On the Pluralistic Expression of Lacquer Materials in Sculpture Creation

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Abstract

Lacquer art has developed for thousands of years in China, and it is an independent and mature art category. Since the opening of the trend of modern art, the expression methods of contemporary art have presented a rich and diverse development situation. Starting from the diversity of ideas, techniques and materials, many different artistic expression styles have emerged. As a new art category, lacquer sculpture, which combines traditional lacquer techniques and contemporary sculpture language, has also emerged at the historic moment. Contemporary lacquer sculpture is a new art form developed with the contemporary art concept. It takes lacquer materials as the medium, sculpture forms as the carrier, combines the unique techniques of traditional lacquer art, rich and colorful colors, and combines with the contemporary sculpture art concept to create artistic and directional lacquer sculpture works. This article will start from the generation and formation of contemporary lacquer sculpture, and analyze the aesthetic characteristics of contemporary lacquer sculpture in combination with the unique artistic language and form of expression of lacquer materials in sculpture creation.

Keywords

Paint materials, Sculpture creation, Diversified performance

1. Introduction

Sculpture, as an important form of artistic expression, needs constant enrichment and development in the current pluralistic symbiotic artistic ecological environment. As a traditional and unique creative material, lacquer material can be integrated with sculpture creation to form a new art form, namely lacquer sculpture. As the name implies, sculpture made of lacquer material. Lacquer sculpture, with lacquer materials as the medium, sculpture as the carrier, combines the unique techniques and colorful colors of traditional lacquer art with contemporary sculpture art concepts to create artistic and directional lacquer sculpture works (Liu Jiamao, 2021). The appeal of sculpture function is diverse, and its aesthetic appeal is diverse. The material characteristics of paint materials are also diversified and changeable in aesthetic expression. The two care about each other and correspond to each other, which can achieve different aesthetic experience.

2. The emergence and formation of contemporary lacquer sculpture

Lacquer art has a history of more than 7000 years in China. Since the beginning of Hemudu culture, people have found that lacquer sap has the characteristics of anti-corrosion, moisture-proof, etc., and can be used to paint wooden appliances. In the early history of human development, it not only played a decorative role in living appliances, but also mainly to protect appliances and extend their service life. In the application after painting, the ancients consciously applied the principle of formal beauty in the process of making lacquerware, showing more
elements of free imagination on the utensils (Wu Mengying, 2021).

Since the development of lacquer art, its forms have been diversified, its techniques have been constantly innovated, and new forms of expression have been emerging. With the popularization of contemporary art concepts, lacquer sculpture has successfully inherited the techniques and materials of traditional lacquer art, and under the promotion of the current art trend, it has created artistic and directional lacquer sculpture works. The contemporary lacquer art is developing steadily. On the basis of traditional lacquer art, it innovates the decorative techniques of lacquer art and develops the functionality of lacquerware. Contemporary lacquer art combines furniture design and interior decoration. Lacquerware is no longer limited to the decoration of utensils. Wall decorations, screens, plaques, and new style lacquer bottles are all covered with lacquer materials. Contemporary lacquer sculpture focuses on ideas, with a deeper sense of directivity, focusing on how to better interpret the creators' ideas. In a word, the paint material is a kind of material with great expressive force. The public's changes in various ideas, techniques and aesthetics of the paint art have rapidly promoted the formation of contemporary paint sculpture.

3. The Expression Method of Paint Materials in Sculpture Creation

3.1 Unity of concept and technology

Lacquer was first used in China. The development of lacquer art in the past dynasties has not stopped. It is exquisite in craftsmanship, so it has a warm atmosphere of Chinese tradition. Lacquer itself not only has a subtle and gorgeous expression, but also has a deep and quiet color expression, so it can very well represent the artistic conception of traditional Chinese aesthetics. In the creation of lacquer sculpture, we should make rational use of the artistic conception brought by the lacquer craft, fully reflect it in the sculpture creation idea, inherit and carry forward the traditional lacquer craft, achieve the unity of craft and concept, and create lacquer sculpture (Shi Bingsu & Lin Jiaojiao, 2017).

Lacquer artist Liang Yuan constantly improved the language and techniques of paint materials in his works. He broke through the concept limitation of traditional lacquer art and became increasingly mature in the creation of paint sculpture. In his work Samurai, we can see that the traditional Chinese spiritual culture and contemporary art are highly unified, the traditional lacquer techniques and materials are gorgeous and the contemporary creation concept is perfectly integrated, and the meaningful spiritual connotation and novel form are inclusive, which is the best display of lacquer sculpture creation. The work War and Peace is painted on the soldier's cap with blue and white porcelain patterns. The old pattern of paint and the pattern of blue and white porcelain complement each other. It seems that the formal beauty of paint is telling the audience a story. These works are highly unified in concept and technique, and perfectly display the beauty of lacquer sculpture (Zhang Y, 1998).

3.2 The unity of part and whole

When creating lacquer sculpture, we should consider the proportion, method and color distribution of lacquer coloring. The coordination between the whole and the part, and between each part of the part, can make the paint sculpture more aesthetic and more comfortable for the audience to appreciate. The most important thing is to better reflect the beauty of paint materials. In the design of paint sculpture, the unity of part and whole can be shown as the unity of monochrome painting and inlay technology in part and whole, and the unity of part and whole between paint materials and other materials. The artist Liu Wuxiang's work "Lian Shuo" is painted with linen and lacquer on a wooden base. The whole work is composed of several individual pieces (Liu F L & Zhang Y L, 2017). Each part is very complete, which looks like a practical tea set and a lotus flower. It perfectly integrates the spirit of tea and the charm of the lotus flower. A number of pieces are combined into a whole sculpture device, which is placed at random, with a certain degree of formal beauty. It is this unity of local craft and overall concept that makes the works not only beautiful, but also meaningful. Korean artist Zheng Rongzhou's paint sculpture series, "Virtual and Real", creates different textures by pushing light and texturing to form a contrast. The black pushing light and pill grinding painting techniques give the audience different visual experiences.

Black paint and red paint, like the blank space in traditional Chinese painting and calligraphy, consciously leave a certain blank space in the creation, which not only has the imagination space of "silence is better than sound", but also echoes with the painting decoration in other places, which can set off the gorgeous painting decoration in other parts. Such creation can not only have a certain artistic orientation, but also have high aesthetic value. Therefore, in the creation of lacquer sculpture, we should not only complete the proportion, contrast and mutual contrast between parts, but also pay attention to the high unity between parts and the whole. On the basis of the beauty of materials,
we should try our best to show the beauty of form, and fully reflect the artist's creation concept (Li X M, 2016).

3.3 Unification of material and shape

Material and form are essential elements in sculpture creation, material is the carrier of sculpture concept expression, and form is the basis of sculpture concept expression. The metal material is hard and heavy, the iron can express the vicissitudes of life, the stainless steel can show the fantastic and flowing texture, and the cast copper is solid and thick, which can give people an atmosphere and calm expression. The wood is not only simple, but also changeable in shape carving. The discovery and application of various materials in sculpture creation broaden the expression form of sculpture works.

Lacquer materials are not only colorful and varied in form, but also have deep cultural deposits in China's long history. From the essence of paint materials, it has a unique texture and treatment; From the perspective of appreciation, the paint has a sense of beauty and thickness unmatched by other materials. Lacquer sculpture is different from other sculpture models because of the diversity and uniqueness of the expression of lacquer. Lacquer sculpture creation should be a valuable sculpture creation process. Lacquer sculpture works should be useful for human spiritual life. From materials to forms, works are unprecedented collisions. Lacquer art has its own complete system. From craft to technique, from diversity to display mode, lacquer sculpture is a secondary creation of lacquer materials, which perfectly integrates the original creative ability of lacquer with the sculpture shape, and opens up new fields (Li J., 2012).

Just like a series of paint sculpture works by the artist Ma Yu, the beauty of big paint is displayed on the sculpture body by using big paint to paint the woman's body, and by using the unique texture and texture effect of big paint, the life state of nature is interpreted. The unity of materials and forms is used to show the artist's perception of women, human beings, and natural life state.

3.4 The unity of beauty and inspiration

The selection and application of paint materials is a comprehensive reflection of the artist's own life experience, life attitude, creative ideas and personality. The aesthetic feeling of paint materials inspires the creators. The inspiration of the creators perfectly demonstrates the aesthetic feeling of paint materials. The creation of paint sculpture requires mutual stimulation of aesthetic feeling and inspiration. As a medium, the beauty of the lacquer material stimulates the unconsciousness of the creator in some aspects, so the creation gets rid of the strict rules and restrictions in consciousness, gets creative inspiration, and presents new ideas and ideas. Many creators of lacquer art are attracted by the highly expressive texture and vitality accumulation of big lacquer, which attracts artists to face the complicated and tedious production process and resolutely choose big lacquer as the performance material to materialize their understanding and expression of sculpture.

The most common expression of paint materials is monochrome painting, in which monochrome mainly uses black and red. When it comes to "paint" materials, it gives the public such an impression. Le Li's work One Eye is to use the first intuition that paint brings to the audience, paint the whole sculpture with black paint, bring the audience a visual aesthetic experience different from other materials, fully express the inspiration given to the artist by paint, and stimulate the audience's psychology with the beauty of monochrome atmosphere, making the work more artistic appeal.

4. Aesthetic Value of Lacquer Materials in Sculpture Creation

4.1 The aesthetic experience of paint materials for the audience

The performance of lacquer materials in spectator viewing activities is unique. It is not as transparent and smooth as porcelain after glaze, as free and easy and simple and natural as landscape painting, but it can achieve a strong sense of hierarchy and thickness, and its color is gorgeous without losing its simplicity. Compared with acrylic colored resin sculpture, resin sculpture is easy to shape, simple in technology, and can be colored with propylene to create all kinds of effects you want. However, no matter from the sense of touch or vision, it can never replace the connotation of real materials and the reality of materials. Paint materials can be used in sculpture creation to show the tension of life with its color painting (Gao D., 2018).

Lacquer materials have always paid attention to its decoration and expression of beauty. Contemporary lacquer sculptures often have simple external forms and the connotation of traditional lacquer art. The lacquer inlaying process can inlay different materials into the lacquer. After processing, different materials give people different
aesthetic feelings and bring people different feelings. The artist Liang Niewei used leaves to inlay into the lacquer, which is a visual sense of time and vicissitudes of life. After being polished, the big paint has a unique luster, which is exquisite and smooth in touch, simple and grand in vision, and different from other enjoyment for the audience in vision. The monochrome painting and pushing light are all one color, without any painting and patterns. The whole work makes the viewer feel the tranquility of plain face, which is both thought-provoking and subtle. The mask dyeing technique makes the work bright and transparent, which gives the viewer pure feelings that other materials cannot match. Textured texture gives the audience a double experience in touch and vision. It not only has a sense of ups and downs, but also reveals the delicate texture, creating a rich sense of hierarchy on the plane painting. A painting sculpture may not be as natural as a stone sculpture or as thick as cast copper, but it can show an irreplaceable psychological experience through repeated painting. It is precisely because lacquer sculpture has such aesthetic value that it can be formed and developed in the art history. The aesthetic value of lacquer sculpture and the psychological experience of the audience are the driving force for the development of contemporary lacquer sculpture.

4.2 Cognitive Experience of Paint Materials in Sculpture Creation

The psychological experience brought by paint materials is different, and the value of paint material language is relative. Its value is mainly reflected in the direct stimulation of paint materials to artists and the cognitive feedback of public aesthetics on paint materials. The unique aesthetic feeling of the paint materials has intuitively stimulated our creation, so that creation can take place. After intuitive cognition, starting from the aesthetic form of sculpture, reconstruct a whole that combines sculpture and paint materials. Intuitive cognition depends on the artist's sensitivity to materials and his ability to express artistic creation. The embodiment of public cognition on contemporary lacquer sculpture can be shown as the cognition of the contemporary concept of lacquer sculpture and the beauty of form brought by traditional lacquer materials.

In order to adapt to the concept of contemporary art, lacquer sculpture must also accept the feedback from the public. From the traditional lacquer art, it is no longer favored. Although the traditional painting techniques are extremely beautiful, there is no meaningful single painting sculpture without inlaid painting techniques. The development of lacquer sculpture can only be more brilliant if it adapts to the current social, economic, cultural and ideological changes and conforms to the public's cognitive aesthetic concept.

The color of traditional paint materials is simple. It turns black gradually after being oxidized by raw paint, or it is combined with other mineral pigments. It often has red, yellow, green and other colors. Even if you choose monochrome painting, the work will be extremely expressive because of its changeable techniques. Just as Chinese ink painting has only two colors, black and white, but there is a theory that ink can be divided into five colors due to the adjustment of water. Paint materials are as complex as Chinese traditional culture and have deep cultural heritage. This feature enables the audience to have a deep understanding of its subtle changes in cognition, and also makes paint sculpture works have rich aesthetic value.

5. Conclusion

In the collision and combination of traditional craft and contemporary sculpture, lacquer sculpture art presents a new form of expression. The emergence of lacquer sculpture is a new direction for the inheritance and development of traditional lacquer art. The experiment of paint materials in sculpture creation is not only a new form of expression, but also can stimulate the audience to think more about sculpture, and also can connect some ideas between life and art. Since the time when lacquer materials were integrated into sculpture creation, lacquer sculpture is an art that combines practicality and aesthetics, and is a highly integrated product of contemporary social spiritual culture and material culture. The use of lacquer materials in sculpture creation is a new way of thinking. It is the inheritance of traditional Chinese lacquer art and the diversified development mode of contemporary Chinese sculpture.

References


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