancient ancestors through continuous exploration and experimentation, breaking the boundaries of traditional lacquer and ceramic art materials and making cross-border integration. It is the creation of the artists that makes the material itself an art. It is the artists' creation that makes the material itself an art. The collision of two traditional crafts, lacquer and ceramics, is one of the core issues in the creation of the work, how to synthesize and explore the translation of traditional materials in the present.

Materials are not superior or inferior, because different materials will show its unique artistic beauty, this beauty cannot be distinguished by superiority or inferiority. Such as natural lacquer is a very advanced material, dry natural gas after polishing and pushing light will have a pleasing luster, texture on the human visual and tactile and psychological impact, lacquer and lacquer collision between the sound issued by the quiet but not far, moist as skin, light can be appreciated. Clay also has a unique personality, high white porcelain clay is a good clay for creating delicate, beautiful and elegant, fine texture, glossy and moist works, coarse clay is a good material for creating simple and natural, rustic and rough works. Poor mastery will result in deformation, breakage, collapse, cracking, distortion, and adhesion. Repeated control and experimentation on the control of the material requires a lot of practice by the creator. In the creation of lacquer pottery, the failure to grasp the characteristics of the material process, such as plasticity, wet and dry, shrinkage rate, etc. without skilled mastery, it is very easy to molding difficulties, shrinkage and deformation and difficult to fire, resulting from the process technology will limit the development of lacquer pottery creation.

For example, new process technology experiments (lacquer pottery jar making as an example) (Table 1)

1. Prepare the body to be made (ceramic jar with green glaze inside and unglazed surface)
2. Brush the raw paint on the surface of the carcass, brush back and forth to achieve an even effect, do not brush too thick to avoid flowing and wrinkling. This lacquer is thin. The purpose is to facilitate the bottom tire to fully absorb the "lacquer", so that in the subsequent painting process the bottom tire will not repeatedly absorb the lacquer to destroy the lacquer.
3. Put the tire with evenly painted raw lacquer into the thermostatic drying oven, set at 150 degrees Celsius, time 50 minutes or adjust according to the dryness of the lacquer. According to the test, the hardness, shrinkage and color change of lacquer are most stable between 120-150 degrees Celsius. If the temperature is too high, the hardness of lacquer increases, the toughness decreases, and the color becomes darker and more brittle.
4. According to the design needs, choose the appropriate decoration method for the production of texture, texture production can be put into the shade room shade dry, according to the traditional lacquer production process.
5. Paint the objects with different color lacquer according to the design. Water polishing and grinding to reveal the texture of the preset pattern.
6. Push the light, wipe the paint. Work completed

**Table 1.** Production process.

		
1	2	3
		
4	5	6

By baking lacquer, the effectiveness of creation is enhanced. Only through new technology, new techniques and improvement of the original material properties can we meet the realistic needs of the creator, thus broadening the "materiality" of modern lacquer pottery materials.

### 3. Results and Discussion

In modern lacquer pottery creation, the expression of intentions and the artistic personality of the work, in addition to the use of unique artistic forms of expression, is achieved to a large extent through a comprehensive understanding of materials and the use of special materials. If the process of creating lacquer pottery art is not well mastered in terms of materials, the production process will be problematic. In terms of craft technique, the process requires overcoming the limitations of the two media materials in an organic combination, where the two complement each other and are rigid and flexible. Therefore, an in-depth analysis of the historical and traditional background of the two materials, the tension of the material expression, the interplay of the two processes of lacquer and ceramic materials, and the possibility of interpretation from traditional lacquer and ceramics on the basis of understanding the tradition, the combination of traditional lacquer and ceramics is experienced from the perspective of contemporary cultural confidence, and it is important to reflect the value of contemporary transcreation.

### 4. Transliteration of lacquer on lacquer pottery

Lacquer in lacquer pottery decoration is mainly embodied in lacquer painting, and traditional painting techniques, such as variable coating, inlay, rhinoceros skin, etc., are typical representatives of lacquer painting techniques. The familiar idiom of "like glue like lacquer" highlights the sticky nature of lacquer. This viscosity can be used to paste jade, bone, eggshell, shellfish, and other

materials into the work. The unique mosaic technique gives lacquer more colors and decorative effects.

#### 4.1. "Variable painting" technique (Figure 1).

It is a technique commonly used in lacquer painting to create a texture effect that imitates the ever-changing images of nature. By placing leaves, soybeans, rice grains, and paper pieces on top of the base lacquer layer to create a pattern, the lacquer layer is repeatedly painted with color lacquer to a certain thickness, and then the texture effect of the following lacquer layer is revealed by grinding with different strengths, and this effect of lacquer's variation is applied to the lacquer pottery to form a unique beauty of lacquer.



Figure 1. Pineapple paint.

#### 4.2. The "grinding and painting" technique (Figure 2)

Mainly in the creation of works completed in the painting or on the painting of the picture, through the sowing of dry lacquer powder, gold and silver powder or paste with gold and silver foil, aluminum foil powder, etc., so that the original smooth surface becomes uneven, then fill color, cover through, all kinds of lacquer color reflect each other, cover, and then after grinding to show the pattern, lacquer surface and tend to flat a way. This kind of decoration method is comprehensive, but grinding is the main means, and grinding is painting, so it is called grinding and painting. It is often said that lacquer is an art of "grinding", the same production process, and the final texture of the presentation depends on the slight natural variation between different layers of lacquer, the process of polishing the natural texture formed in the unique effect. In lacquer decoration, except for transparent lacquer, the overlapping of other colors has a strong covering power, and the colors between the layers are clearly distinguishable. The two colors of lacquer in the picture are not affected by each other, although the size of the naturally revealed lacquer layers after polishing is different.



Fig 2. Cheng Lingyun Lacquered pottery cup (grinding and painting).

#### 4.3. "Paint splashing" technique (Figure 3)

The "lacquer splashing" method in the use of lacquer makes the cloud-like effect of nature possible, and the combination of a thousand different techniques makes lacquer pottery works increasingly "unpredictable" magic. Along with the progress and development of the times, contemporary artists have more creative expressions to express the "whimsical" effect in craft, technology and vision.

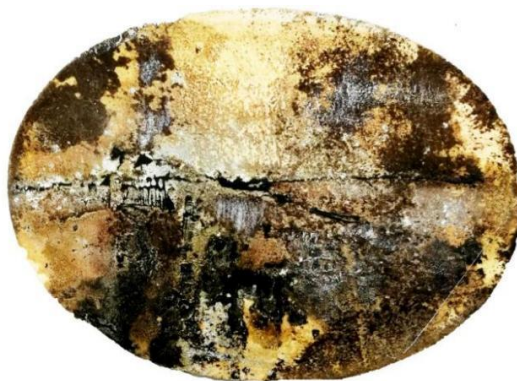


Figure 3. Cheng Lingyun Splashing paint.

### 5. Glaze decoration on lacquered pottery

Open the chapter of the history of ancient ceramic art in China, since the Shang Dynasty potters invented the glaze, after more than three thousand years of history, creating a variety of classic glaze color, write the music of Chinese ceramic civilization. Shang Zhou to Han and Tang dynasties prevalent green glaze porcelain, the five famous kilns of the Song dynasty are to glaze the gorgeous and civilized world, Jizhou kiln's Mu Ye Tian Mu glaze is unique, so far not been successfully imitated. By the Yuan Dynasty Jingdezhen potters created firing, exported to Persia, the Yuan Dynasty blue and white porcelain, glaze invention and creation in the history of Chinese ceramics has played a pivotal role, different glaze color to bring the viewer to different visual experience.

Glazes are made from earth and stone ores from the surface of the earth and are manually selected, dosed, crushed, and panned. The coloring of the glaze not only allows the ceramic exterior to exhibit a glassy texture, but also makes the exterior of the billet protected. The difference between glaze color and the color of other chemical materials is that it must be forged by fire in order to take on a mysterious color.

In ceramic decoration, whether it is overglaze, underglaze painting, or the use of various clay glazes, the superposition of different decorative materials will inevitably affect the final visual effect presented. For example, if two color glazes are superimposed on the surface of pottery and porcelain tires, a reaction is bound to occur and it will not present all the characteristics of one of the two color glazes. This difference in effect of ceramics is mainly due to its permeable nature, and even if there is transparency of different color glazes applied to the same color material, the effect produced varies. This requires us to be more familiar with the performance of modern ceramic materials, and the relative invariance of the performance of traditional ceramic materials makes it difficult for modern artists to satisfy their pursuit, which makes adjustment and improvement a top priority and an imperative.

In the language of modern lacquer pottery, many artists also choose to adopt the decorative method of unglazed surface of the blank. It can be found that the mysterious nature of glaze brings more unexpected effects to the visual nervous system, and the artistic feeling formed by the ceramics after the fire is the identification with the traditional cultural attributes. Modern lacquer pottery uses hand pinching method to make the body of the pot, showing the natural rhythm of the clay, which is not available in the bottom of other materials, and the bottom is carved with the decorative technique of ceramic carving to create the visual effect of weaving overlapping, forming a sharp contrast with the large lacquer. For example, Xu Hongbo's "Angel Wall" is a synthetic firing method of glaze and glaze

(Figure 4). The green transparent glaze in the work matches the light green glaze, and the overall color is harmonious and serene, with a cold tone, which seems to make the viewer think about the meaning of his work with a rational mind.



**Figure 4.** Xu Hongbo Angel Wall.

## 6. The fusion performance of lacquer and glaze.

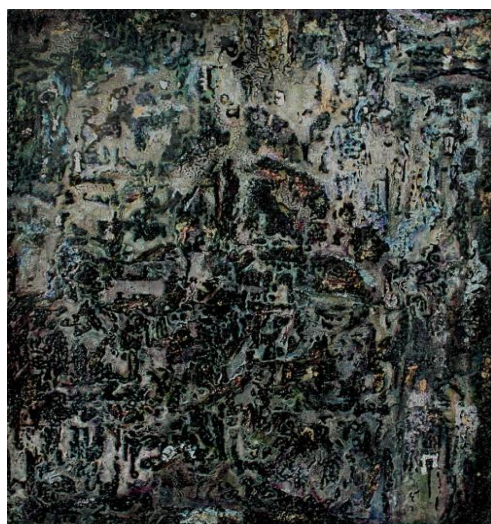
Lacquer and pottery are both highly inclusive art-carrying materials, and the organic combination of the plasticity of pottery and the decorative nature of lacquer produces new artistic vitality and artistic expression. Lacquer itself has the function of an adhesive, which will fill up the fine voids of ceramics, while making the fine fiber units stick to each other, making them stronger and more stable. You should choose the material that suits the content, expression and effect of your work when creating. Pottery is simple in nature and lacquer is flamboyant in nature, and these two materials come with their own material language.

The high-temperature color glaze of ceramics is relatively similar to the painting of lacquer, both using brushes and different colors for painting, and both focusing on the matching of colors and the harmony of the composition. The effect of color glaze of ceramics (Fig. 5) and the effect of lacquer painting (Fig. 6), the fusion of color glaze will appear unpredictable patterns, lacquer painting shows the interlocking fusion of different colors, and color glaze and change of coating of these two processes are similar. There is also the black and white crackle glaze of ceramics presents an effect very similar to the eggshell inlay of lacquer. In eggshell inlay, a thin layer of black lacquer is applied to the surface of an object, and the eggshell is pressed on top, revealing the underlying black lacquer when the eggshell is broken. It can be seen that the effect of lacquer inlay (Figure 7) is very similar to the effect of crackle glaze in ceramics (Figure 8).

Through a side-by-side comparative analysis of the two craft decorative techniques, it is not difficult to find that the two have a lot in common in terms of decorative techniques, there are process barriers between the two processes, but the principle is the same, carved lacquer process and imitation of ceramic kiln effect, such as the Song and Yuan dynasties Jizhou kiln porcelain workers in the black glaze base decorated with wood leaf applique and black lacquer ground and red inlay, funnel flowers (painted) decorative have a common with the same thing, the material and techniques between Learn from each other, the phenomenon of mutual penetration, within a certain range, do not dare to cross the thunderstorm half a step. "Kiln change" reflects the ancient ceramic artisans in the long-term production practice of the perception of chance to take a random and edge of the attitude, the accidental form has a deeper level of development. In creative practice, a lot of communication and learning is needed to achieve integration in order to effectively preserve the beauty of both craft materials.



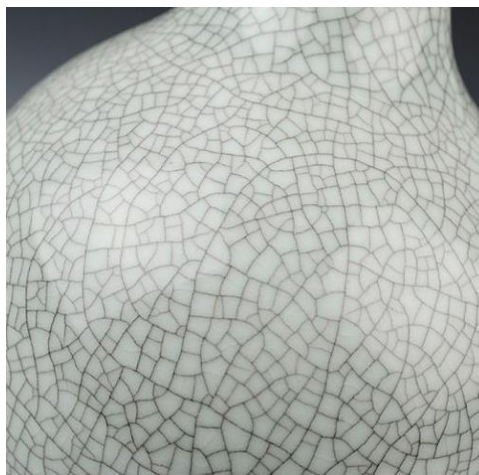
**Figure 5.** Deng Heping High-temperature color glaze.



**Figure 6.** Cheng Lingyun Change of coating.



**Figure 7.** Egg shell inlay.



**Figure 8.** Crackle glaze.

This shows how important materials are to an artist. Valuing the unique aesthetic value of the material itself, discovering the beauty of the material texture, and consciously bringing out this beauty. Therefore, the only way to grasp the beauty of both materials, ceramic and lacquer, is to stand at the best balance to use both materials in a comprehensive manner, understand the characteristics of both processes to complement each other, and flexibly use the diversity of materials and techniques. In the decoration can draw on the plane composition of the overall effect of the use of point line surface; using the combination of lacquer and glaze decoration, to enrich the expressive power of the work, the lacquer and glaze presented in the lacquer pottery is both formal innovation and decorative characteristics of the expression. That conceptual and exploratory each has the potential plasticity and material character, but also has the aesthetic dimension of contemporary Chinese culture and the modern spirit of reconstruction, with broader selectivity and freedom, can play an important role for contemporary art.

## **7. Exploration of contemporary translation of lacquer pottery creation**

In the process of creating lacquer pottery, the material medium of lacquer + ceramic has a powerful expressive power, and it should be necessary to hold on to the local and national ones, study them thoroughly, and apply the cultural standpoint to modern art creation, so that the contemporary translation of the language of both lacquer and pottery can be based on evidence. Different molding methods, firing procedures, painting methods, and each step of the creation process can produce different accidental forms, the possibility of not being fully in control, the unpredictability of which greatly inspires the creator to challenge it. At the same time, there is no avoiding the difficult problems to be dealt with in those demanding process steps, and the breakthrough of this bounded motivation is also tireless.

With a critical and innovative attitude, I firstly start from the innovative characteristics of cross-border integration, trying to break the boundaries of traditional craftsmanship, seeking the medium between the two in terms of subject matter selection, stylistic design, and technique presentation, etc., and using new contexts to interpret the aesthetic extension of both lacquer and ceramics in the spirit of the aesthetics of the present time, unfolding innovative transformations and changes of the times. In the lacquer pottery work "Cliff Remains" (Figure 9), the cypress is depicted on the cliff, which has been exposed to the weather and the snow, and its unyielding resistance to nature creates a sense of historical relics. The creation uses the convenience of clay material to combine the traditional ancient shape with the modern abstract shape, so that the warmth of lacquer and the simplicity of pottery are concentrated together, using white, gold and green as the main colors, so that nature and artifacts become the flowing form of creation, creating a sense of the cliff's uprightness and hardness, expanding the space of lacquer pottery in modeling expression.



**Figure 9.** Cheng Lingyun Cliff Remains 2020.

The ability to shape pottery will largely surpass the modeling ability of lacquer, and the decorative effect of lacquer will be more rich and controllable than the usual glaze color. This material has a strong character and the ability to regenerate, making it extremely inclusive in artistic creation. For me, this reflection brings me a variety of artistic experiences, and only with a deeper understanding of the artistic language of lacquer and pottery can I create ideal works. The work "Revelation of Civilization" (Figure 10) adopts progressive graphic expressions such as manifestation, overlap, dislocation, variation, and scattering to practice artistic crossover, trying to use imagery to express the continuation and breakthrough of technology, media and thinking. The steady words of lacquer and the poetry of cyanotype are put into the meaning of painting by book form, reflecting both the freshness and elegance of cyanotype and the introverted profundity of lacquer, in line with the quality brought by the traditional culture of Chinese people. The work has a large area of underglaze blue and white lacquer process and the waistband is partially used to change the coating, inlay and other lacquer processes, in extracting part of the blue and white patterns for artistic treatment, there is a trace of traditional decoration, but also the reconstruction of modern vocabulary, partial in life knocked damage, the use of gold repair process, using lacquer to glue the repair complete, the dazzling gold will be cracks show up, not only to revive the remnants, and give the broken part of the new beauty and new life.



**Figure 10.** Cheng Lingyun The revelation of civilization 2020.

I experimentally address the relationship between the language of lacquer and pottery from the blending of clay, the shaping and molding process of pottery tires, the decoration of lacquer and glaze, and other craft techniques, and try to achieve an effective integration of the two. The work "Ink Memory Flowing Color" (Fig. 11) is a contemporary translation of the language of lacquer and pottery through the integration of a series of traditional processes of shaping, glazing, firing, and lacquer decoration, refined in terms of dimensions such as viscosity, hardness, and dryness. In order to reflect the dialogue between lacquer and pottery, the upper part is expressed in the language of lacquer, which is decorated by changing the technique of lacquer painting and decorating, reflecting the introverted and heavy, hazy interest of lacquer, and thus presenting a mysterious, inscrutable and fascinating characteristic, while the lower part is expressed in the language of ceramics. Using the direction and density of lines, etc. to control the rhythm of the picture, the variable traces of lines in underglaze blue and white give the effect of rhyming traces of dead brush and ink. The deformation, absence and hollowing of the local structure present a unique aesthetic tension, reflecting the diversified period characteristics of lacquer pottery art.



**Figure 11.** Cheng Lingyun, ink and color 2020.

## 8. Conclusion

The diverse and open artistic thinking and aesthetic interest of today's era. A practical artifact is precisely the perfect combination of utility and beauty, enabling one to experience the beauty of life even in the tedious and delicate daily routine. The artifact complements the environment and the people, together revealing the spiritual beauty of this world, and although the importance of innovation has always been emphasized, the most basic principles have remained unchanged. Lacquer as a medium is constantly being explored from the material to its inner language, and this atmospheric spirit of lacquer culture is still precious to us today. The expression of lacquer in lacquer pottery should strive to free the audience as much as possible from the hold of old ideas, and always maintain and carry forward the grandness and power shown by the art of lacquer, so that the modern lacquer pottery can be made to live on in a national culture that has gone through thousands of years without extinction. The modern lacquer pottery has survived thousands of years of national culture. Therefore, the decoration of lacquer pottery can fully absorb and borrow the good parts of ancient lacquer art creation, and fully integrate contemporary factors, this decorative "uniqueness" provides unlimited possibilities for lacquer pottery creation.

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