

# Research on the Paths and Strategies for the Innovative Development of Traditional Lacquerware Art

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**Abstract.** Lacquer is not only a pure handicraft art, but also a traditional culture of a country and an aesthetic spiritual symbol. It is a historical and cultural treasure filled with the creative wisdom of our ancestors; it is also a traditional Chinese aesthetic concept that has gone through the changes of the times but still exists in people's hearts. Contemporary lacquer art creation, not only to the traditional technical methods and modern forms of artistic creation organically integrated, but also to the outstanding traditional Chinese culture inheritance and carry forward, and integrated with the spirit of the times, and continue to innovate, take the road of integration of nationalisation and modernisation through a wealth of creative materials and a wealth of forms of expression, combining the latest contemporary science and technology and the new way of promotion, in the new era of the Under various means of communication, the lacquer art is integrated with modern design, and the lacquer art is reintroduced into people's attention, so that the lacquer ware and the lacquer painting, lacquer plastic, lacquer installation and other different art forms can achieve diversified development, so that the lacquer art, which has been inherited for thousands of years, can be better inherited and innovative development of the excellent traditional culture. The research status of modern innovation and development mode of lacquer art has been preliminarily sorted out, so that the readers can better understand the research status of today's lacquer art and the development trend of modern innovation and development mode of lacquer art, and the existing innovation and development modes are briefly classified and analysed, so as to provide the readers with a quick and complete understanding of the pulse and mode of modern innovation and development mode of lacquer art, and to help readers understand the dilemma and feasible ways for the development of today's lacquer art in society. This will help readers to understand the dilemmas and feasible ways for the development of lacquer art in today's society. Most of these innovative development paths need to be explored and practised in depth by relevant practitioners, and deepened and updated in practice.

**Keywords:** lacquer; lacquer; lacquer art; development approach.

## 1. The Lacquerware Art

Xu Shen's Shuowen Jiezi (Explaining the Characters in Chinese) of the Eastern Han Dynasty puts lacquer under, "Lacquer, the juice of the wood, can be coated, the shape of which is wood, and the shape of the lacquer, which is on it, as if it were dripping water." The word "lacquer" literally means a liquid extracted from the lacquer tree. However, at the Hemudu cultural site in Yuyao City, Zhejiang Province, a vermilion-red wooden bowl was unearthed, which seems to tell us that more than 8,000 years ago, our ancestors already tried to paint with lacquer, and over the long years, with the dedication and hard work of countless craftsmen, lacquer, like ceramics and silk, has become an art form that represents traditional Chinese art, and even oriental culture. There is a saying in Zhuangzi - The World of Man: "The laurel tree can be eaten and cut down; the lacquer tree can be cut down and chopped down." According to the introduction, the original lacquer is known as the "king of paints", which is extracted from natural sources and has the characteristics of anticorrosion, resistance to acid, alkali, electricity, soil and so on. China is the world's earliest discovery of the use of lacquer to decorate and adorn the country, but also the birthplace of the world's lacquer culture, alone used to express the lacquer has traced gold, fill in the lacquer, panning, pile of lacquer, carving lacquer, spot lacquer and so on.

### **1.1 The significance of inheritance and development of lacquer art**

Lacquer, in this era, has long been more than a simple craft, it is a symbol of a country's traditional culture and aesthetic spirit symbol, it is a historical and cultural wealth containing the wisdom of our ancestors to create, but also the traditional Chinese aesthetic concept, which has gone through and witnessed the changes of the times, but still exists in the hearts of people. From the birth of lacquer art to the present, the inheritance has never been broken. From the Neolithic period of poly red lacquer and black lacquer as the main, individual decoration for the independent pattern, the form of living lacquer-based artifacts; to the pre-Qin Dynasty, the lacquerware types are complete, large, simple styles, and has begun to be used on musical instruments, either lacquer black, or lacquer black, in the appearance of the vessels, forming a beautiful world of colours. By the Han Dynasty, new techniques such as colour painting, needle carving, copper buttons, gold flakes, inlay, and lacquer stacking appeared; by the Tang Dynasty, the technical application of lacquer art and the fusion of materials had reached an unprecedented high level: the raised patterned lacquer stacking shaped with thick lacquer, the conch shell ware with shells cut into objects, and then carved with threads, and inlaid into patterns on the lacquer, and the flat heeled shoes of gold and silver inlaid with gold and silver flower flakes, had already become an artefact with Tang Dynasty characteristics. Lacquer art in the Song and Yuan dynasties reached its peak with carved lacquer, which was piled up with thick and meticulous layers; the Ming and Qing dynasties injected new blood into lacquer art, with the unique culture and aesthetics of ethnic minorities, and the introduction of Arabian and European technology, which gave lacquer art a brand-new development. In modern times, the development of lacquer art is even more with the characteristics of modern art, more new generation of artists and designers want to represent the traditional Chinese culture, inheritance and development of their own share, which is a kind of lacquer art that lasted for millions of years. With China's strategic promotion of excellent traditional culture and the continuous improvement of people's consumption level, the modern innovation and development of lacquer art is not only the inheritance of excellent traditional culture, but also a way to integrate the excellent traditional culture into the new way of life, and also a necessary way to shape the aesthetic spirit of the new era and show cultural confidence[1].

### **1.2 Current Development of Contemporary Lacquer Art**

The transformation of traditional lacquer art to contemporary lacquer art is a shift from three-dimensional lacquer art, which is both decorative and practical, to aesthetically orientated flat painting, three-dimensional lacquer sculpture and lacquer ware that meets contemporary aesthetic needs. China's lacquer embryo and lacquer art has long been introduced to foreign countries, in Japan, Korea, Vietnam and other places to be valued and developed, but today, in the country has gradually faded out of sight. While replacing the original lacquer, "chemical lacquer" has also lost its own value, so that the lacquer products mainly made of synthetic lacquer occupy most of the consumer market. Summarising the reasons for this phenomenon, we can see that: first, the complexity of the lacquer art process, long production cycle, high cost, resulting in its high cost; second, most of the existing lacquer art products are large in size, and to the inherent consumer groups as the target, small and portable lacquer ware has yet to be renewed; third, to increase the dissemination of the lacquer art culture and the promotion of the strength of the lacquer art; fourth, in the lacquer art of the expression, the selection of the fetus and the use of materials, to be more close to the modern world. Fourthly, in the expression of lacquer art, the choice of body and the use of materials, it is necessary to be closer to the aesthetics of modern people, and to creatively transform and creatively develop the "living" excellent traditional culture.

## **2. Paths and Strategies for the Innovative Development of Lacquer Art**

"Lacquer art is an ancient folk art, it is produced from the people and it should be built on the basis of the people." Contemporary lacquer art creation should organically integrate traditional technical

means with modern forms of artistic creation, and should be based on the excellent traditional Chinese culture and integrated with the spirit of the times, constantly innovate, and take the road of integration of nationalisation and modernisation. Through rich creative materials and rich forms of expression, combining the latest contemporary science and technology and new ways of promotion, and under the various means of communication in the new period, the lacquer art and modern design are fused, and the lacquer art is reintroduced into people's attention, so that lacquer can be and lacquer painting, lacquer sculpture, lacquer installations, and other different forms of art, to achieve the diversified development, and let this Chinese excellent traditional culture be better This will enable this excellent traditional Chinese culture to be better inherited and innovated.

## **2.1 Cultural and Creative Products**

Integrating traditional culture with our life is a way that can integrate traditional culture into our life, and cultural and creative products contain a variety of commodities, combining the lacquer art with cultural and creative products can make the characteristics of the lacquer art more prominent, and a variety of living commodities can better meet the diversified needs of customers. Typical examples include the Kumamoto Bears of Kumamoto Prefecture, Japan, and the cultural and creative IP of the Forbidden City, which makes the Forbidden City closer to our life. These are new ways of innovative development of lacquer art, realising the integration of lacquer art and cultural tourism, the development of cultural and creative tourism products, and the formation of cultural IP of lacquer art. Cultural creation has become a new economic form, IP covers all aspects of culture, art, aesthetics, etc., and the value of "knowledge" has been maximised and created. The combination of excellent traditional culture and excellent cultural creation IP can not only effectively spread the connotation of traditional culture, but also obtain rich economic benefits.

### **2.1.1 Cultural creativity**

Lacquer craft has inherited the humanistic spirit for thousands of years, while cultural innovation can stimulate the infinite vitality of lacquer art, and the two are intertwined in order to obtain a bright future. In recent years, many artists and designers have expressed their thoughts through lacquer art. "All the elements have been broken down, extracted, reorganised and transplanted to other products by the designers." The younger generation of lacquer artists, in particular, are more aware of popular aesthetics, more in tune with cultural values, and more willing to incorporate new things into traditional lacquer art. At present, various lacquer arts are heading towards different cultural and creative industrialisation paths: extracting universal and representative cultural symbols for cultural and creative design, which tends to resonate with consumers emotionally; rejuvenating and redesigning traditional lacquer images to be more in line with modern aesthetics; replacing handwork with mechanisation and numerical control technology to achieve mass production and reduce costs and sales prices; focusing on the goods' The overall packaging design improves the cultural added value of the goods. For this kind of simple, fashionable, personalised and culturally rich commodities, the emerging mainstream consumer groups are more favourable. Naturally, there are many problems in the process of combining the cultural creativity of lacquer art, and further research is needed to find out whether it can be well integrated with traditional lacquer art[2].

### **2.1.2 Integration of culture and tourism**

Tourism has become an important way of leisure for modern people, and culture and tourism are inseparable. Culture adds added value to scenic spots, and the prosperity of tourism has also brought about a non-negligible impact on the unique local culture. Tourism cultural and creative products represented by lacquer art can not only promote the inheritance and development of lacquer art itself, but also serve the overall development of local tourism.

## **2.2 Combination of materials and innovation**

Modern lacquer art is a diversified development based on traditional craftsmanship and guided by new materials and ideas. In lacquer sculpture artwork and lacquer expression, material is a carrier,

and different materials can produce very different artistic effects, while the use of new materials opens up more possibilities for creative transformation and creative development of lacquer art. Traditional lacquer carcasses are mainly made of wood and bamboo, but with the continuous development of industry and science and technology, new materials come out one after another, and the carcass materials of lacquer art are no longer limited to the traditional natural materials, in addition to the common wooden carcasses and bamboo carcasses, there are also metal, glass, ceramics, fibers, foams, leather, tengzhi, paper, etc., and there are also aluminium foils and pearlescent materials embellished with them, which provide more possibilities for the expression of lacquer art. Possibilities for the expression of lacquer art.

### **2.2.1 Aluminium foil materials**

Aluminium foil is a kind of metal film made by hot pressing through the ductility of metal aluminium, which has the characteristics of non-toxicity, strong light blocking ability and high plasticity. Aluminium foil material will show a special metallic texture under the irradiation of light. Incorporating aluminium foil material into the production of lacquer art can make the colour texture and level of lacquer art products richer, and according to the characteristics of aluminium foil material, the aluminium foil material used in the creation of lacquer art is usually aluminium foil paper, crushed foil and aluminium foil powder. The emergence of new materials is not only a "subversion" and "challenge" to the traditional materials, but also a new concept, which breaks the traditional limitations of materials and techniques, enriches the expression of lacquer art, and gives the lacquer artists more space for creation.

### **2.2.2 Pearlescent pigments**

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Mica titanium pearl powder is titanium dioxide uniformly coated on mica powder, after light irradiation, it will produce a reflection effect, producing a kind of metallic luster, and the colour is delicate and soft, close to the natural colour. Moreover, it has strong light resistance, high temperature resistance, good insulation, and is a safe and non-toxic environmentally friendly material. By adding a certain amount of pearl powder to the raw lacquer, the researchers found that the composite coating has a pearl colour through many tests, which improves the gloss of the original lacquer itself, and the hardness of the composite coating film is unchanged, and the structure is stable, and it improves the mechanical properties and corrosion resistance to a certain extent.

## **2.3 Integration with new processes**

With the passage of time, we have mastered a variety of advanced technologies that can be used for the modern and innovative development of lacquer art, as well as the integration of the creation of lacquer art and the inheritance of lacquer culture. Inheriting and promoting traditional culture requires comprehensive multidisciplinary collaboration, especially with engineering and technical departments, giving full play to the advantages of the disciplines, and integrating the use of computer data collection, virtual platform development, 3D printing, virtual reality and other technologies, so that the art of lacquer can present a diversified and innovative development in contemporary times.

### **2.3.1 Three-dimensional printing technology**

3D printing is a relatively mature technology, which has been used in a large number of applications in production, and its integration with lacquer art will bring more possibilities to lacquer art. From the manufacturing point of view, the integration of 3D printing and lacquer art can simplify the production process of lacquer art, simplify the operation steps, and reduce the loss of unwanted materials in the operation process. At the same time, 3D printing technology can also meet the characteristics of personalised manufacturing of lacquer art, thus effectively solving the problems of long production cycle and single product variety of traditional lacquer craft. Standing in the lacquer artist's perspective, the integration of 3D printing and lacquer art gives the artist more space to show, but also higher requirements for practitioners[5].

### **2.3.2 Integration with VR**

By extracting and summarising the visual characteristics of the lacquer artworks and using the style transfer algorithm, the visual expression of the lacquer artworks is realised[6]. On the virtual platform, the user can get the basic information of the paint technology as well as the illustrations, and the user can choose from the real-size models of the cultural creations that already exist in the 3D library, and then select the corresponding paint technology to colour the cultural creations, or stylistically simulate a certain painting. Colours and styles can be combined according to one's own preferences, and a digital image is used to show the final effect of the virtual product, which can be converted into a real product at a later time. Augmented Reality (AR) creates a virtual scene that blends reality with reality by adding system cues to the actual product and showing the final visual effect to the user through display technology[7]. This technology can also be used to digitally introduce and experience lacquer culture in museums. The production process and historical lineage of lacquer art is shown, the techniques of lacquer art are digitally described, and the artistic characteristics of lacquer art are presented in a virtual way. In the interactive design, the audience can quickly understand the production method and realisation process of lacquer, feel the cultural flavour of traditional art, and further enrich the digital expression of lacquer art. Various portable terminals provide a rich platform for the digitisation of lacquer art, for example, on tablet computers and mobile phones can be developed twice. The application of virtual design software for lacquer art artifacts on tablet computers, the creative display experience of lacquer art on mobile phones, the development of game software, and the promotion of public numbers are all the main carriers of lacquer art culture. Combining lacquer digital image and virtual reality technology can also be applied to the design of lacquer cultural products such as household goods, school supplies, jewellery, pendants and so on, providing more channels for the development of lacquer cultural products.

## **3. Discussion and prospects**

As mentioned above, there have been fruitful research results on modern innovative development paths of lacquer art, such as cultural IP products combining cultural creativity with integrated cultural tourism, the use and innovation of various new materials (such as aluminium foil materials, pearlescent pigments, paper materials, etc.), combining them with hi-tech achievements such as 3D printing technology, virtual reality technology, and the adoption of new promotional modes such as experiential economy and museum displays[8]. The use and innovation of the new technologies are also a key factor in the development of the museums. Most of these innovative development paths need to be explored and practised in depth by relevant practitioners, and deepened and updated in practice. Among them, the author discusses the development mode of integrating high-tech achievements and lacquer art, and he believes that every new scientific and technological achievement has its advantages and disadvantages, and when using the most advanced modern technological means to express traditional lacquer art culture, what should be focused on is how to keep the original flavour of the traditional culture under the form of innovation and to make a dispassionate analysis with a discerning attitude.

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