

The Spirit of “Art Deco Movement” in Fuzhou Area of China is Integrated into Lacquer Accessories

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Abstract

Lacquer art in the process of production also injected the author's thoughts and emotions, giving personality spiritual connotation, so that it is rich in artistic beauty. In Chinese history, "lacquer" has already gone beyond the category of "thing" and become a part of spirit. In classical aesthetics, "lacquer" is reflected in the effect of people on "lacquer", which expresses individual learning and mood. In terms of modern aesthetics, lacquer art is related to contemporary cultural context, Chinese survival experience and individual spiritual wisdom. The application of lacquer art by Western artists in "Art Deco" pays attention to the luxurious decorative effect, but also pays attention to the expression techniques of modernism, especially the use of modern materials in classical forms. Whether it is in the color combination, pattern pattern, modeling combination, or in the design concept and the integration of multi-culture art, it has brought new application design methods and design ideas to the modern Chinese lacquer art. This Article aimed to study (1) the cultural overview of Chinese lacquer art and the "spiritual beauty" in lacquer art; (2) The performance theme and pattern decoration characteristics of the lacquer ware in Fuzhou area; (3) The aesthetic characteristics of the decorative art movement, and summarize the color types and characteristics, modeling characteristics, pattern types and characteristics of decorative art; On the basis of the above research, the decorative characteristics of Fuzhou area paint art combined with the patterns, shapes and colors of different artistic styles of "Art Deco movement" are applied to the design of current Chinese accessories, which can not only inherit this traditional arts and crafts, but also find a design method that can integrate Chinese national characteristics for the current Chinese accessories.

Keywords: Fuzhou bodiless lacquer art; Art Deco; Lacquered costumes and accessories

Introduction

Lacquer art is a comprehensive art category with lacquer as the main medium. The beauty of lacquer art includes three interrelated aspects: the beauty of material, the beauty of craft and the beauty of spirit. The special feature of "lacquer" is that it is implanted between the material noumenon and the individual spirit of human beings, constantly growing and changing in different historical cultures and social realities. The paint has many beautiful

potentials and the paint has a beautiful appearance after drying. These beautiful potentials have been rich and perfect deduction through the exploration of skilled craftsmen in the past generations. At the same time, the author's thoughts and emotions have been infused, and the spiritual connotation of personality has been given to make it rich in artistic beauty. In Chinese history, "lacquer" has already gone beyond the category of "things" and become a part of the spirit.

Lacquer ware from Fuzhou, Fujian province, cloisonne from Beijing and ceramics from Jingdezhen are recognized as the "three treasures" of traditional Chinese craftsmanship. The biggest advantage is "light" and can be made according to the needs of any irregular shape, but also has no deformation, not afraid of water, not fading, strong, temperature resistance, acid and alkali corrosion resistance, bright and other advantages.

"Art Deco" fashion design integrates the noble elegance of the old era and the free simplicity of the new era, with an ultimate elegance, is the beginning of modern fashion. One of the important design achievements of "Art Deco" is the design of jewelry and fashion accessories. Oriental patterns, simple geometric modeling styles, bright colors and other elements are integrated into the design of jewelry and clothing accessories, which has a strong Oriental color.

"Art Deco" design, as the most diversified and integrated design movement in the history of human design, embodies the alternating collision of old and new cultures and opens the cross-border cooperation between modern art and design. The courage to break all barriers and boundaries, bold imagination, rich expression and diversified cultural integration of the design method are the "Art Deco" movement design left us the greatest experience value, but also the most research and reference of contemporary design.

Research Objectives

1. Study the artistic characteristics of traditional Chinese lacquer art and the similarities and differences of ancient and modern "spiritual beauty" in lacquer art.
2. The performance theme and pattern decoration of Fuzhou unborn paint art.
3. Analyze the aesthetic characteristics of the Art Deco movement.
4. The combination of paint techniques with the artistic style of the "Art Deco movement" creates modern new paint with ornaments.

Literature Review

Analyze the "spiritual beauty" contained in the paint art, and use Fuzhou Unborn paint art to carry on the design of modern decorative art style accessories. This paper combined the decorative techniques of traditional lacquer art with the decorative art style of Fuzhou City in Fujian province to explore its application in modern lacquer art accessories.

Currently available lacquer art with accessories

Lacquer bracelet, lacquer brooch, lacquer bracelet, lacquer earrings, lacquer clasp, lacquer pendant, etc.;

However, the production of bags with the technique of lacquer art is still a blank field.

Conceptual Framework

Based on the process characteristics and decorative techniques of traditional lacquer, this study combines the pattern, color and shape of art Deco style on the basis of traditional lacquer art technology in Fuzhou, Fujian Province, China, and applies it to paint art accessories, combining the aesthetics of The Times and the "spiritual beauty" in paint art to produce paint accessories that meet the modern aesthetic taste.

Research Methodology

1. Literature Research Method

Consult the literature, monographs and intangible cultural heritage related knowledge about lacquer art. Understand the development of lacquer art; And it is sorted out and summarized to make it become the theoretical basis of research.

2. Field visit method

Through the field visit to the local paint studio to understand and discuss the decorative techniques and processes of paint art, and analyze and create the possibility of applying paint art to clothing accessories and decorative techniques.

Research Results

Objective 1. Chinese traditional lacquer art

Natural lacquer is a SAP that can be obtained by cutting the bark of trees. According to the characteristics of the natural growth area of sumac, it is mostly distributed in Asian countries, including China, Thailand, Vietnam, Japan, South Korea and other rich countries. According to historical records, China has known sumac and used its SAP to paint objects for at least 7,000 years of history. At present, the paint art in China is mainly distributed in Beijing, Shanghai, Fujian Fuzhou, Shanxi Pingyao, Jiangsu Yangzhou, Guizhou Dafang, Chongqing, Gansu Tianshui, Jiangxi, Shaanxi and other places. The carved lacquer of Beijing is magnificent, the lacquer of Fuzhou, Fujian is light and durable and bright and gorgeous, the lacquer of Yangzhou, Jiangsu is inlaid with mother-of-pearl and all kinds of treasures, and the lacquer of Pingyao, Shanxi is beautifully decorated. Each has its own artistic characteristics.

1. Overview of traditional Chinese lacquer art culture

The historical development route of Chinese lacquer art is as follows: Neolithic Age - Spring and Autumn Period - Qin Dynasty - Han Dynasty - Three Kingdoms Period - Wei Jin Southern and Northern Dynasties - Sui Dynasty - Tang Dynasty - Five Dynasties period - Song Dynasty - Yuan Dynasty - Ming Dynasty - Qing Dynasty - Modern China (1840 Opium War to 1949 before the founding of New China) - modern China (1949 after the founding of New China).

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The reason why lacquer is known and familiar to people has to start from its practicality. As early as seven thousand years ago, Hemudu culture in the south of the Yangtze River used a large number of wood as food utensils and began to paint them. In the practice process, people found that natural lacquer had excellent characteristics of water insulation, heat resistance and corrosion resistance, so they used natural lacquer when preserving precious written records. Ancient civilization was preserved and continued because of natural lacquer. Later, because the lacquer was very rare and precious, it was only used for sacrificial objects; By the Qin and Han Dynasties, the production of lacquer had been greatly increased, and the lacquer process had developed rapidly. It also increases the painting of furniture, food utensils, wine utensils, ritual utensils, etc. Lacquer has filled people's life, from daily diet and daily living to tombs and coffins are inseparable from lacquer. Since the Han Dynasty, lacquer has reflected its decorative function on the basis of practicality: with the enhancement of national strength, people's material life has become richer, and the decoration and aesthetic function of lacquer have also been more reflected. People use lacquer to decorate cars to express the pursuit of

luxury and beauty. The development of art stems from the strong economy, and people's understanding of paint is more in-depth. The advantages of paint art, such as long-lasting luster, rich color, light and strong, corrosion resistance and heat resistance, and convenient cleaning, are widely known. From the Warring States Period, various patterns began to be painted on lacquerware to enhance the aesthetic sense of decoration, injecting aesthetic elements into pure practicality.

The development of lacquer technology and the emergence of new techniques of lacquer art have added infinite possibilities to the decorative beauty of lacquer: the emergence of new techniques such as stacking paint, inlaying (as fig.1) and filling gold in the Han Dynasty; In the Tang Dynasty, the carving chisel (zan) chisel (zao) and other techniques were rich and varied; The ornamentation of the two Song Dynasties was relatively less, and more attention was paid to the type of the objects, mainly with one color paint. The carved lacquer technique in the Yuan Dynasty brought the artistic effect of uncanny workmanship. The intricate carvings of the Ming and Qing dynasties shaped the colorful world of lacquerware.

In modern times, the emergence of new materials such as ceramics, plastics, metals, and glass replaced the practical function of lacquer in daily life, and lacquer gradually faded out of people's vision, coupled with the widespread application of synthetic paint and chemical paint, which are more convenient and cheaper materials. Natural lacquer gives way to these new materials, and objects made of natural lacquer are rarely seen in daily life. Now the natural lacquer turns to the "art" situation, and re-shows the beauty of lacquer in the eyes of the world. In modern times, under the influence of various artistic styles and schools, lacquer art also presents a diversified appearance.



Fig.1 Black lacquer mother-of-pearl inlaid landscape picture octagonal box (source: WeChat official account: Minqi Fun, 2023)

2. Types of paint art

As a comprehensive art category, from the perspective of materials used, lacquer art is based on natural raw lacquer as the main media material, and contains many media materials such as metal, falling point, wood and stone. In terms of morphology, it can be divided into two types: plane and three-dimensional; It has practical function and art appreciation function at the same time. Comprehensive properties and functions, both practical and artistic characteristics, it is divided into lacquer, lacquer painting, lacquer plastic three forms, so paint art is a distinctive self-characteristics and can be integrated with other disciplines.

3. "Spiritual beauty" in Paint Art

As the oldest artistic situation in traditional Chinese culture, lacquer has always been the carrier of Oriental "cultural genes" such as Chinese nation's wisdom, aesthetic view, living condition and civilization height in the long Chinese civilization. As long as it is grand or festive occasions must have the existence of lacquer art. Lacquer art culture is built on the basis of "instrument-based", with the creation concept of "heaven and time", "material beauty" and "workmanship", reflecting the Chinese traditional arts and crafts and creation civilization. (Lv, 2015, p.32)

Lacquer art embodies people's aesthetic scale, interpersonal relationship and social situation in traditional Chinese daily life: lacquer ware in traditional life shows the characteristics of Chinese culture and art and folk customs, and embodies the creative wisdom of Chinese people to create a beautiful life.

3.1 Ancient spiritual beauty:

In the long history of China for thousands of years, Daqi, with its mysterious, noble, practical, elegant and gorgeous image, has become a guest of literati and famous scholars, and it is filled with People's Daily life. The development of lacquer in China shows the spiritual beauty of lacquer in different historical periods: from the simple Neolithic Age to the mysterious and solemn Xia, Shang and Zhou Dynasties, from the romantic and passionate Warring States, Qin and Han dynasties, to the unworldly and free-spirited Tang Dynasty to the dazzling decorative aesthetic images of Qing Dynasty.

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During the Warring States Period, lacquer trees were planted in a large area, which made the lacquer art develop rapidly in China. Lacquer gardens have reached the same status as People's Daily necessities. The application of lacquer is more and more extensive, and the precision of lacquer technology is also higher and higher. The new landlord class pays attention to the practical shape of objects. Lacquerware is carved from wood to form an image. The shape is the combination of various animal forms such as deer, tiger, dragon and cow, or it is in the worship of totem. These shapes are not specific animal images or objective imitation of natural creatures, but artistic creations from the Lingfu (meaning "heart"), which implies supernatural divine power. It is an expression of worship and imagination for the magical nature.

On the basis of inheriting the Warring States, the lacquer craft of Qin and Han Dynasties took a step forward, which was called the golden age of Chinese lacquer craft. During this period, lacquer ware became a symbol of social status and wealth as it was highly respected by dignitaries and wealthy merchants. Lacquer with red, black two colors as the keynote, the main means of decoration is painted, its pattern patterns for a variety of curve patterns and a variety of strange birds and beasts, reflecting the people at that time want to "heaven and earth" strange ideas, to express the glow of life passion, and the mysterious universe yearning. At this time, the painting skills in the paint art have reached a quite high level, and the color of the paint is also quite rich.

In the period of Three Kingdoms, Two Jin, Southern and Northern Dynasties, the decorative painting style on lacquerware began to publicize the culture of benevolence, justice, ritual, wisdom, loyalty, filial piety and fraternization in the traditional culture with a concrete and realistic style.

In view of the popularity of Buddhism in the Wei, Jin, Southern and Northern Dynasties, Buddhist art was widely spread. The technology of being dry is used to make Buddha statues. This technology satisfies the high height of Buddha statues and is portable when traveling, so it is widely used to make Buddha statues. At the same time, there was also the birth of "green lacquer" lacquerware varieties, green lacquer as clear as submerged water, with the same philosophical concepts reflected in the brilliant celadon and the ancient Gu Kaizhi paintings, its "light and elegant" reflects the Jiangnan culture and the conscious pursuit of the scholastic officials in the Southern Dynasty.

Tang Dynasty was the prosperous period of Chinese feudal economy and culture, the pursuit of beauty and flowers style, extravagance prevailed, arts and crafts have been greatly developed, lacquer craft more elaborate. There are more kinds of decoration, decoration techniques are constantly renovated, and technological progress is mainly the prevalence of gold and silver "flat", the development of mother-of-pearl inlay, and the emergence of carved lacquer. The innovative lacquer art process of the Tang Dynasty is carved lacquer technology, which is to paint the lacquer table tire dozens of times or even hundreds of times, until the required thickness and then carve out various patterns. Because of the pursuit and respect for music in the Tang Dynasty, the paint technology was also reflected in the piano, of which "Zuoqin" is one of the string instruments with a long history in China, and is also the oldest and most unique one.

Thanks to the prosperity of the social economy in the Song Dynasty, the painting technology of the same era has entered a new realm. In addition to the official lacquerware institutions, the folk lacquerware industry also developed and entered the market. The aesthetics of ancient China reached its peak in the Song Dynasty. The aesthetics of the Song Dynasty demanded absolute "purity", in other words, the pursuit of minimalism. This pursuit of beauty is the same as the "less is more" emphasized by the West in the last century. Win with the texture effect and rich and beautiful shape formed by the unique technique of "painting". The lacquerware in the Song Dynasty most representative of the characteristics of The Times is the whole body of one color lacquerware, called "one color lacquerware", plain decorated on the body of the object with one color paint, not color and decoration, simple and generous, because there is no decoration, so the shape and production process is very sophisticated. The size, height and proportion of one color lacquerware are very sophisticated. "One color lacquerware" mostly for bowls, basins, plates, POTS and other daily utensils. At the same time, mother-of-pearl inlay, Qiangjin and carved lacquer are still colorful.

With the recovery of Han culture and the southward movement of cultural center in Yuan Dynasty, the lacquer techniques of Qiangjin, mother-of-pearl and carved lacquer reached a higher level and were preserved by means of physical objects. The craft of carved lacquer reached its peak in the Yuan Dynasty.

In the late Ming Dynasty, in the extremely wealthy south of the Yangtze River, the atmosphere of playing with the ancient was extremely popular, and expensive materials were used as decoration materials, deliberately imitating paintings, and being out of practical life, lacquer ware completely evolved into ornaments. The painting process reached new heights in the Ming Dynasty and continued into the Qing Dynasty, with more kinds of lacquerware being painted and lacquerware production sites spread across many parts of the country. In the Ming and Qing dynasties, lacquerware was more colorful and flowery, and Chinese lacquerware developed to a flourishing age. The paint process is not only reflected in daily life and small handicrafts, from the painted beams and carved buildings on the building to all kinds of appliances in the furniture, are decorated with a large amount of paint technology.

In the Ming and Qing dynasties, a large amount of paint was used on buildings: whether it was the imperial palace, Buddhist halls, temples, noble gardens, or ordinary residential

buildings, a large amount of paint was used to decorate. The furniture of the Ming and Qing dynasties was decorated with lacquer technology, which was very distinctive, including tables and chairs, table tables, cabinets, bed collapse, screens, flowers, Musical Instruments and four treasures of the study room, as well as hall decoration style, hanging screens, and screenings.

The Qing Dynasty experienced the famous "Kangqian flourishing Age", and lacquerware became a special item to satisfy the luxurious life and preferences of the ruling class (as fig.2). The Qing Dynasty also produced three famous works: Jing, Guang and Su. Respectively show the royal style and show the psychology of wealth, while Su Zuo retains the simple and extraordinary temperament of Ming style furniture, forming a variety of paint art style.



Fig.2 Chinese Qing Dynasty Zhujiang gold cloud dragon pattern holding box (source: WeChat official account: Minqi Fun, 2023)

3.2 Contemporary spiritual beauty

Contemporary lacquer art goes beyond practicality, and the transformation of traditional Chinese lacquer technology from practical and aesthetic unity to aesthetic dimension is an artistic expression of the integration, stirring and reconstruction of the development of contemporary society. At the same time, it is also the intersection of traditional and contemporary, eastern and Western, and the artistic expression form has more Yuan and ultimate tolerance. On the basis of inheriting the traditional lacquer art, contemporary artists integrate modern artistic thoughts, experiment and transform the contemporary lacquer art from the aspects of media, form and language, and integrate the aesthetic consciousness of The Times and the connotation of Oriental culture.

3.3 Similarities in ancient and modern spiritual beauty

Since ancient times, lacquer art has been a symbol of aesthetic expression and spiritual culture, as well as a unique cultural form in the East. In the history of the development of Chinese lacquer art, ancient ancestors adhered to the artistic conception of creation and life view of lacquer art, and in the harmonious unity and artistic ideal of heaven, man and ware, It is committed to the creative thinking, artistic creation process and aesthetic perception of "looking at objects and taking images" and "making things skillfully", constantly pursuing the

perfect integration of natural materials, exquisite skills and functionality, comfort and appreciation, and following the Confucian cultural aesthetic view and the Mohist view of "applying and benefiting people" to use cultural relics, exploring the artistic essence and humanistic spirit of "creating beauty" and "using things for people". Let the lacquer art exude the Oriental cultural charm from the inside out.

3.4 Differences between ancient and modern spiritual beauty

The pursuit of different: with the change of The Times and the continuous development of science and technology, people's pace of life is much faster than in the past, and the range of things they come into contact with is more complex, the things and styles they like are more varied, and the ideologies they come into contact with are wider and they have more choices;

Artisans have different consciousness: the ancient people's innovation, creation and fixed work in a specific period make them need to constantly surpass and innovate through the skills passed down from generation to generation, so as to obtain the foundation of their own life. The mentality of pursuing perfection in skills makes the works created become the masterpieces passed down through the ages. Modern development benefits from science and technology, and the production process is more convenient than the traditional, but the focus has shifted to the pursuit of high quality and the relative lack of boutique.

Objective 2. Fuzhou unborn paint art

Fuzhou unborn lacquerware began in the Qianlong period of the Qing Dynasty (1776-1835), originated from the folk artist Shen Shaoan, and entered its heyday in the late Qing Dynasty. Shen Shaoan restored the traditional Chinese lacquer art of removing the womb: taking the clay sculpture as the womb, wrapping the clay with lacquer-paste linen, leaving only the lacquer-cloth shape after the paint dried, and then covering the lacquer-cloth with bottom ash, polishing, lacquer grinding, and decorating, so as to make the lacquer-removing ware. (Liu, 2011) Whether it is the image of the Buddha or a variety of complex shapes such as exotic animals can be molded using the method of deuteration. Shen Shaoan's descendants also created thin paint patting process on the basis of predecessors, and innovated bright colors containing gold and silver on the basis of traditional red and black paint, which is the most creative contribution to Chinese paint art. The finishing and reinvention of "thin painting" made it possible to produce lacquer in large quantities, and induced the development and expansion of the traditional lacquer process into other broader and more practical fields. (Min, 2016). "Thin material painting" is also an indispensable painting technique of modern Chinese lacquer painting, which provides important conditions for Fuzhou to become the cradle of modern Chinese lacquer painting in the future, and forms the basis for the emergence of lacquer ware. The shape is rich, light and fast, and the light can shine the local characteristics of people (quoted from Li Yumin, "Fuzhou Lacquer Art in the Cultural Perspective - and a review of" Fuzhou Lacquer Art "edited by Wang Liangliang, Journal of Fujian Normal University. (Li, 2007,p.43).

In terms of creative ideas and themes, the craftsmen of Fuzhou born paint art changed from conservative to open, blending humanistic aesthetics with national spirit, which has important practical significance for the inheritance and development of modern paint art.

1. The performance theme of Fuzhou unborn paint art

Qiushan Evening scene:

Ancient and modern literati often borrow the open Qiushan, the diethereal Qiushan to create a kind of people to God chase and indescribable beauty, its meaning in the expression of fame indifferent, quiet mood, lofty ambition, can be described as "Qiushan evening scene Yin love far, snow bamboo wind pine drunk-high" (as fig.3).



Fig. 3 Book type business card Case "Autumn Mountain Night View" (source: WeChat official account: Minqi Fun, 2023)

Landscape figures: The story of people is the main theme of traditional lacquer in Fuzhou. Landscape figures are generally drawn from literati paintings, usually depicting the scene of visiting friends with the piano, while choosing scenic spots and villages as the background, creating an elegant artistic conception of the unity of heaven and man, and reposing the literati's love for landscape and otherworldly attitude.

Game theme: Ancient Chinese chess is a typical traditional theme, the use of game diagram in Fuzhou paint art, the common forms of expression are Songxia game diagram, Gaoshi game diagram, ladies game diagram, watch game diagram, etc.

2. The design of the paint art of Fuzhou

Flower pattern: To symbolize auspicious, elegant and fresh and refined flowers as the image, the use of painting, Taiwan flower, Taiwan color, printing brocade, pile paint and other Fuzhou paint art techniques to depict or realistic or freehand, in order to achieve beautiful pictures and interesting visual effects. At the same time, flowers and birds are often combined to form flower and bird patterns, which bring pleasant visual effects but also contain cultural implications.

Character pattern: The character image is the theme, and the character image is often extracted from mythological stories, folklore, historical themes and even real life.

Cloud dragon pattern: As a traditional auspicious pattern in China, it is composed of dragons and clouds, with dragons as the main and clouds as the auxiliary combination. For a long time, the cloud dragon pattern was regarded as the symbol of the emperor and the decoration pattern of the royal and noble lacquerware. It was not until the late Qing Dynasty that it came down from the altar and became the most commonly used decoration of Fuzhou lacquerware. As a totem believed by the Chinese nation, dragon is endowed with noble and mysterious quality. The cloud dragon pattern is widely used in Fuzhou lacquerware, such as Dulong, Shuanglong and Duolong (as fig.4).



Fig.4 Guoguang Quan record black lacquer painted gold cloud dragon pattern tea set (source: WeChat official account: Minqi Fun, 2023)

Crane pattern: The crane is an auspicious and long-lived animal in China, so the crane pattern means noble, loyal, auspicious and long life. Cranes are often combined with long-lived plants, immortals and scholars in Fuzhou lacquerware.

Butterfly pattern: In traditional Chinese culture, butterflies symbolize beauty, auspiciousness, and are also a symbol of love and freedom. The color of Fuzhou paint art can well show the gorgeous and light appearance of butterflies, which is quite distinctive is the combination of butterflies and Wenqian, which means praying for good luck and driving away charm.

Ancient pattern: meaning ancient and modern, symbolizing elegant and noble, its pattern is composed of ding, respect, Yi, porcelain vase, jade pieces, bonsai, piano, painting, flowers and fruits, and arranged in accordance with a certain layout pattern. Antique pattern is not only a commonly used pattern in Fuzhou lacquerware, but also in Fuzhou lacquerware is often reflected in the way of lacquer antique components (as fig.5).



Fig.5 Lacquer screen with antique pattern (sources: WeChat official account: Minqi Fun, 2023)

Objective 3. Aesthetic characteristics of the Art Deco movement

Art Deco originated in France and is an international design movement after Art Nouveau. It is a fusion of diverse arts, including ancient Egyptian civilization, the primitive art of African tribes, constructivism, Cubism, Fauvism, futuristic Nai-Russian ballet and stage (as fig.6). Also influenced by Indian, Latin American, East Asian and other arts (Zhang Jin, Liu Fan, & Zhang Lei, 2013). In artistic practice, both the creation method and the form of works tend to adopt simple forms to reflect the transformation from sacred to secular. In design, new technologies and new materials are integrated with traditional art, highlighting the characteristics of The Times. The Art Deco movement is adapted to the characteristics of The Times and occupies an extensive and important position in the world art history.



Fig.6 Russian ballet statue (source: <http://ghdbwg.com/news/show-442.html>)

1. Color types of decorative art

Gorgeous colors: The Art Deco movement created a unique "jazz color" unique to that era, which is characterized by high color brightness, high purity, strong contrast to bring a sense of rhythm and rhythm. There are always bright and jumping colors in the works, which is very characteristic of The Times.

Metal color: Since the Art deco movement is to a large extent the inheritance and development of tradition, a large number of precious metals are used in traditional art decoration, such as the use of various gold, silver, copper and other metal colors, so luxury metal color is also an important color in the art deco movement.

Precious jade or precious wood primary color, the designers of the Art Deco movement are good at using a variety of precious wood and ivory, jade, etc., inseting or connecting design, as far as possible to retain the inherent color of precious jade or precious wood itself, such as emerald green in jewelry, China's high-end jade noble color and romantic charm is also sought after and applied by designers. So "emerald green" became a fashionable color synonym in the Art Deco movement.

2. Color characteristics of art Deco

Fantastic and strong color effects and exoticism: Decorative art is influenced by ancient Egypt, the primitive art of African tribes and avant-garde painting including Fauvism, Cubism and Futurism.

Bold use of metallic colors, precious stones inherent color performance of luxury design effect.

3. Characteristics of decorative arts

Thousands of years of human art have had varying degrees of influence on the art Deco movement, which draws on the incisiveness of those arts before, and condenses the aesthetic complex in art for thousands of years.

Extensive use of lines, arcs and geometric forms: The use of geometric figures in ancient Egyptian classical art and Cubist art greatly inspired artists in the Art Deco movement. Therefore, in the works of the decorative art movement, a large number of repetition and contrast techniques are used, and sometimes some simple and symbolic geometric figures are embellished. The germination of modern design consciousness is also presented in the decorative art movement, forming a unique temperament that integrates classical and modern, and has luxury in simple.

Pay attention to the specific forms of human beings, animals and other living things in the world, and express the vitality of natural things;

4. Art Deco patterns

4.1 Types of decorative art patterns

Lines and curves, nature and abstraction, such seemingly opposite contradictory techniques, constitute the structural beauty of the Art Deco movement works, reflecting the identity and diversity, but also bring rational and modern design concepts.

The image of animals and plants and other natural things: continue to simulate natural things on the basis of tradition, and fully absorb natural color matching elements from it, that is, reflect the original beauty, but also integrate the artists' self-understanding and feeling of nature, making the works more personalized beauty.

The layout is based on a variety of regular pattern decorations, such as zigzag lines, lightning patterns, radioactive patterns, fan patterns. The origin can be traced back to the traditional ancient woodcut in the ancient East, the common folio structure form in the folk New Year painting art, the architecture and decorative body patterns in ancient Egypt, the golden section of modern and Western culture and other basic arguments. (Xu Zheng & Liu huangxinyi, 2022,p.143).

Totem patterns: Oriental art, inspiration of ancient Egypt, primitive tribal art of Africa and South America, American Indian, Cubism, abstract art and other totem patterns; Designers of the Art Deco movement absorbed the nourishment of Oriental art represented by traditional art of China and Japan, emphasizing the spatial perspective of the picture, paying attention to symmetrical composition, simple, smooth and symmetrical lines, and the figurative expression of natural creatures. In Chinese art, from the thick and mysterious patterns of bronzes of the Shang and Zhou Dynasties to the elegant appearance of the Song and Yuan Dynasties, Then to the beautiful lines of furniture in the Ming and Qing dynasties, including Chinese drama patterns, dragon and phoenix totem patterns, Chinese cloisonne patterns (as fig.7), traditional Japanese patterns (as fig.8); Ancient Egyptian classic architecture, murals, clothing patterns; Totems of primitive tribes in Africa and South America; Deconstruction and reconstruction of Cubism; The relationship and combination of points, lines and surfaces in abstractionism;



Fig.7 The Dragon Robe of Emperor Qianlong of the Qing Dynasty (source: <https://auction.artron.net/paimai-art0009200226>)



Fig. 8 Japanese traditional pattern (source: http://k.sina.com.cn/article_1233285822_p498272be02700isuq.html)

4.2 Features of decorative art patterns

unity of opposites, harmonious coexistence of contradictions;

The imitation and evolution of nature;

Evolution and recombination of regular graphs;

The worship of totem patterns;

Objective 4. The creation of lacquer accessories that integrate Fuzhou unborn lacquer art and Art Deco style

The decorative art movement has a wide and important influence on the modern art history, and it also has a profound influence on the design of clothing and accessories. With the rise of the retro trend in recent years, the respect for tradition and the diversity and unity of the decorative art movement, as well as the combination of industry and art, have brought a lot of inspiration and reference to the design of lacquer art clothing and accessories in the new era.

1. Color Elements

Red and black: In traditional Chinese lacquer art, black and red are the most classic colors, and also the colors that can best reflect the natural texture of lacquer. Therefore, when designing lacquer clothing and accessories, red and black that can best reflect lacquer art are still used as the base colors.

Jazz color: In contemporary paint art, after long-term practice, paint artists have created more paint art colors to enrich paint art works, such as using eggshell inlay to express "white" lacquer ware that is not available in traditional paint art, and organic pigments extracted from coking oil in modern times. Using the technique of "thin material painting" created by Shen Shaoan in Fuzhou and the unique "jazz color" in the Art Deco movement to create a color combination with a sense of rhythm and rhythm with a new era aesthetic feeling.

Metal color: In the decorative techniques of lacquer art, metal inlays and so on can well reflect the visual effect of flowery and colorful, so the use of metal color in lacquer art accessories is also essential.

2. Modeling Elements

In China, the image of the zodiac has long gone deep into everyone's bone marrow and is deeply loved, and everyone has their own zodiac. The animals are listed in order: rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog and pig. In addition to the dragon, the other eleven species are well-known animals in life. The dragon is a sacred animal in Chinese legend and one of the symbols of the Chinese nation. In traditional Chinese culture, the dragon is the embodiment and representative of the king, and the dragon is also a sacred animal in people's hearts. Although the image of the dragon has inherent characteristics, it also gives more imagination space. Taking the zodiac as the design object maximizes the audience of the design (as fig9). The shape of the zodiac is diverse, in view of the characteristics of flexible modeling, soft and delicate texture, light and strong, it can very well shape the image of the zodiac in various shapes.



Fig.9 The shape and pattern design of the dragon (source: Created by researchers, 2023)

3. Pattern elements

For the decorative effect brought by the use of geometric figures and totem patterns in ancient Egyptian classical art and Cubist art in the decorative art movement, in this series of design, according to the image of the zodiac, the corresponding use of lines, arcs, geometric shapes and other decorative patterns on its body are designed to form a new design, so that it can form a combination of classical and modern. Giving the symbol of a new age.

4. Spiritual Beauty

In the design process, whether it is only painting the red and black in the traditional paint color, paying attention to the proportion and size of its body, presenting the minimalist beauty of its zodiac shape, or adhering to the creation aesthetics and traditional Chinese creation philosophy in the spirit of traditional Chinese paint art, integrating modern artistic thoughts, conducting experiments and transformations in media, form, language and other aspects. Integrating the aesthetic consciousness of The Times and the connotation of Oriental culture, that is, following the understanding and interpretation of the relationship between nature and life of traditional Chinese lacquer art, I hope to bring people a radiant passion for life.

Knowledge from Research

Lacquer art: The beauty of traditional lacquer art includes three interrelated aspects: material beauty, craft beauty and spirit beauty. In the process of production, the traditional lacquer art also infuses the author's thoughts and emotions, endows the spiritual connotation of personality, and makes it rich in artistic beauty.

Fuzhou Lacquer art: On the basis of inheriting the traditional lacquer art, the paint art in Fuzhou area has created the most distinctive "lacquer art" technique. The "lacquer art" technique is the unique style lacquer lacquer technique innovated by Shen Shaoan, a native of Fuzhou, Fujian Province, who inherited and developed the dry lacquer technique during the Qianlong period of Qing Dynasty (1735-1795). The lacquerware made by the extraterritorial method has light weight and can be made in various irregular shapes according to needs.

Art Deco: a type of art that appears in Western countries such as the United Kingdom, France, and the United States in the 1920s and 1930s that is more ornamental than functional. In the Art Deco movement, design artists apply the reference of Oriental art, primitive art, geometric appearance, stage art, machinery, etc. to design, forming a unique series of colors and dazzling design art style.

Conclusion

In the face of the global energy crisis, as a gift of nature - lacquer, in the environmental ecological crisis has been mentioned to a new height. The regeneration of lacquer conforms to the research and development of renewable resources. The ecology of lacquer art has become the responsibility of ecological crisis.

The decorative art movement has a wide and important influence on the modern art history, and it also has a profound influence on the design of clothing and accessories. With the rise of the retro trend in recent years, the respect for tradition and the diversity and unity of the decorative art movement, as well as the combination of industry and art, have brought a lot of inspiration and reference to the design of lacquer art clothing and accessories in the new era.

The Art Deco movement has had a broad and important influence on the history of modern art, as well as a profound influence on the design of clothing and accessories. With the rise of the antique trend in recent years, the respect for tradition and the diversity and unity of the decorative art movement, as well as the combination of industry and art, have brought a lot of inspiration and reference to the design of lacquer art clothing accessories in the new era.

Suggestions

Enrich the modeling and decorating techniques of modern lacquer art clothing accessories, strengthen its technological level, and make its decorative techniques more abundant.

Build a good development mechanism for the lacquer industry: It is recommended to try and promote it in the lacquer industry of colleges and universities, so that the design and the market promote each other and play a virtuous cycle.

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