

Research on the Lacquer Painting Art with the Theme of Hui'an Women

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ABSTRACT

The theme of Hui'an women is a popular subject in contemporary lacquer painting creation in China. This article mainly takes modern lacquer paintings with the theme of Hui'an women as the research object. The research contents include that the first is the modern lacquer paintings with the theme of Hui'an women and the reasons for its formation, the second is the unique aesthetic characteristics of modern lacquer paintings with the theme of Hui'an women, and the third is the characteristics of modern lacquer painting production technology with the theme of Hui'an women. This article uses comparative, analysis, classification and synthesis methods to analyze the distinctive artistic characteristics of lacquer paintings with the theme of Hui'an women, and derives the reasons for its diversified development, thereby summarizing the advantages and disadvantages of modern lacquer painting art creation with the theme of Hui'an women.

Keywords: *Hui'an women, Lacquer painting, Form characteristic.*

1. INTRODUCTION

The theme of Hui'an women is one of the most popular themes in the creation of contemporary lacquer paintings of Chinese characters, among which lacquer painting artists in Fujian are the most enthusiastic. Lacquer painting works with the theme of Hui'an women have shined in all previous national art exhibitions across China. Among them, Chen Jinhua's "Tone" in the 8th National Art Exhibition, Su Guowei's "Blossom Season" in the 9th Art Exhibition, Tang Zhiyi's "Fishing Boat Drifting To" in the 10th Art Exhibition, and Zhang Yuhui's "Weaving Love and Narrating Feelings" in the 12th Art Exhibition are all in the theme of Hui'an women, and all of them have won the highest award in the category of lacquer painting, pushing the theme of Hui'an women to the peak of the development of contemporary lacquer painting in China. Chinese lacquer painting stands tall as an independent type of painting in the Chinese

painting world, starting from the 6th National Art Exhibition in 1984. Judging from the themes and quantity of previous exhibitions, character-themed works occupies a dominant position, among which the theme of Hui'an women account for nearly 20% of them. Dr. Huang Yingkai believes: "The image of Hui'an women has become an important painting image, an aesthetic symbol, and a creative strategy in Fujian's art creation." [1]

The Hui'an women are a humanistic characteristic of the southern part of Fujian Province, and are famous for the peculiar costumes and hard-working character. The Hui'an women live in Chongwu, Jingfeng, Xiaocao, Shanxia and other places in the eastern part of Hui'an, southern Fujian. The places are surrounded by the sea on three sides, isolated from the world, and have little communication with the outside world. There are still "authentic" customs and unique customs and culture [2].

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2. THE AESTHETIC FEATURES OF LACQUER PAINTINGS WITH THE THEME OF HUI'AN WOMEN

2.1 The Beauty of the Decoration of Hui'an Women's Clothing

"Feudal head, democratic belly, economical shirts, waste trousers" are the basic characteristics of Hui'an women's traditional costumes. [2] Hui'an women's clothing has similar ethnic minority clothing features. They usually wear a navy blue top with a short top, showing a belly button and a thin waist. They wear loose black trousers with large trousers. They wear silver belts around their waists and golden yellow hats on their heads. At the same time, they are wrapped in a square scarf with a floral pattern on a white background, covering the head and sides of the face, revealing only the facial features. The costumes are bold and practical, showing the curvaceous and colorful looks of women, and have a strong sense of decorative beauty. Professor Liu Qilin of Shantou University said with emotion: "Huian women's peculiar costumes, like colorful notes, constitute a beautiful and cheerful melody, just like a symphony of soul and color..." [3] In addition, the patterns of Hui'an women's clothing are very rich, and the colors are colorful, the matching is clever, and the design is organized well in dense, which all give the lacquer painters a good creative inspiration. As it known to all, lacquer painting uses large lacquer as the medium material, supplemented by various decorative materials such as snails, gold and silver, jade, eggshells, etc. This coincides with the characteristics of Hui'an women's clothing.

2.2 The Beauty of Huian Women's Hard-working, Virtuous and Strong Quality

The industrious and simple image of Hui'an women is deeply rooted in the hearts of the people. The Hui'an men go to sea all year round to make a living, and everything in the family is done by the Hui'an women, including carrying stones to build houses, repairing fishing gears, fishing boats, farming, and business operations. The Hui'an County Chronicle records: "In the spring of 1958, eight young women in their 20s, including Zhou Yaxi on the Liancheng Peninsula, crossed more than 10 nautical miles to reclaim wasteland on Dazhu Island. After more than a year, they reclaimed 33 acres of land. The "eight women across the sea" is famous throughout the country."

[4] The women in Hui'an held up the sky, building a safe and secure harbor for their husbands to work outside with peace of mind. The beauty of Hui'an women's clothing is expressed by the artists, but what is really moving is the beauty of the Hui'an women's diligent housekeeping and hard work. [5]

3. THE MODELING LANGUAGE OF LACQUER PAINTINGS WITH THE THEME OF HUI'AN WOMEN

British esthetician Clive Bell said: "...Lines, colors, and certain forms or relationships between forms in a special way arouse our aesthetic emotions. This relationship and combination of lines and colors, these aesthetically touching forms, I call them significant forms. The 'significant form' is the common nature of all visual arts." [6]

3.1 Aesthetical Form of Character Modeling

Aesthetical modeling is a unique modeling feature in most lacquer paintings with the theme of Hui'an women. The aestheticization of the character modeling of lacquer paintings with the theme of Hui'an women is mainly reflected in the character's action design and decorative expression of the character's clothing. The most typical is lacquer painter Tang Zhiyi's work "Fishing Boat Drifting To". This work shows Hui'an women with their young sons eagerly looking forward to the return of their families from going to sea under the scorching sun. The actions are designed as: one person raises her hand to cover the sun and looks up, one person raises the hat to cover the sun, one person wipes the turban, silently looking into the distance, and one person bends her body and supports the child. The actions of several people are different, the design is novel, and the characters are slightly exaggerated and deformed. The overall picture has both a sense of rhythm and a sense of plane decoration, which reflects the characteristics of aesthetical modeling.

3.2 Symbolic Landscape Form

Analyzed from the traditional sense, the landscape elements in the lacquer paintings with the theme of Hui'an women always play the role of decorating and emphasizing the theme around the characters. These landscape elements are obviously symbolic. They are not a representation of the real scenery, but they use symbolic and deformed modeling language to draw real seascapes, fishing boats, and stone houses into symbolic symbols,

thereby highlighting the truth, goodness and beauty of the image of Hui'an women. In such an aesthetic context, the landscape element no longer cares about the gains and losses of tracing the true sea and water, but expresses the emotional world of the main character through symbolism and metaphor. This is the functional feature of the landscape element in the lacquer paintings with the theme of Hui'an women. This is vividly reflected in the famous lacquer painter Chen Jinhua's lacquer painting "Tone". In the painting, a Hui'an woman stands at the bottom of the picture, and the above is a vivid background composed of fishing boats, masts and cables. This background is full of the whole picture, and the author makes a reasonable combination of the relationship among point, line and surface. At this time, the hull and mast cables are no longer actual objects, but are supporting the characters, with symbolic signs, which imply the characters' identity, thoughts and emotional appeals.

3.3 Deep and Subtle Painting Context

Lacquer paintings with the theme of Hui'an women mostly depict scenes of Hui'an women's hard work, praising their hard-working, pure and strong character. In fact, the formation of this character is deeply helpless and heavy. Historically, Hui'an women have long endured the unique marriage customs of early marriage, arranged marriage and long-term residence in their natal family. A local ballad called "Alan Song" tells the unfortunate marital status of the Hui'an women: "I sing this song to show the sorrow in my heart, Alan has a bad destiny, causing her daughter to lose her youth, she refused to eat at day and refused to sleep at night, she just kept crying. Seeing the sisters around me, I think of me and can't stop my tears..." [7] Huian men go to sea for many years, and the time to meet with their wives and children at home is extremely short. Meanwhile, the risks of offshore operations are huge, and accidents of ship capsizes are not rare. This has resulted in the fact that Hui'an women remain a "widow" all year round. Another characteristic of the local marriage customs is that the Hui'an women have to live in their natal family for a long time after marriage, and only go back to their husband's house for a day or two when they are on a big festival or when the farming is busy. They can live in their husbands' houses only after they have given birth to the children. This kind of marriage custom continues to this day, which resulted in the de facto separation of the husband and wife after marriage, and brought unspeakable

suffering to the Hui'an women. Secondly, as mentioned above, Huian men go to sea for a long time to make a living, and everything in the family is borne by the Hui'an women. It is the helplessness of the Hui'an women to engage in heavy physical labor all the year round. In addition to their distressed mental state, the old tragedies of Hui'an women who committed suicide and committed suicide occurred commonly. Therefore, while praising the Huian women for their hard work and strength, the painters also appreciate their painful and unspeakable emotional complex, and the works try to express their deep inner feelings.

Lacquer painting works with this kind of context are generally expressed in a realistic style. The famous lacquer painter Chen Jinhua's work "Tone", the highest prize in the 8th National Art Exhibition, portrays a picture of a Hui'an woman on a fishing boat looking forward to her husband's return. The woman looks into the distance, her mouth is raised and smiling, but her eyes clearly reveal a trace of confusion and anxiety. The character's expression is rich and introverted, which perfectly portrays the ambivalence of the woman who is full of expectation and fear of disappointment. The painter did not focus on expressing the beautiful costumes of the Hui'an woman, but focused on the deep and complicated inner world of the Hui'an woman.

4. THE TECHNICAL CHARACTERISTICS OF THE LACQUER PAINTINGS WITH THE THEME OF HUI'AN WOMEN

The biggest difference between the theme of Hui'an women and other themes lies in the uniqueness and decorativeness of the clothing. Therefore, reasonable use of lacquer techniques and lacquer art materials is the greatest guarantee for shaping the lacquer paintings with the theme of Hui'an women. The popularity of lacquer paintings with the theme of Hui'an women is largely due to the fact that the medium and craftsmanship of lacquer paintings are very good at expressing the characteristics of their costumes, such as using luster and colorful snails to create beautiful decorations, using precious gold and silver flakes to express the belt accessories worn by Hui'an women, etc.

4.1 Application of Mosaic Process

The mosaic process is one of the commonly used techniques of traditional lacquer process in China. According to the mosaic material, it can be divided into mother-of-pearl inlay, eggshell inlay, and gold and silver inlay. The history of mosaic process is extremely long, dating back to the Xia Dynasty. Among them, the mosaic process of the mother-of-pearl is brilliant in the history of lacquer art. It reached its peak in the Tang and Song Dynasties. The Ming Dynasty's "Records of Lacquer Decoration" records: "...that is, to use the conches to fill in the paintings with the techniques of pointing, wiping, hooking, and striping, it is always better to be subtle and picturesque" [2] It can be seen that there are various techniques of mother-of-pearl inlay, and fine workmanship is better. In many lacquer paintings with the theme of Hui'an women, mother-of-pearl inlay is also one of the commonly used techniques. It is often used to express the patterns of clothing, hairpins and bracelets of headdresses. Fuzhou lacquer painter Zheng Chongyao's work "Hui'an Women" makes good use of this technique to express the decorative patterns on the Hui'an women's turban. He carefully cuts and polishes the conches into diamond shapes according to the decorative patterns, and flatly pastes them in the painting, making full use of the dazzling luster of conches to express the wonderful ornamentation of women's headscarves.

Eggshell inlay is a new development of modern inlay technology. The original intention of using eggshells in the creation of lacquer paintings was to make up for the lack of whiteness in the large lacquer paint. The eggshell is embedded in the lacquer surface, and the natural cracks produced after flattening show the beauty of the unique material. The lacquer artists discovered this feature and fully exploited it. Nowadays, eggshell inlay has become an indispensable technique in the creation of lacquer paintings with the theme of Hui'an women. For example, Mr. Qiao Shiguang's lacquer painting "Hui'an Girl", the scarf on the girl's head is inlaid with warm pure white egg shells, while the umbrella that serves as the background is inlaid with cool blue-white duck egg shells. The painter makes good use of the warm and cold tones of different eggshells to set off the main character, and the eggshell inlay is extremely colorful.

4.2 Application of the Zhangxiu (Texturing by Inifling) Technique

"Records of Lacquer Decoration" records: "All creations, feathers, animal hairs, fish scales, and armors, are like those with literary expressions, and they are very imitation of the work of models. They are the works of nature, so they are changable." [8] Zhangxiu is to use natural materials, such as feathers, shells, bark, etc., to show the beauty of natural materials through lacquer pre-burying and grinding. [9] The Zhangxiu technique has shown unique advantages in the performance of Hui'an women's clothing, especially on a large area of plain fabric, the use of Zhangxiu technique would be particularly suitable. The natural beauty presented by the Zhangxiu technique can make up for the shortcomings of plain fabrics that are too monotonous. In Chen Jinhua's lacquer painting "Tone", the black pants of the Hui'an woman are performed using this technique, which perfectly modifies the monotonous and colorless defects of the pants.

4.3 Techniques for Expressing the Skin Color of Hui'an Women

4.3.1 Dore Silver Performance Technique

This technique is to grind the silver foil or aluminum foil into a certain number of silver or aluminum powder, usually between 80 to 120 meshes, and spread the powder evenly on the skin of the figure in the painting. The specific steps are as follows: the painters evenly apply the creamy white paint. When the paint is not dry (when the surface is 70% dry), they evenly spread the silver powder or aluminum powder, wait for the creamy white paint underneath to dry and remove the excess powder, then cover it with transparent lacquer, and grind after drying to reveal the silver surface. The effect of the mesh size on the skin performance is different. The larger the particles, the better the rough skin effect. On the contrary, the smaller the particles, the better the delicate skin effect.

4.3.2 Eggshell Particles Performance Technique

This technique mainly uses the white color of the eggshell. The specific method is to use a mixer to smash the eggshells into particles, and filter them into a certain number of eggshell particles with a screen, preferably 80 to 100 meshes. Then, the

painters need to evenly spread milk white lacquer on the skin in the picture, and then spread the eggshell particles evenly. After drying, they remove the excess particles, paint the surface with a thin cream-white paint, paint two to three coats, and then polish it to obtain white eggshell particles.

5. CONCLUSION

The unique materials and techniques of lacquer paintings are very suitable for the characteristics of Hui'an women's costumes and characters. Contemporary lacquer painters have created many outstanding lacquer paintings with the theme of Hui'an women. However, there is also the phenomenon of little understanding of the cultural customs of the Hui'an area, and the neglect of the changes in the contemporary Hui'an women cultural era, resulting in the content and form of many works that are too similar to the old ones and have no new ideas. Contemporary lacquer painters, especially the new generation of lacquer painters, should actively and deeply understand the changes of the Hui'an women cultural era, pay attention to their lives and spiritual status, and strive to create lacquer paintings with deeper connotations.

AUTHORS' CONTRIBUTIONS

This article is independently completed by Xiaodong Sun.

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