

**THE RESEARCH ON THE DEVELOPMENT OF FUJIAN LACQUER PAINTING
UNDER THE INFLUENCE OF TRADITIONAL LACQUER ART**

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Abstract

Because of the continuous warming of our country 's art market, lacquer painting, a kind of art class, has also received more and more attention, and Fujian lacquer painting is undoubtedly one of the best Fujian lacquer painting is an important branch of national art, and a typical example of Fujians traditional culture. In the multicultural environment, the creation and dissemination of Fujian lacquer painting have been hindered. In order to break the obstacles, we need to find ideas from the heritage of traditional lacquer art , explore new methods of artistic creation, and make greater contributions to the development of local lacquer painting.

Keywords: Traditional Lacquer Painting; Fujian Lacquer Painting; Development research

Introduction

Chinese lacquer art has a very long history, from the original Production equipment, adhesion and fixed functions stand out, Gradually walked on the road of decorative household goods, and then produced a unique charm of lacquer art, the concept of lacquer art formed from this. [1] due to the continuous development of material civilization, the traditional painting technique in the sense of painting has the possibility of renewal, which objectively drives the development and innovation of local lacquer painting in fujian province. Artists need to take this as an opportunity to make efforts in content, form, techniques and other aspects to ensure that lacquer painting techniques keep pace with The Times.

1. Production and characteristics of lacquer painting

The shape of ancient lacquer painting has been revealed as early as 7000 years ago. It was first used to depict lacquer painting by means of liquid paint juice. However, it has a long history. [2] at the same time, the range of application of these lacquer objects is not very wide and is not well known to ordinary people. It was not until the founding of the People's Republic of China that this form of artistic expression attracted the

attention of some art creators, and led a group of artists to devote themselves to the study of traditional painting imitation, so as to combine it with modern painting.

1.1 basic knowledge

Lacquer painting originates from the traditional painting art. In the Process of creation, it is necessary to ensure the completeness of time, material and process elements so as to ensure the ideal effect. At the same time, because it is born out of the traditional craft, it has higher requirements on the accumulation of cultural connotation.

Additional, because the key medium of lacquer painting is lacquer, its Characteristic can cause important effect to finished product quality, If want to achieve ideal creation condition, must understand the Characteristic of lacquer itself. [3] the painting referred to in this paper refers to the painting as an important material, combined with the traditional painting decoration process, and integrated with some other painting techniques. It contains both painting and craft.

1.2 available materials

Lacquer painting can use a variety of materials for self-expression, in addition to basic paint, such as gold, silver, wood chips, jade, metal and other less corrosive materials can also be used. Due to the integration of different materials in the picture, the picture is extremely expressive, either black, gorgeous, or flashing, which tends to create a real and illusory impression. [4]

1.3 colors may be used

The materials available for lacquer painting are also quite rich, Such as gold, silver, black, zhu, titanium green, stone yellow, etc., and the combination of rich colors and rich calendar methods (such as painted gold, carved lacquer, colored painting, inlay, etc.) will make the lacquer painting present simple or brilliant results [5]. And lacquer painting itself has a unique texture, easy to associate with the elegant flavor of the Oriental nation. [6]

1.4 abundant performance

Lacquer painting has a rich expressive force. The meticulous Meticulous brushwork in painting is similar to painting, and it has a certain flavor of speech. Pile paint such as relief, thick real; Lacquer engraving, simple and orderly and so on. [7] it can be said that in the arts and crafts, most subjects and forms can be accepted by lacquer painting, and after integration, it radiates infinite artistic charm. And in show form, lacquer picture can make large holy picture, also can become small on the wall sketch; Or applied to daily supplies, or as a special art, are extremely receive and appreciate the value. [8]

2. The development background of fujian lacquer painting

2.1 development advantages

Compared with the long history of lacquer art in fujian, it can be Said that the existence and development time of lacquer painting is relatively short, and it has become a leading sign of Chinese lacquer art in a relatively short period of time. Fujian's local lacquer art from birth to development, and then to gradually mature, making fujian become the center of China's contemporary lacquer art research and development. [9] in the process, fujian lacquer painting has a unique charm on its own, from practical field to watch the realm of art, and since the creation of lacquer painting related activities of the full-scale, coupled with the provincial culture department in charge of coordination and cooperation , more and more modern lacquer painting art talent into the job, to the development and research of subsequent lay the basis, provided the infinite possibility. [10]

The significance of the participation of artists lies in their efforts to add the variability of artistic style and expression form to the development of domestic lacquer painting art in fujian province, so as to harmonize lacquer painting art itself and achieve the harmony between painting and painting, the unity of art and painting, and the integration of technology and art. In addition , fujian lacquer painting in the process of development, itself noticed the contact, and the soil culture trait in fujian local indigenous culture, highlights the lacquer painting the artistic charm of arts, in particular, some national and folk mass element of conscious guide, but also show regional culture characteristics of lacquer painting in fujian province. [11]

2.2 development weaknesses

The development disadvantage of fujian lacquer painting is mainly reflected in two aspects, both of which need to be improved by relying on the profound knowledge of traditional lacquer painting.

First of all, there is not enough clear fujian lacquer painting in the style of the problem, in sixty years of the development of modern lacquer painting, the fujian phoenix lattice orientation model problem still haven't been solved by the good, crafts and the boundaries between pure painting location have not been able to differentiate clearly, and because of fujian lacquer painting application many times is considered to be the original arts and crafts, and its great artistic charm can't reflect, application of artistic value has been ignored for a long time. [12] second, the general public for Fujian lacquer painting has failed to produce scientific cognition, there exist some lacquer

painting works, there is no denying that poorly made low, the quality problem, make lacquer painting art average level was lower, at the same time some of the art of lacquer painting is truly deep in the ivory tower, away from public view. [13] many ordinary people are unfamiliar and indifferent to lacquer painting art. What they occasionally see is not a masterpiece.

The acceptance Angle of fujian lacquer painting to traditional lacquer art Lacquer painting has its unique technique of expression. Artists need to use this unique technique to show the artistic charm of lacquer painting, so as to turn disadvantages.

3. Advantages and promote its long-term stability and prosperity.

3.1 change in content

Now, there are quite a number of local lacquer painters in fujian, all of which are scholars, that is, too much emphasis on lyrical color, too much shadow of personal taste, and a certain distance from the public aesthetic, which is a trend that needs to be changed.

According to the author's point of view, lacquer painting should not only be rooted in the tradition, but also grasp the pulse of The Times. In terms of the subject matter, it should be full of the spirit of Exploration and innovation and the awareness of the public. [14] in addition, the current there are quite a number of lacquer painting in the lacquer painting art creation process, emphasize the application of high-grade raw materials, there are two problems with this, one of the problems is costs rise, and the more important still is to your second question, that is produced with this line of thinking form, although on the surface is fine , but in fact is easy to become simplification and stylized, makes the viewer will focused on technology, material, but can't stand thinking works in art itself, more see more feel without necessarily. Lacquer painting artists in the creation process, therefore, need to be in the form of the positive class for change, not just the lacquer painting as a kind of simple arts and crafts, but to treat it as a living art form, the reason to do so, because the current people's aesthetic standard progress so lacquer painting art is necessary to use diverse attitude, dare to try all kinds of techniques, all kinds of process, only then, can satisfy people for lacquer painting works . [15] for example, when many lacquer painting artworks are created, they are mostly expressed in the form of Chinese painting, which is too narrow in thinking. Other painting like Woodblock painting and decorative painting can also be integrated into the process of lacquer painting creation. In terms of content, on the one hand, lacquer painting can

explain flowers, birds, fish and worms, rivers and mountains; on the other hand, it can also make

People's Daily life scenes among them. In a word, only when the Horizon is wide enough, can a piece of permanent artistic charm be created, so that the lacquer painting works can maintain a gorgeous body. [16]

3.2 Renewal of forms of expression

In the same way, if you want to realize the development of lacquer art based on traditional lacquer art in fujian region, you must pay attention to the update of performance form, and try to find a way to harmonize with your own development. Now, some are engaged in lacquer painting art creators, happy to go to the extreme, do not think about the subject matter and content of the creation of the relevance, just use at will or realistic or abstract expression methods to complete paint painting production process, they in the creation of stiff use of various forms of expression, this is of course irrational. [17] according to the author's point of view, in the creation process of Lacquer painting, the author should have a complete and scientific Conception on the one hand, and on the other hand, he should make reasonable and ingenious application of materials on the other hand.

These two points are very critical. [18], especially in terms of material application, relying too much on the material is not desirable, enough is enough, to absorb and use is to manage, that is to say, only the rational use of materials, and to spend more time on lacquer painting art performance of the work itself, is likely to create results, make the work form consistent with the durability of paint material principle itself, blossom a classic artistic charm of the eternal.

3.3 exploration of material application

Artists should have the courage to explore by adding painting materials, because lacquer painting features prominent decorative features, so in the creation, to take into account the factors in this aspect, reasonable use of points, lines, surfaces, and appropriate color selection. In traditional lacquer craft, the change such as gold, silver, black, green, red that usually pursues when color is chosen, consider the characteristic of material such as gold silver foil, eggshell, lacquer powder. [19] the selection of domestic lacquer painting materials in fujian should be more flexible, and be good at understanding the artistic beauty of the materials themselves, so that they can be applied flexibly and produce a magical effect. [20] at the same time, lacquer painting usually adopts artistic expression techniques such as painted gold, carved lacquer, colored drawing and nickel inlay, and the creator shall make reasonable application of them. According to the change of subject matter, the materials and expression techniques will benefit the carving, subject to the work, so that the work will produce a unified artistic

effect of idealization and individualization. The point that needs to emphasize particularly is, if draw skill is too special, should not be used too frequently, want to be able to be satisfied with enough, prevent the drab repetition of picture effect, make the person produces a kind of empty and tedious feeling instead. [21]

3.4 Transfer of local culture

As a local lacquer painting art in fujian, it needs to find a way out from the local culture. Fujian province has very rich local cultural resources, and the characteristics are quite obvious, which is very beneficial to the production of unique lacquer painting art style. Such as fuzhou sanfang qixiang in the south of fujian and the drum wave in the area of xiamen, etc., can make the paint painting creation based on the traditional lacquer painting and add color, and ensure that the range of creative ideas becomes wider. [22] it should be said that lacquer painting is an art category formed on the basis of historical lacquer art, and the integration of local historical and cultural heritage is bound to deepen the expression of lacquer painting art. Fujian has a long and excellent history and culture, which can be better inherited by lacquer painting art, and lacquer painting will also shine from this. Of course, we should see that fujian lacquer painting's creation group is not wide enough and the appreciation group is relatively limited, but we should also acknowledge that with the popularity of various creative activities, and the attention of relevant departments, this trend of local culture transfer will become more and more obvious. [23]

4. Analysis of the characteristics of contemporary lacquer painting in Fujian province

We should notice the appearance of fujian contemporary lacquer Painting some independent characteristics , these independent Characteristics marked in fujian contemporary lacquer painting the Future development trend, but meanwhile if from the perspective of aesthetics, traditional aesthetic characteristic of fujian contemporary lacquer painting nature remains clear can do, considering the development of fujian lacquer painting and traditional lacquer art inheritance relationships, we naturally recognize the inseparability of fujian contemporary lacquer painting and traditional art. [24] in addition, the ancient Chinese philosopher Zhuangzi, in the "Zhuangzi health master" article "use of" skilled and magical craftsmanship of the story, highlighted the "saint" of the original beauty of heaven and earth and all things, that the so-called skill, art, as long as you can into the purpose and regularity of the state, can produce the shaping effect, both tradition of art, is the inevitable choice of the development of lacquer painting. [25]

Above, we discussed the acceptance Angle of fujian lacquer Painting to the traditional painting art, such as the change of Expression content, the renewal of expression without a certain Period of time, etc . Next, we emphatically pointed out the performance characteristics of contemporary fujian lacquer painting, so as to present the development idea of fujian lacquer painting more clearly

4.1 Painting style

Painting style belongs to artistic creator personality traits show, at the same time, it will naturally emerge out of the problem of the relation between tradition and innovation, in the same historical period, for example, lacquer painting creators will try to explore the specificity of the independent, from the traditional style, in order to find self, self, namely for painting style, its essential feature lies in its own unique art language performance, namely, Qi Baishi says "I learn my life, like my death. [26], especially for artists in the life experience and artistic culture differences, such as in the subject matter, create the content and method of performance, distinctive produced also came from the different style of traditional lacquer art, style and compared with their own different paintings displayed, the process of orientation has very distinctive aesthetic development. [27] lacquer painting works have a strong personal branding, that is, the style characteristics of lacquer painting, and each painting art work is in a specific time and cultural atmosphere, and its time value and cultural implication cannot be ignored. And in any case, should pay attention to the style for the role of art, traditional art in China within a category, especially within the traditional lacquer art Fan Qing, attention to the problem of ownership relationship between art and creators, the style is the man, that is, the saying goes, people as the picture, different lacquer painting work corresponding personal painting style is quite unique, from which we can see that the lacquer painting creators from traditional and unique outlook on life and values. [28] in fujian province, lacquer artists are influenced by traditional painting art. At the same time, the integration of southern fujian customs gives lacquer painting a unique aesthetic style. The aesthetic style is unique from realistic and image perspectives.

First of all, from the perspective of realism, lacquer painting exists as a kind of independent painting, and it is possible to explore the language richness of lacquer painting, so as to expand the aesthetic implication of lacquer painting. In realistic performance, lacquer painting strive to vivid and concrete reduction of objective things, to the lacquer painting with new vitality, it use our vision can see under the particular space of visual

image representation form, full of painting characteristic extremely the feelings, on the one hand, in the color is similar to the oil painting cranial material, on the other hand, to serious material composition, color and so on, sends out only the lacquer painting unique appeal. [29] for example, some contents about "ba min scenery" created by Zheng Yikun, a famous lacquer painter, not only have the realistic features of western oil paintings, but also have a clear inheritance of the charm of traditional lacquer art. The realistic features of Oriental meticulous brush painting shown in his works are very personal. Again like the lacquer painting work "goldfish" created by him, the goldfish image paste as unripe, in the application of realistic expression techniques, the fujian native spring-dyeing techniques are also included, showing the inherent of the traditional lacquer art of the looming effect, is the Oriental image and the esthetic sense of another burst. [30] Then from the Angle of image, native fujian contemporary lacquer painting has the same under the specific area of traditional, as a special artistic culture, the image is the pursuit of aesthetic effects in between like and don't like class, that the same is true for lacquer painting, its aesthetic imagery akin to "abstract" the expression of type, depend on sb STH purves acknowledges, used to convey the specific emotions and thoughts, art creators and guarantee to the viewer to more impressive. [31] in fact, this is the earlier and the application of traditional lacquer art of Chinese classical aesthetics are highly correlated, the accident of taste, the expression of implication, strong perfusion in the lacquer painting works of art, just as the period of wei and jin dynasty poet Tao Yuanming said "has the meaning, in the pre debate has speechlessness" [32] in a nutshell, the particularity of imagery in the aspect of form, can be used to extend visual thinking, guarantee the viewer by using a rich lenovo, resonance with the feelings and thoughts. Aesthetics researcher Zong Baihua mentioned that artists need to put all things into the heart and express mountains and rivers into language, so that art has the beauty of artistic conception. [33] in an age where art is increasingly moving towards pluralistic development, lacquer painting language pays particular attention to the analysis of the representation of objective things and the construction of vehicles, in order to express the essence of spirit. Its application in the process of lacquer painting creation, media materials become the carrier of image expression and aesthetic application, under the carrier of the lacquer painting art become more abundant connotation, as a kind of precipitation from traditional lacquer art new category of art, it because of the traditional art more breeds, growth by traditional culture, and thus make possible the continuation of the beauty of imagery, show the taste different

painting style. In lacquer painting, for example, black is often the United States, and black is used to show white. Such image is similar to traditional lacquer art and even Chinese painting, and the contrast between red and black, which is rich yet elegant, also fully shows the possibility of inheritance of traditional lacquer art in aesthetic characteristics. [34] Zheng Li "net" for the creation of lacquer painting works, its theme is to show the Hui 'an County's women labor in south Fujian, application of large area red picture, the best of concise capabilities, and the tie-in black application also grace to benefits, fully display lending as the effect of projection, the shore fisher girl and the fish in the sea of interactive performance incisively and vividly, is conceived the splendid works. [35] in addition, "water-sprinkling festival" created by Qiao Shiguang, which is full of the symbolization of traditional lacquer art, has a full flavor of auspiciousness and harmony, and integrates the natural image and image symbols, enabling the audience to feel the artistic experience brought by spiritual interaction. [36]

Fujian contemporary lacquer painting characteristics in the aspect of painting style of another performance is the beauty of decoration, to this day, people in the pursuit of beauty is more and more high, the quest for the lacquer painting art continues to advance, as also contains a sexual connotation of the two kinds of manufacturability and painting lacquer painting, the decoration well cannot be easily kill it in decorative beauty feature is apparent, combined use of traditional media and modern thought, decorative art of flavor unique wood should be caused take seriously. [37] as is known to all, the so called decoration is the practice of giving corresponding accessory content on the surface of the picture to make it more beautiful and generous. It is often the expression of popular visual art, but it can also highlight human spiritual and cultural forms at the same time.

From ancient times to modern times, the combination of lacquer painting and decorative art is very close. In the pre-qin period, people have discovered the decorative effect of lacquer art, forming the art of embossed pile paint, meticulous brush painting and so on. These arts have been passed down till now, and lacquer painting is inspired by this, and also pays great attention to the external expression of form aesthetic feeling and has a relatively unique style. [38] and make rapid progress in coating industry in our country, the new material for lacquer painting creation and development has brought new possibilities, in the inheritance of traditional lacquer art also has the characteristics of the new era, such as cashew paint to lacquer painting artists by the idealized light paint and transparent paint material, dual attributes of the lacquer painting got free development space. For example, some lacquer

paintings with characteristics of folk decoration, such as "beaming on the brow" and "jing tilian", have both artistic beauty and practical use and decorative beauty, which can generate unlimited thoughts. [39]

The abstract beauty of the characteristics of contemporary lacquer paintings in fujian province in the aspect of painting style should also be noticed. According to the Japanese scholar Gan Youming, "in simple terms, abstract paintings only show the thoughts or ideas hidden in the painting with concrete shapes so that the eyes can see them." [40] and with the improvement of appreciators appreciation ability, this shows the process from the abstract to the image of the art, is the transformation of less and less possible, namely ChouXiangMei can be in the form of more subjective and emotional expression, make rational thinking become a kind of lacquer painting form, make it possible for the artist's spiritual pursuit true reduction. [41] from another perspective, the abstraction and realism, all want to be able to more truly convey the creator's subjective emotion and thoughts, and the difference only lies in how based on the different Angle of view to understand and express the objective image, which is rich in the beauty of abstract art of lacquer painting works, artists use their rational thinking skills, into the subjective feelings and thoughts, provide more artistic taste and modern works. Such as fujian membership of lacquer painting creators Wang Tianliang then bold use the abstraction of the line, make it as a spatial symbol loses its freedom to express their own feelings, innovation effect, which includes both the flat type of abstract, exaggeration and deformation performance and make the work more to explore the possibility of, such as the summer of 06 one of a series of atmospheric) of the lacquer painting works, in a mold of the shadow of traditional lacquer art at the same time, to be able to get rid of the beam, bold use color and combining the needs of the subjective emotional catharsis, give a person with strong feeling mood swings. [42].

4.2 Color expression

The color expression of the characteristics of fujian contemporary lacquer painting is also an important aspect related to the traditional lacquer art. The so-called color expression, is people carries on the emotion exchange the important way, it and individual preference has the closer correlation. Because of the differences in the aesthetic subject's personality, such as the differences in their cultural attainment and life experience, it is very natural for the aesthetic ability to contrast. They will have different aesthetic understandings due to the same color, and their emotional responses will also be different. For lacquer painting art creators, requires the individual aesthetic understanding to extract common content, that is,

from the perspective of "resonance" to explore the possibility of color visual communication, it's like Cezanne said: "the painting is to make sense of color get effective organization", it for art creators of perception, representation, and in communication works and aesthetic subject, is crucial. [43] according to Scheffer, a connoisseur of German art, "color needs to be recognized independently. It, together with lines and shapes, belongs to the language that makes art more vivid. "" this can be seen from the color representation of contemporary lacquer art in fujian province. [44]

First of all, the inheritance and innovation of the black language of contemporary lacquer painting in fujian is worth paying attention to. Traditional lacquer art in China and even other art forms, such as ink black and Bai Dou is the main color, especially black has become a color world main rate, it is the mystery, abound suggestive force, often pay attention to by aesthetic subject, which has been the traditional lacquer art important color, zhu, black as your thoughts throughout the history of lacquer art. China's classical works "jin) mentioned" shun food paint, especially black "is a good one, and also in" rites "appearance" who don't paint color is all black ". [45] can know from the above analysis: the black lacquer art to build image, the role of creator emotion is cannot replace other color, it can give a person with rich daydream space, its gloss undoes the black with the depressing feeling, originally to still have a lot of play in the creation of modern art. In fujian lacquer painting creators Zheng Yikun there, with a black belt in water is a common practice, it will be crystal clear don't through black paint, Linked with the bright clear water, fish or charge, all seem so vivid and natural. Again, such as Shang Zhiyi lacquer painting creation by the "silence is golden", composed of dark and elegant characteristic also has a more outstanding performance, that is the only traditional Chinese lacquer unique traits: black and gold, the combination of both the atmosphere and subtle, mysterious and lonely, very vividly combining solitude of emotion in the works. [46]

Secondly, the red language of fujian contemporary lacquer painting also has cocoa points in inheritance and innovation. The vermilion is famous for its bright color and often makes people associate with nobility and elegance. In the traditional lacquer art, it can be said that it is an extremely classic color from the perspective of decoration. In "shuyuan" there is a sentence "Dan qi bu wen, white jade carving", that is to say that the splend or of vermilion has no need to add additional carving. In the traditional thinking, vermilion has some mysterious connection with the sun, which has always been regarded as the soul of the ancient lacquer. To this day, in the creation of modern lacquer painting, enough attention must

be paid to it if color aesthetics is considered. [47] it can be said that red is omnipresent and omnipresent in the color language of lacquer painting. It shows the connection between contemporary lacquer painting and traditional lacquer art in the aspect of color aesthetics. It has the meaning of restoring ancient ways and enables the aesthetic subject to understand the color tendency of ancient people. Fujian contemporary lacquer painting creators to this kind of traditional and classic red application to the extreme, such as the combination of black background and ink, red through black skills, so that lacquer painting colors show although heavy but not dark, although gaudy but decent realm. [36] it should be said that the practice of red and black being both opposite and matching, evokes people's traditional memory, is a response to traditional Chinese aesthetic culture, and is also an inverse expression of the artist's personal feelings. We appreciate the concrete lacquer picture work, red is in black lacquer setting off below, its grace and honest feeling be vividly portrayed. As Chen lide created the lacquer painting "Kua Fu father", its picture with red, white and black as the main tone, with the artistic form of the performance of Kua Fu's will to show all, his unique life experience and the desire to convey the humanistic feelings throughout the work color and image. [48]

4.3 Material language

Material language is the foundation of expressive force, is the backing, to form is also relatively primitive aesthetics, according to the ancients said: "" the gentleman doing all they can paint", which is emphasized the lacquer art and the correlation of all kinds of material, this sentence is not optional, it does have a fascinating place, because of Chinese lacquer has strong sense of life, to constantly improve and expand the self, for all kinds of natural absorption and cognitive process, so the richness of material language is also a natural formation, such as like mother-of-pearl, eggshell, WaHui etc, all is to enhance the material of lacquer painting art expressive force, with a particular aesthetic value, And can carry on mining in traditional aesthetic Angle. [49]Also like Tang Mingxiu gen as "stone house", is with the aid of Chinese lacquer combined with shell, for stone old show a corner solution, black and white, simple layout, deep and mysterious stone unique artistic conception and emerge in front of the others, including the shell are the pure natural features, stone house of simple features extremely consistent, at the same time the author composed character echoed, solidification of Chinese lacquer of eggshell cracking texture, grain, give a stone ancient history again appear in front of the world provides the opportunities of the material. [51]

And WaHui material language performance is also worthy of, it was relatively old raw material, the application in the real life, looks and insignificant, however, has been favored by traditional lacquer YiChuang author with lacquer painting, Chinese lacquer and WaHui generated by the layers of the stack effect, let the texture type of moving in, works originally straightforward and raw material, add the painter in the wonders of nature itself, directly produce exciting art charm, they WaHui flexible application in the process of creation, highlights the lacquer painting unique advantages in the aspect of material language. [52] such as Zheng Yikun "the totem of life), the Chinese lacquer and WaHui combined ably, showed the root of the rich in life vigor, the combination of the two lay the foundation for the effect of root surface formation, at the same time to paint viscosity, make the sum of the WaHui layer upon layer stack, such as sculpture shows thrust deep into the relationship between the roots and the leaves the free and casual attitude, also in the root of the gap between show, roots and leaves the cycle of poetic nature. [53]

In traditional lacquer art works, important that exists as a kind of special decoration method, using bright color and lustre of mother-of-pearl, and its technique of traditional lacquer art unity together, will not only avoid the monotony of lacquer painting color, also can make important wen wan the mysterious features add different flavor for lacquer painting, seemed to make the finishing point, perfect the artistic effect. [54] in the specific operation, the texture and texture of mother-of-pearl are different, for example, thin mother of mother-of-pearl is more beautiful in color and thick mother of mother-of-pearl is more pure white in color. Therefore, it will be selected for application according to the difference between content and form of expression.

4.4 theme conception

The thematic conception of contemporary lacquer painting works in fujian province reflects its native local features, and the inheritance of traditional lacquer art makes the local features of the history with a strong sense of color, giving people double enjoyment in art. As we know, for different ethnic groups and different regions, the folk charm, and emotional expression is different, because of the particularity of geographical environment and humane environment, the different feelings of the art creators, it provides the formation of his works with a variety of different possibilities, the uniqueness of fujian local characteristics make its cultural characteristics different from other places, so they have a hui 'an woman, a tulou content become the possibility of lacquer painting art theme. If use different wind to describe fujian folk culture should be more appropriate, in fact, fujian province in the aspect of folkways and customs difference is great, really only in terms of south Fujian, the colorful

folk culture is adjustable, so if based on the perspective of folk culture and national emotion, creation form with folk custom culture characteristics of lacquer painting works, is the important strategy of shadow show value of folk culture, but also conforms to the consistent tradition of lacquer art works, namely the attention from the folk draw inspiration of creation and nutrition. [55] as a matter of fact, lacquer painting creation is integrated with the folk culture in the south of fujian, that is, the folk culture in the south of fujian can bring various possibilities to the theme of lacquer painting creation, while the local lacquer painting art in fujian allows the traditional folk culture of south of fujian to be fully retained from the content and form. Through the observation of a large number of contemporary lacquer painting art works in fujian, we can see that almost all kinds of folk cultural activities with regional characteristics in fujian are included, and the record is far beyond imagination. Lacquer painting artists rely on the folk culture of southern fujian as an opportunity for creation, so that the local traditional folk characteristics are preserved and sublimated, which is consistent with the attitude of traditional lacquer art towards folk culture, and is a reasonable imitation of painting language to enhance the artistic expression. [31 [33] for example, the minnan folk dance themed by southern folk dance created by Chen lide directly applies the abstract features of traditional lacquer painting in the picture, and depicts two people who are dancing in the minnan dance. With black lacquer as the background, the image is simple and generous, and the dynamic beauty is preserved. On the same hat picture, male dancers and female dancers depends on action, has the very strong sense of rhythm, for frame covered with a layer of poetic luster, with the nation of posture and red paint wooden xiu blend flawless, red phase contrast, traditional folk means very obvious, we admit that this is a picture of the contemporary lacquer painting, but if with traditional lacquer art aesthetic Angle of view analysis, also is not inverse color, another is called "ride donkey to visit" work, the more traditional culture characteristic, emphasized the gaojia opera features in the works, paintings in the show is the theme of the old in-laws because of her daughter's marriage and in-laws a quarrel, With the daughter riding donkey to the husband's house to discuss the scene, the painting is very vivid, rich life. Chen lide combines the black paint with the red paint in line with the traditional aesthetic view, and applies the clown image in gaojia opera, which is the organic integration of painting and folk customs in line with the traditional aesthetic perspective. "Dancing in the chest" created by swordsman shows a group of men from the minnan ethnic minority in the picture.

They are naked to the waist and are patting themselves with the music of drum points. The bright smile on the face of the painting works directly compels the audience's psychology. [56] is well known, clap breast dance is one of the dance of south Fujian's local characteristic, movement to soft, are often inadvertently show read harmonic lively one side, in this work, the painter to shell, embedded muscles of male dancers face segmentation, character image is looking to build strong and powerful, are fully displayed manner on its narcissistic personality. No matter who the author is or what the work is, as long as it is combined with local folk customs, the lacquer painting works will show a more obvious taste of traditional painting. Such creation habit is worth cherishing and keeping.

Conclusion:

After a long period of development and accumulation, the traditional lacquer art finally gave birth to the unique art category of modern lacquer painting, which changed from craft to painting. Looking back on the development history of lacquer painting, we can learn that the background of lacquer painting artists has been transferred from craft to painting, and the style of lacquer painting has been transferred from decoration to diversification. In such circumstances, lacquer painting is bound to have a larger display space and make more beneficial exploration practice to ensure its own vitality. Especially for fujian province, after decades of unremitting efforts, its achievements are particularly outstanding, and the emergence of painting painting upsurge after the new century can better illustrate this kind of exploration and practice enthusiasm. It should be noted that fujian lacquer painting is in an unprecedented opportunity for historical development, and the creator should seize this opportunity to take profound history and culture as earth snail to make it prosperous and bright.

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