

Let Intangible Cultural Heritage Glow With the Charm of the Times - on the Inheritance and Development of Yangjiang Lacquer Art

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Abstract:

Intangible cultural heritage is an important part of China's excellent traditional culture which is the "root" and "soul" of the Chinese nation. China is rich in intangible cultural heritage resources. Lacquer ware decoration technique (Yangjiang lacquer ware decoration technique) is one of the representative projects of national intangible cultural heritage, and also a traditional skill passed down from generation to generation in the Yangjiang region. At present, with the attention and support of relevant government departments at all levels, the protection and support of this traditional skill is being continuously strengthened, and the development status is gradually improving. In order to revitalize the "Yangjiang lacquerware decoration technique", and innovative the work radiating the charm of the times, it's very important to understand its historical development, technical characteristics, inheritance model, and bold innovation.

Keywords:

Intangible Cultural Heritage, Yangjiang, Lacquer Art, Inheritance, Innovation

1. Introduction

The "Intangible Cultural Heritage Law of the People's Republic of China" states that China's intangible cultural heritage refers to various traditional cultural expressions passed on from generation to generation and considered as part of its cultural heritage, as well as physical objects and places related to traditional cultural expressions. Lacquer ware decoration technique (Yangjiang lacquer ware decoration technique) is a representative item of national intangible cultural heritage among many intangible cultural heritage projects in my country. In Yangjiang, people like to call it "Yangjiang lacquer art" for short. Yangjiang lacquer art has a long history of development. In the process of development, it has created brilliant achievements several times, but also once fell into the danger of loss.

2. History of Yangjiang Lacquer Art

About the origin of the Yangjiang lacquer art, the locals have three opinions: (1) The Yangjiang lacquer art originated in the Western Han Dynasty more than 2,000 years ago. The elaborate basis is the lacquer relics unearthed in three Han tombs in Mawangdui, Changsha from 1972 to 1974. It can maintain the bright and beautiful paint color because this cultural relic adopts the painting technique of the lacquerware decoration technique, which can form a good protective layer on the appearance of the utensils. After investigation and research, the current light-making technique in the current Yangjiang lacquerware decoration technique is strikingly consistent with this technique. Therefore, it is estimated that the ancestors of Yangjiang lacquerware are likely to be lacquer artists in the official palace of the Western Han Dynasty. In order to avoid wars, the Han people moved southwards. When they moved southward, they brought not only advanced agricultural farming techniques, but also lacquer handicraft manufacturing techniques. Because there are currently many lacquerware production bases in the country, only Yangjiang still retains this oldest lacquering technique; (2) Yangjiang lacquer art originated before the Sui Dynasty. Yangjiang before the Sui and Tang dynasties was once the political, military, economic, and cultural center of western Guangdong and even Hainan and southern Guangxi. According to “Sui Shu · Biography of Biography”, Mrs. Gao Liangxian was once “sent by the Emperor of the Sui Dynasty”. Mrs. Xian missed Emperor Eun, in order to protect the imperial gifts, and thought that the later generations would fall into the category, Mrs. Xian “was flourishing in Jin Xie, and Liang and Chen Ciwu were hidden in a library.” The Jinxie mentioned here can keep things well in the humid and humid climate of Yangjiang for a long time. It should be the patent leather case that Yangjiang is famous for preventing moisture. Therefore, many local people think that Yangjiang lacquer art originated before the Sui Dynasty. (3) Yangjiang lacquer art originated in the late Ming and early Qing. According to the tax records in the “Yangjiang County Chronicle” of the Qing Dynasty: “Yongzheng also sent three additional items for the price of the makers”, including “carved lacquer clothing” (clothes, wardrobes and the like), starting with a silver thread, a second thread, and finally Increased to five or two money, according to the conversion of silver at the time, from silk to two is a 100,000-fold increase, such a prosperous situation must take a long time to form, which can be inferred, Yangjiang lacquer art originated at the latest Late Ming and early Qing.

3. Modern and Brilliant Development Process of Yangjiang Lacquer Art

During the development of Yangjiang lacquer art, it created a glorious development history during the Yongzheng period. In addition, in the history of modern development, it has once reached the peak of the wave of economic development.

According to the “Yangjiang County Chronicle”, in the 22nd year of the Republic of China (1933), Yangjiang founded the “Yangjiang County Improved Lacquerware Training Center”. The variety of lacquerware produced and sold ranged from sacred god masters to humble toilets, from large lacquered beds and lacquers. From wardrobes to medium-sized patent leather boxes, patent leather pillows, lacquer fish tanks, lacquer bird cages, to small lacquer glasses boxes, seal boxes, etc., it is used in all fields of life: clothing, food, housing, and travel. The products are not only sold well in China, Hong Kong and Macau, but also exported to foreign countries. In the

24th year of the Republic of China (1935), there were more than 30 lacquer ware shops in Yangjiang County and more than 20 family workshops. Ximen Street was almost full of lacquerware shops, with more than 400 employees. In the 25th year of the Republic of China (1936), Yangjiang lacquer ware “skin carving gold lacquer box” won the gold medal at the Nanyang Games for its exquisite craftsmanship and excellent quality. Since then, Yangjiang lacquerware has been well-known and sold well both at home and abroad.



Figure 1. Name: Patent Leather Case; Production: Yangjiang “Old Yihe” Store; Material: Leather Tire, Large Paint; Production method: Su Chu; Specifications: length 63 CM; width 36CM; height 21CM.

On the eve of liberation, the production of Yangjiang lacquerware once declined due to the war. However, after the founding of New China, Yangjiang lacquerware seized the opportunity to rise rapidly and continue to be strong: At the end of 1955, the “Yangjiang County Lacquerware Production Cooperation Group” was established, and it was changed to “Yangjiang County Lacquerware Production Cooperative” in 1956. It was compiled and changed to “Yangjiang County Local State-owned Lacquer Craft Factory” and later renamed “Yangjiang Local State-owned Lacquer Craft Factory”. The lacquer series products produced in the factory not only follow the orthodox skills, but also continue to improve in aesthetic functions, and the product surface The luster is like a mirror, the color is gorgeous, the shape is exquisite, and it is moisture-proof and durable. It can be used not only for daily necessities, but also for appreciation of arts and crafts. The works created by the arts and crafts design team in the factory have won many awards in various arts and crafts appraisal activities. In addition to the traditional patent leather cases, lacquer pillows, and patent leather boxes, the products produced also produce various styles of dishes, boxes, vases, tea sets, wine sets, smoking sets and other daily lacquer wares, as well as lacquered wood furniture, stone lacquer ware, screens, Handicrafts such as screen hanging and lacquer painting. All kinds of products are dazzling, and it has also become a brand-name product exclusively managed by the country, which is sold in more than 30 countries and regions in the world and is highly appreciated by foreign investors. At that time, there were continuous orders at various product trade fairs, and the products produced in the factory were in short supply. The industrial output value increased from 1.23 million yuan in 1957, 61.28 million yuan in 1966, 1.04 million yuan in 1983 to 3.42 million yuan in 1987; lacquerware The variety increased from more than 20 kinds before liberation to more than 800 kinds in the 1980s, and became a "red flag" for foreign exchange earning in Guangdong at the time.



Figure 2. Name: Bainiaozhaofeng lacquer vase; Author: Jun Fan; Category: Paint bottle; Production method: tireless lacquerware; Specifications: high 150CM; wide 70CM.

4. Technical Characteristics of Yangjiang Lacquer Art

Yangjiang is a subtropical humid and hot marine climate region, especially high temperature and rain, easy to moist, moldy and moth-eaten. Lacquer, as a kind of anticorrosive paint, has been used in Yangjiang for a long time. When the ancestors used “lacquer” painted utensils, they found that adding paint, shells, colored stones, etc. would make the utensils more beautiful, and gradually formed a systematic Yangjiang lacquerware decorative technique.

Varieties of Yangjiang lacquer art include lacquerware, lacquer painting and lacquer plastic. Lacquerware is the most representative, and it is divided into two categories according to its use function: one is practical lacquerware crafts, such as: lacquer furniture, lacquer plates, and lacquer box daily necessities; the other is arts and crafts collected and appreciated, such as: lacquer screens, Paint bottles, paint ornaments, etc. In terms of production technology, Yangjiang lacquer ware is subdivided into leather tires, cloth tires, paper tires, wooden tires, porcelain tires, ceramic tires, etc. Among them, leather tires, cloth tires, and paper tire lacquer ware are the most rich in local traditional features. In the method of expressing the decoration, there are also techniques such as bun hood, inlay, gold painting, maki painting, engraving, variable coating, gold paste, silver paste, gold, paint, pile paint, splash paint, bullet color, and brocade. The color can be mixed with lacquer pigments such as silver vermilion, stone yellow, stone green, sapphire red, titanium white, etc. to form a variety of color paints, plus the use of snails (including various shells, shells), egg shells, Gold and silver foil, gold and silver wire, bones, stone pieces and other materials have greatly enriched the artistic expression techniques and creative space of Yangjiang lacquerware. The technique of making lacquer and plastic is almost the same as the technique of making lacquerware. Yangjiang lacquer painting is a new type of painting that was separated from lacquerware only in modern times. Lacquer paintings were the earliest decorative paintings attached to lacquer ware. Around the 1950s, Yangjiang people used the decorative technique of Yangjiang lacquer ware, Yindi color painting, to make independent lacquer paintings. In the 1970s, Professor Cai Kezhen from the Guangzhou Academy of Fine Arts went to Yangjiang State-run Lacquerware Factory to investigate and train lacquerware designers in Yangjiang State-run Lacquerware Factory to learn Vietnamese lacquer painting. Yangjiang lacquer painting gradually emerged on a large scale, and a large

number of highly skilled lacquer paintings gradually emerged. Talents, their lacquer paintings have won awards in various exhibitions at home and abroad, earning countless glory for the Yangjiang art world.



Figure 3. Name: lacquer vase; Author: Qianfang Dai; Material: cloth tires; Specifications: width 30CM; height 60CM.



Figure 4. Name: lobster; Author: Jun Fan; Category: Lacquer; Size: Width 80CM; high 120CM.

5. The Inheritance of Skills

Yangjiang lacquer art is an excellent folk traditional skill in Yangjiang. The original method of inheritance is the inheritance of old and new families. In modern times, most of the inheritance methods have changed. In addition to the inheritance of family skills, inheritance methods such as master-apprentice inheritance and collective training have gradually emerged. Especially after the reform of “Yangjiang Local State-owned Lacquer Craft Factory”, a large-scale professional skill training class was often held in the factory, and a large number of lacquer art professionals were trained. At the same time, “Yangjiang Local State-owned Lacquer Craft Factory” is also the teaching and creative practice base of Guangzhou Academy of Fine Arts. Traditional skills and trendy artistic thinking have repeatedly collided with excellent artistic sparks. In 1979, the large lacquer mural “Kwai Xiang” (14m×2.2m) produced by Yangjiang Lacquer Craft Factory and Guangzhou Academy of Fine Arts was hung in the Guangdong Hall of the Great Hall of the People in Beijing. In 1985, the “Preparatory Meeting for the First China Lacquer Painting Exhibition” was held at Yangjiang Lacquer Craft Factory. In 1986, the first China Lacquer Painting Exhibition hosted by the Ministry of Light Industry Arts and Crafts General Corporation, the Chinese Artists Association, and the China Lacquerware Quality Management Association was held in Beijing China Art Museum. Ten pieces of lacquer paintings from the Yangjiang Lacquerware Craft Factory were selected,

among which “Gua Ye Mei” and “Cow” won the Excellent Work Award, and “Southern Cotton” won the Craft Award.

From the 1950s to the early 1990s, the “Yangjiang Local State-owned Lacquer Craft Factory” gathered all the elites of the Yangjiang paint industry and worked together to continuously innovate on the basis of technical inheritance, introduce new concepts and new techniques, and keep introducing new products Under the classics of many times. During this period, “Yangjiang Local State-owned Lacquer Craft Factory” made an indelible contribution to the development of Yangjiang lacquer ware, which can be said to be a glorious monument in the history of Yangjiang paint industry!

By the end of the 1980s, the development of Yangjiang State-owned Lacquerware Factory was gradually declining. In the mid-1990s, the factory was officially disbanded. There were only a few small workshops in the Yangjiang area that were doing a small amount of lacquerware. In 2000, Yangjiang basically did not make lacquer. At the art goods factory, the lacquerware industry began to decline and was once endangered. In order to rescue, protect and inherit the craftsmanship of Yangjiang lacquerware decoration, the cultural department of the People's Government of Yangjiang City organized personnel from all walks of life to collect relevant materials for the application of representative projects of intangible cultural heritage. In May 2006, “lacquerwares decoration art” (The Yangjiang lacquerware decoration technique project was approved by the Guangdong Provincial People's Government to be selected into the “Guangdong Province’s First Provincial Intangible Cultural Heritage Representative List”; in May 2011, with the approval of the State Council, “Lacquerware Decoration Technique” (Yangjiang Lacquerware Decoration Art) Decoration skills) project was selected into the “third batch of national intangible cultural heritage representative list.”

6. Let the Intangible Cultural Heritage Radiate the Charm of the Times

In order to allow Yangjiang lacquer art, a cultural treasure passed down by the ancestors, to be better inherited and developed, in 2013, as a culturally strong city project, the Yangjiang lacquer art institute project was officially launched. In September 2014, the Yangjiang Lacquer Art Academy was completed. After evaluation, it was the protection unit of the “National Representative Project of Intangible Cultural Heritage” of the “Lacquer Lacquer Decoration Skills” (Yangjiang Lacquer Lacquer Decoration Skills) project. “Two batches of provincial-level intangible cultural heritage inheritance bases”, “the second batch of Guangdong province intangible cultural heritage productive protection demonstration bases”, “Guangdong lacquer art work station” “R&D base”, “Yangjiang City revitalization tradition”, The organizer of “craft (lacquer art) workstation”.

At the end of 2016, Yangjiang Lacquer Art Institute set up “Yangji"ang Lacquer Museum”, which includes “Yangjiang Lacquer History Exhibition Hall”, “Yangjiang Lacquer Fine Art Exhibition Hall”, “Yangjiang Lacquer Production Process Dynamic Exhibition Area”, “Yangjiang Lacquer Art Cultural and Creative Products Exhibition and Sales Hall”, “administrative comprehensive office area” and supporting large-scale parking lot and other facilities, is a comprehensive local characteristic cultural display window that integrates creation, display, tourism, research and development, teaching, production and sales. Here, you can see Yangjiang at a glance With a long

history of lacquer art, you can understand the traditional production process of Yangjiang lacquer art up close, and demonstrate the dynamic production process of lacquer technology, clearly and clearly peeling the charming veil of lacquer art to people, so that people can feel Yangjiang lacquer art more intuitively The infinite charm of traditional culture.

The Yangjiang Lacquer Art Institute has set up a professional design team for lacquer products, including 3 provincial-level lacquer art contractors, 6 municipal-level lacquer art contractors, and a group of lacquer arts with strong annual skills who can master the core skills of traditional Yangjiang lacquer art. artisan. The team is devoted to the research and development of Yangjiang traditional cultural gifts, tourist souvenirs and other lacquer ware products. Among them, the lacquer ware tourism product “Birthless Red Garlic Bottle” won the title of 2016 Guangdong Hand Letter.

The efforts of a few people cannot change the current state of depression in the entire lacquer art market. In order to promote the revitalization and development of Yangjiang lacquer art, and to improve the overall quality of lacquer art practitioners, produce best-selling lacquer art products to stimulate the vitality of the lacquer art market and expand the space of the tourism market. In August 2018, Yangjiang lacquer art institute was held The “Training Project of Innovative Talents for Lacquer Art Tourism Products” was trained, and through targeted series of courses, the ideal training effect was achieved. At the end of the course, the students designed a batch of lacquer works that meet the aesthetic needs of modern people and are close to life. Many authors put the designed works into mass production on the market and received good economic benefits. The top four best-selling products are the following four works:



Figure 5. “Pen” Name of the student:
Lin Xianjian.



Figure 6. “Cigarette”. Name of the student: *Lin Yuanchao.*



Figure 7. “Gourd” student name:
Huang Chengjia.



Figure 8. “Censer” student name: *Luo Jiacheng.*

From the development history of Yangjiang lacquer art, we can see that the development of this traditional skill has risen and fallen several times, condensing the efforts and wisdom of generations. Faced with today's development dilemma, perhaps we should think in many ways, considering the core value of the craft itself; considering the people's own aesthetic concepts, preferences and choices in the modern social environment; considering the cultivation of the aesthetic crowd; we work together So that this traditional skill can return to the stage of life from a new stage, radiating the charm of the times.

7. Conclusion

With the national emphasis on and support for the protection of intangible cultural heritage, with the attention and support of the Guangdong Provincial Department of Culture and Tourism, the Yangjiang Municipal Party Committee and Municipal Government, and the Municipal Bureau of Cultural Tourism, the intensity of the protection of intangible cultural heritage in Yangjiang City Increasing year by year, the development status of Yangjiang lacquer art is also gradually picking up. "The Jingnv heart is like a hair, and the master has a good hand. The Yangjiang Zhu lacquer is good, and Lingnanchun is retained." This is the 1962 Tian Han, deputy minister of culture, visited the Yangjiang lacquer ware factory to write a famous poem praising the Yangjiang lacquer ware. A classic testimony in the history of Yangjiang paint industry. We sincerely hope that with the continuous efforts of Yangjiang paint artists, the development of Yangjiang paint art will once again usher in a brilliant spring!

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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