Study on the modeling expression and innovative practice in the creation of modern lacquer pottery

Lingyun Cheng *

College of Science and Technology, Jiangxi Normal University

* Corresponding Author Email: 121825238@qq.com

Abstract. Modern lacquer pottery art has undergone a process from single to diversified, rough to refined, simple to complex, and practical to aesthetic with the change of history and the progress of technology, and from the initial simple coating and protection to the modern brilliant development of pure art form development process. This paper explores the origins and cultural genes of lacquer pottery, and elaborates the special aesthetics of the collision and fusion of lacquer and ceramics from multiple angles of the cultural embodiment characteristics of modern lacquer pottery, in order to provide reference and reference for the research in related fields.

Keywords: lacquer pottery, cultural genes, modeling expression, innovation.

1. Introduction

Lacquer and pottery are two of the oldest art media in China (ink, lacquer, and ceramics), and lacquer and pottery have been around since human society entered the Neolithic era. China is recognized as the first country in the world to discover, recognize, produce and use lacquer, and Chinese porcelain is recognized as one of the greatest inventions in the world. Both lacquer culture and pottery culture are representatives of China's splendid ancient culture with a long history, and have been blossoming in the history of arts and crafts with unique charm, being two incomparable artistic treasures of China. Lacquer pottery is in the gorgeous colorful historical process of mutual absorption, mutual reference, mutual inheritance in the development, not only to maintain the unique traditional craft characteristics without losing their respective artistic style characteristics, but also presents a different artistic effect.

Modern lacquer pottery art is not simply a concept of pottery lacquerware, it is not bound by traditional techniques and expressions, but is distinguished from traditional pottery lacquerware by a new attitude and innovation in line with contemporary aesthetic tastes. It is a unique art form in which lacquer, glaze, and tires coexist in one composite medium and the beauty of a comprehensive material, resulting in a new craft category and aesthetic expression.

2. Origin of lacquer pottery and cultural genes

Culture is the soul of a nation and a country, the most basic, deepest and most enduring force in the development of a people. The so-called cultural gene is a basic element in the composition of cultural connotation existing in the collective memory of a nation or ethnic group, and is a functional unit for storing specific genetic information of a nation or ethnic group, says Jie-Sun Xu. [①]Therefore, it is a necessary cognitive process for us to recognize and analyze a nation's cultural genes and respect this objective existence, and then reach a high level of cognition.

The invention of lacquer and pottery is a historical witness of mankind's progress toward the threshold of civilization, and China is the country with the longest history of lacquer and pottery. After thousands of years of evolution and accumulation, lacquer art has exuded a world-renowned artistic brilliance and unique charm, especially the lacquer craft is a product of practical and aesthetic combination from the day it was born, a crystallization of material and spiritual civilization, and has made irreplaceable contributions to the development of human culture and art. As early as in ancient times, people with the improvement of productivity, the demand for pottery household items has a new change, ordinary earthenware products because of the loose soil, water absorption, can not meet

the need to store liquid, painted on top of a large lacquer, play a role in isolation, thus forming the earliest lacquer pottery. Because of the needs of life, there was a demand for various kinds of cooking ware, drinking water and things ware, and the pottery lacquer ware developed from a single practical coating protection to drawing exquisite patterns in the process of continuous improvement of lacquer making and quality pottery technology, realizing the conversion from practical to aesthetic.

The earliest lacquerware on pottery was found in the Neolithic period. The lacquer-painted painted pottery cups excavated from the Liangzhu culture site in Unity Village, Wujiang, Jiangsu (Fig. 1), can confirm that China already combined raw lacquer with pottery for the production of wares as early as the Neolithic period, when they used the most primitive clay to make the base tires, which were fired at high temperatures to present relatively hard pottery, and used lacquer as a decorative element to paint the surface of the tires, enhancing the ability of the wares to preserve the liquid without be absorbed.



Figure 1. Lacquer-painted pottery cup

The pottery lacquerware was mainly found in the south, where the lacquer tree grows, due to the geographical limitation. For example, the lacquer pottery francium (Figure 2), currently in the Xuzhou Museum, is made of hard gray pottery with a diameter of 10.60, a base diameter of 14, a maximum belly diameter of 19, and a height of 34 cm. The shape is square and stable, with a necked body and a bulging belly, and the design of changing the high foot ring to a short foot ring makes the center of gravity of the whole vessel downward, which makes the visual effect harmonious and stable, and gets rid of the shortcomings of the tall, thin and unstable vessel since the Warring States period. The interior of the vessel is painted with brown lacquer, and then vermilion lacquer is applied on top of the brown lacquer to form a vermilion lacquer. The neck is painted with Zhu and yellow lacquer with a double triangular pattern symmetrically on all sides, and the triangular pattern is painted with a scrolling grass pattern inside. This is one of the reasons why the wood lacquerware developed faster and was more popular than the pottery lacquerware.



Figure 2. Lacquer pottery francium excavated from Xuzhou Museum

In the lacquer pottery "lacquer sand" ware because of its purple sand body is different from the pottery tire. One of the finest examples is the Ming Dynasty Dabin model of a four-sided pot with a red landscape figure on zisha body in the Palace. (Fig. 3) The pot is square, and the early "lacquer sand" ware on zisha body was mainly characterized by carved lacquer, with a handle and stream, and the handle and stream were carved with a cloud and crane pattern, and the two sides were carved with landscape figures and two sides were carved with musical instruments. The decoration is extremely gorgeous and finely carved, and is a clever combination of zisha and lacquer craftsmanship.



Figure 3. A four-sided pot made of zisha in the Ming Dynasty (Imperial Palace Collection)

Historically, the ancient Chinese lacquer pottery modeling style formed a programmatic pattern, mainly dependent on the pottery shape, and became a fixed form of lacquer pottery shape over the generations. Initially, the traditional shapes were mainly flower vessels, jars and other regular shapes. Things always go through a process of emergence, development and destruction. The art of lacquer pottery has had a magnificent debut, and the advantages of combining lacquer with ceramics and the historical examples confirm the charm of combining lacquer with ceramics, and the combing and analysis of lacquer pottery in various periods help us to understand the necessity of the essence of lacquer pottery more clearly.

Although lacquer art and ceramics have a long history of accumulation, lacquer pottery creation is still a scarce item on the stage of history. The revitalization and presentation of cultural genes in modern lacquer pottery are not innovative enough, and the excavation and transformation of cultural resources are not enough, so it is difficult to break out of the historical and cultural "resource trap".

The art of lacquer and pottery has become one of the traditional crafts that need to be developed and perfected in modern times. The addition of ceramic tires to lacquer art not only extends the space for experimental creation of lacquer art, but also explores the possibilities of pottery when combined with other materials.

3. Cultural embodiment characteristics of modern lacquer pottery

Modern lacquer pottery art is based on the development of ancient pottery and lacquer ware. With the change of history, the enrichment of human life, the progress of technology, the maturity of the craft and the use of new materials, etc., the lacquer and pottery have undergone a process from single to diversified, rough to refined, simple to complex, practical to aesthetic, and from the initial protection of simple decoration to the modern brilliant development of pure art form development process. Along with the development and influence of modern art, triggering everyone to think about the form of vessel modeling, lacquer pottery from the traditional lacquer and ceramic fission, through the absorption of modern pottery artists modeling means and modern forms of expression, breaking through the original closed boundaries of traditional pottery, as well as new materials, new techniques, new shapes to meet the individual aesthetic needs of contemporary people, with different languages and symbols to convey personal emotions and ideas.

The most fundamental reason for the change in aesthetic level that has occurred in modern lacquer pottery is the significant increase in social productivity, the change in people's demand for practicality, and their desire to return to their inner pursuit of rustic, elegant, and natural beauty. The development of modern lacquer pottery, with the addition of contemporary art concepts, is no longer what the public generally considers to be arts and crafts. Lacquer pottery embodies the use of composite media with ease between lacquer and pottery, and participates in the contemporary art movement with a unique art form. The ancient art of lacquer pottery has taken on a new vitality and artistic charm in this new era. The artist communicates with the world through his works of art, giving the beauty of art to the objects that can make people feel emotions towards them and resonate with the viewer.

4. Modern lacquer pottery's modeling performance elements

As a comprehensive product of lacquer art and pottery, lacquer pottery art has the beauty of both lacquer art and pottery art, and the artistic heritage it contains is incomparable to other works. In the principle of aesthetics, aesthetics is a process of sensory pleasure and beautiful experience[②] , and the beauty of modeling should conform to the laws of neatness, proportionality, contrast, variation, reality, rhythm and other formal beauty. The aesthetic properties of modeling art mainly refer to the beauty of the structure and form of the art work.

4.1. Aesthetics of the shape

A lacquer pottery art work, but the success is first of all the shape, a good shape foundation is half of the success of a work, the external form of the work is the process of the artist to recreate his emotion and cognition through observation and perception of the world. Through certain techniques and craftsmanship, a suitable shape can well reflect the beauty of modern lacquer pottery. That is why it is really difficult to separate the skills and art, which are intertwined and integrated with each other. We can only say that what is suitable, is beautiful, and what is not suitable, cannot be called beautiful. How to create an artistic form that meets the needs of your own expression, this form needs to be thought deeply, it can be a very vivid and realistic image, or exaggerated and distorted shape, only by integrating the culture of the times can we better express modern lacquer pottery, and discover a variety of expressions from it.

4.2. The shape should be strong sense

On the issue of "force sense" from the aesthetic point of view, refers to the visual and psychological requirements of the demand, in the appreciation and examination of lacquer pottery modeling aesthetic show "vitality", is an indispensable factor in modeling beauty. Without the force of the modeling is not infectious, in order to lacquer pottery modeling to show people a sense of strength of beauty, through the integration of modeling language, strengthen the form of modeling beauty, reconstruction will often cause people a certain association, it will make the relationship between the forms more closely combined, the volume of the form more accurate, rich change form characteristics more prominent. In the lacquer pottery work "Cliff Remains" (Figure 4), while fully drawing on the basis of ancient pottery modeling, modern factors are incorporated into the design of the work, combining the traditional ancient modeling with modern abstract modeling to create a sense of uprightness and rigidity, giving the lacquer pottery more room for modeling and expression. The surface of the body is painted with lacquer, mainly in white, gold and green, so that the warmth of lacquer and the simplicity of pottery can be concentrated together.



Figure 4. Cheng Lingyun's "Cliff Remains

4.3. The shape should be unique style

Style is the artistic characteristic that determines the shape of lacquer pottery. To make ceramic modeling produce special artistic charm, it can't be effective by simply being new and special in form and pursuing specialization, but the creator should seriously understand and study the modern people's life needs and aesthetic preferences, and form a new artistic style so as to meet modern aesthetics and requirements. More and more artists realize the importance of artistic style innovation, grasp the relationship between individuality and commonality, and realize artistic style diversification. For example, 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. (Figure 5)



Figure 5. Cheng Lingyun Traces

5. Modern lacquer pottery innovation practice

History has developed to today, the new concept of modern art modeling, new thinking has given us a lot of thinking and enlightenment, if we think that the traditional modeling has been through thousands of years, what form has been, it is impossible to create changes, then many epoch-making works are impossible to see, the old concept with the development of the times, the progress of technology will be replaced by new ideas, modern lacquer pottery modeling is also in constant innovation, modeling by This not only stimulates the creator's spontaneous artistic design thinking, but also signals that the beauty of modern lacquer pottery will be more deeply explored. In the creation of modern lacquer pottery, the expression of intentions and the artistic personality of the work is achieved to a large extent through a comprehensive understanding of materials and the use of special materials, in addition to the use of unique artistic forms. The sound emitted from the collision between lacquer and lacquer is quiet and unobtrusive, moist as skin, and light can be seen. Ceramic clay also has a unique personality, high white porcelain clay is a good clay for creating exquisite, beautiful and elegant, delicate texture, glossy and moist works, while coarse ceramic clay is a good material for creating simple and natural, ancient and rough works. Poor mastery will result in deformation, breakage, collapse, cracking, deformation, adhesion, etc. The repeated control and experimentation on the control of the material requires a lot of practice by the creator.

The lacquer pottery work "Heart of Flower" (Figure 5) created by Taiwanese artist Chen Jing, looks back on the oriental culture through it. The shape is very characteristic, giving full play to the "plasticity" of the clay, fully demonstrating the beauty of the lacquer pottery art, allowing the quiet overflowing breath and subtle introspective shape of the object to provoke people to think more deeply, allowing more people to experience the charm of traditional art, traditional lacquer pottery modeling its special shape and color texture, modeling both traditional pottery tire Through the creation and integration of lacquer and contemporary pottery works, the forms of the works are more diversified, and the style and spiritual connotation can be enriched.

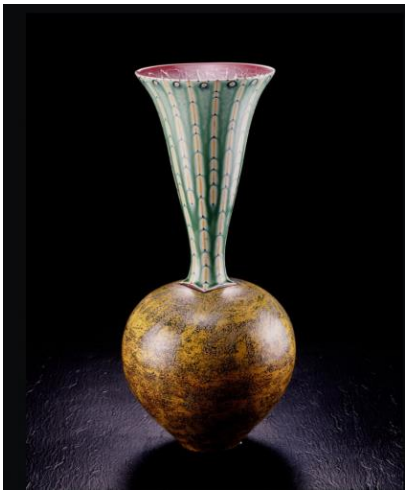


Figure 6. Chen Mirror Heart of Flowers

The study of lacquer pottery should not only be limited to the mastery of several practical skills, but also to the charm of lacquer pottery as an artistic treasure from the development of the craft, and should be inherited and carried forward as a cultural form. When the medium of lacquer pottery becomes a new language of creative expression, its artistic and spiritual connotation transcends the previous idea of each leading craft and enters a broader field of harmonious and symbiotic artistic creation at .

6. Conclusion

Our traditional culture contains the unique spirituality of the Chinese nation and gives us a kind of spiritual infection. Only through a comprehensive and in-depth understanding of the formation and development of Chinese lacquer pottery art can we better understand and grasp the artistic value of lacquer pottery. By incorporating traditional cultural genes and pursuing the harmonious beauty of man and nature, the traditional cultural lineage gives modern lacquer pottery a constant source of creativity in terms of aesthetics and craft techniques, thus presenting the beauty of the art of water and milk, and provoking people to think about modern lacquer pottery and its culture.

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Notes.

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