

The Charm of Skills-The Exploration of the Modern Lacquerware

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ABSTRACT. *Lacquerware is one of the traditional crafts with a long history. Early lacquerware products were mainly some utensils, such as bowls, ladles, basins, bottles, and some furniture, such as cabinets, screens, tables and chairs. At present, these types of lacquerware do not meet the aesthetic needs. Therefore, we can make certain progress in the design of lacquerware and integrate certain modern styles into the style of lacquerware, such as fashion, simplicity, contemporary Art, etc. Modern lacquerware art not only inherits and develops traditional culture and art, but also has a positive impact on the prosperity of contemporary art forms.*

KEYWORDS: *lacquerware art; lacquerware materials; cultural spirit; traditional handcraft*

1. Traditional Crafts and Modern Ideas

The history of lacquer is almost as old as the whole history of civilization. Over the past thousands of years, people have accumulated many excellent techniques of lacquer technology through the practice of lacquer. The process of each process has been improved and perfected by countless people and practices. Therefore, we must adopt a positive attitude towards all kinds of advanced lacquer technology formed in history.

With the development of the times, the way of thinking of human beings is progressing constantly. The glory of the past can only explain the past. The achievements of the Song Dynasty in the history of lacquer technology in China have created some unprecedented masterpieces, and also influenced the lacquer art in the surrounding areas for a long time. It can be said that the progress and innovation of Chinese lacquer art before Song Dynasty not only perfected the expression language of lacquer art, but also triggered a series of basic formats affecting the world lacquer art. However, the influence of Chinese lacquer art in the western world was surpassed by Japan in the Edo era. In addition to purely technical reasons, there is also a philosophy of thinking: As a result, there are various external causes for development and growth, or prosperity, decline and extinction. Internal causes are always inseparable from the concept of keeping pace with the times. The

most essential characteristic of modern lacquerware lies in its innovative thinking mode, whether it is lacquer material, shape, pattern, etc. If we can't keep pace with the times and actively try our best to develop and innovate in time and place on the basis of the essence of traditional craft, then modern lacquerware will not find its own artistic language and can't develop itself. Traditional crafts and modern ideas are not only not contradictory, but also mutually reinforcing. From a philosophical point of view, the civilization progress of lacquer art in any era is the development of art in the previous stage. Compared with the art in the past, it is an innovation and a kind of "modern".

In the process of lacquerware manufacture, because of the perception and influence of hand on shape and lacquer, some emotional traces and the nature of lacquer can be saved by grinding this process. The common of human and lacquer forms the unique artistic language and aesthetic of lacquer art works. It is not difficult for us to find the signs of this kind of performance in many lacquer works of many countries in the world. Through the experience of "object image" in this form of "expression", it implies and triggers the inner delicate world to fit with it, which has the feature of symbolism. Modern Japanese lacquerware is particularly prominent, and Korean lacquerware is also representative in this respect.

For three-dimensional lacquer works, decoration is "pattern or texture". Any decoration is based on the shape of the lacquerware. Geometric and concise design style is the aspect of modern lacquerware and the embodiment of "fashion" of design art in lacquer art design.

With the development of modern chemical industry, there are many kinds of materials and tools available in the process of making modern lacquerware. Only lacquer, a kind of material, develops synthetic coatings (cashew nut coatings) and other chemical coatings. They play an important role in the production of modern lacquerware. "Follow the creative thinking of the ancients, not the superficial surface of the ancients", as long as under this principle, what materials and methods are feasible. On the contrary, it is not the real modern lacquerware art.

Looking from the artistic language of lacquerware, the modernity of modern idea lies not in its negation of the artistic language of lacquerware for thousands of years, but in its breakthrough on the basis of thousands of years of history to influence the contemporary human thinking orientation and create the aesthetic standards of the same period. Only in this way, modern lacquerware can grasp its unique artistic language form and create a unique aspect of Arts and crafts in many artistic forms. The rise and fall of an art form in a region or a country is only a temporary phenomenon. We cannot let lacquerware art fade away.

The lacquer art enters into the contemporary installation art, expands the traditional craft and inherent culture of lacquer. The lacquer installation collides with the existing art media with a new idea. The traditional art form and the elements of contemporary installation art become a kind of display subject creativity and exist. In a sense, it is a new value and spiritual pursuit to arouse a new culture and create a space art belonging to the Orientals themselves. (Figure1)



Figure 1 a new culture and create a space art belonging to the Orientals themselves.

2. Application and Innovation of Different Materials in Modern Lacquerware Design

Material is simply what the object looks like. Material can be seen as a combination of structure and texture, showing the unique personality and connotation of material in visual or tactile language such as color and texture. In the process of lacquerware art creation, we constantly deliberate on the aesthetic and linguistic characteristics of materials, such as lacquer, oil, powder, blending agent, tire, cloth, bone and stone, fur, eggshell, plants, plastics, metals, pigments and so on.

Modern lacquerware art uses ABSTRACT. expressions of lacquer and materials to provide a broad space for the development of modelling design and create lacquerware art with rich texture and shape. In ancient words, modern lacquerware art inherits the ancient lacquer culture and takes an important step in the reform and innovation of traditional lacquer art. In the aspect of shape, modern lacquerware art breaks through the monotonous limitation of ancient lacquer art in design, and various techniques have emerged, such as breaking up and reconstructing an intact object in form, which is equivalent to making use of the viewer's psychological vision to form a complete new shape. Influenced by various new art trends, people's aesthetic conception of lacquer art is also much higher, and the aesthetic art form has changed from singleness to pluralism. For example, in the ancient lacquer art, lacquerware emphasizes practicality, the theme is mostly based on life, and the purpose of creation is to serve "people". Different from modern lacquerware art, its subject matter is more extensive. It not only combines the functions of "ornamental" and "practical", but also presents independent works with "ornamental" as the main

body. Many lacquerware masterpieces are mainly visual and display. In the form of expression, modern lacquerware art extends from the traditional form of representation to the form of representation, symbolic form, ABSTRACT form and so on.

Compared with other art forms, modern lacquerware materials should be used most. Lacquerware materials generally include coatings, inputting pigments, abrasive materials, decorative materials, solvents, auxiliary materials and so on. Each material also includes many kinds of materials, including the most commonly used natural paint, synthetic paint and so on. Painting materials include paint powder, painting pigments, etc. Grinding materials include sandpaper, grinding stone, etc. Decorative materials include foil, eggshell, shell, metal and so on. Solvents include turpentine, vegetable oil, etc. Auxiliary materials include gypsum powder, carbon powder, tile ash, paper, filter paper, etc. The natural texture beauty of rich lacquerware materials is incomparable to other arts. Various kinds of lacquerware materials better express the unique visual effect. A large part of modern lacquerware materials are decorative, so we can express the effect of the vision, and express the texture aesthetic feeling of the material better.

Each material has its own characteristics. For example, some materials have flat surface, some are rough, some have rules to follow, and some have no rules. So there are many kinds of texture materials in lacquerware art. Some texture is ABSTRACT, such as the effect of natural flow of paint on lacquer art, which is not controlled by the the creator, naturally forms a special strange effect of shape, showing a unique beauty of form. These texture effects are not only simple surface phenomena, but also to shape the formal beauty of lacquerware. The perfect combination of various materials and techniques has brought varied visual effects to the creation of modern lacquerware art. (Figure2)



Figure 2 The perfect combination of various materials and techniques has brought varied visual effects to the creation of modern lacquerware art

3. The Extension of Lacquerware in the Art Form of Installation

The meaning of installation or “assembly” refers to hanging pictures or arranging exhibitions. The so-called installation art is the comprehensive display art of “site + material + emotion”. The creator artistically understands the material and cultural entities in daily life, processing and reorganizing from concepts or entities and placing them in a specific environment, perceptual and rational view of the installation art in a specific time and space from the audience, the creation and appreciation of installation art have been accomplished together eventually. Installation art is closely related to pop art and conceptual art in the 1960s and 1970s. Its concepts have been gradually accepted by the public since the 1960s and 1970s. Their flexible and free forms of expression represent the emotional and artistic co-shock of people in a particular era. This way of creation makes the boundaries between art and life begin to disintegrate. Traditional aesthetic experience of art has been broken. Installation art has gradually become a very important direction of modern art development. With the development of contemporary lacquer art

language, lacquer artists began to think and try to apply lacquer art creation to installation art, and they began to move towards a new state of convergence.

As an artistic medium, lacquer has its unique characteristics different from other materials. Lacquerware works of art, especially lacquer products as environmental decorations, have a far-reaching relationship with contemporary installation art. The painted screen unearthed from Chu Tomb of the Warring States Period in China not only has decorative effect, but also plays an important role in hinting and reorganizing the interior space. The lacquer art works of all dynasties of China, while satisfying the practical function value of life needs, all have the exploration and pursuit of decorative value. Only in this way, the traditional lacquerware art has developed a variety of lacquer art vocabulary under the continuous creation of lacquer workers in past time.

Chinese artist Yao bangliang separating lacquer from the attributes of objects, replacing lacquer to the edge of objects through indirect channels such as writing and time in traditional calligraphy aesthetics, thus sliding towards the extension and reconstruction of objects, it is a new exploration path. Different from other materials, lacquer is specific and subtle. There are abundant emotional mechanisms and perception between the transformation of light, shadow, temperature and humidity. It can even be said that lacquer is a structural extension of physical properties. Because it links the audience, works, body, existence and non-existence, which is also an important part of the construction of the internal logic concept of lacquerware contemporary.(Figure3)



Figure 3 the construction of the internal logic concept of lacquerware contemporary

The combination of lacquerware art and installation art expands the traditional craft and inherent culture of lacquer. The lacquer installation collides with the existing art media with a new idea. The traditional art form and the elements of contemporary installation art become a kind of display subject creativity and exist. In a sense, it is a new value and spiritual pursuit to arouse a new culture and create a space art belonging to the Orientals.

4. Conclusion

In history, lacquerware art has faced several difficulties, but they all keep pace with the times and grow with their own innovation. Modern lacquerware art undoubtedly faces the problem of innovation. Traditional lacquerware production process is cumbersome, time-consuming and expensive, which leads to narrow audience and is not conducive to the development of lacquerware art. In order to make the traditional lacquerware art flourish again, the carrier and form of

expression of lacquer art should be constantly expanded, which requires not only to emphasize the improvement of lacquer art creative thinking in concept, but also to make innovative attempts in practice.

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