



RESEARCH ARTICLE

**Gold Painting Lacquer Art: Artistic Value in the Ming, and Qing Dynasties to Create Contemporary Gold Painting Art**

QIAO DENG<sup>1</sup>, Dr.Sippa Sooksamran<sup>2</sup>, Dr.Burin Plengdeesakul<sup>3</sup>, Dr.Papitchaya Teawkul<sup>4</sup>

<sup>1,2,3,4</sup>Faculty of Fine and Applied Arts, Khon Kaen University, Thailand

ARTICLE INFO	ABSTRACT
<p>Received: Sep 29, 2024 Accepted: Nov 18, 2024</p> <p><b>Keywords</b></p> <p>Paint in gold Artistic Value Creation</p>	<p>China is the first country in the world to recognize and use paint, which has a history of more than 7,000 years. From the Neolithic Age to the Warring States and Han Dynasties, lacquerware technology developed rapidly and its application became very extensive. The painting skills of Qin and Han Dynasties reached a very high level. In the period of Wei, Jin, Southern and Northern Dynasties, the lacquerware broke the style of flat painting because of the influence of painting, and the technique of faint color appeared. Tang Dynasty developed gold and silver flat paint stripping art and carved paint technology. In the Song and Yuan dynasties, the techniques of qiangjin and carved lacquer were further developed, and the lacquer art was more prosperous. In the Ming and Qing Dynasties, Chinese lacquer art, especially gold painting, developed until its heyday. Throughout the production and development of lacquer art, its culture and art in the Ming and Qing dynasties inherited the Song and Yuan dynasties, continued to develop and improve. In this paper, the artistic value of the Ming and Qing dynasties is deeply analyzed. Its aesthetic value is constantly updated, which not only retains the aesthetic form of the previous dynasties, but also forms its own style and characteristics. Its social value and economic value are combined with the background of the Ming and Qing dynasties. The development of lacquerware works in this stage was influenced by the social, political and economic status quo and showed obvious characteristics of The Times. In the history of the development of lacquer art, the Ming and Qing dynasties reached a highly prosperous stage, which made some improvements on the basis of inheriting the predecessors, so that the lacquer craft developed in the past dynasties could be integrated, varied and cross-applied, reaching the peak of the development of lacquer art. At the same time, this paper also combines the artistic value of the Ming and Qing dynasties, in-depth analysis of its unique features, the combination of tradition and modern, analysis and reconstruction, so as to create a series of modern gold painting works.</p>
<p><b>*Corresponding Authors:</b></p> <p>121123421@qq.com</p>	

**INTRODUCTION**

In the Ming Dynasty, especially in the period from Emperor Taizu to Emperor Xuanzong, the social and political environment was stable, the economy was prosperous and developed, the ruling class's extravagant life demand, and the economic and cultural exchanges between China and foreign countries all played a great role in guaranteeing or promoting the development of lacquer art. (Jin,2018) According to literature records, with the prosperity of overseas trade and changes in social conditions at that time, China's art industries such as ceramics, silk and lacquerware were further developed, which provided the industrial foundation and technical support for the material and cultural exchanges between the East and the West and the export art of the Ming and Qing Dynasties. At the same time, it also introduced some Arab and European crafts to imitate,

absorb and digest, and instilled new blood in the development of arts and crafts in this period. Under the background of the mature Asian lacquer culture circle, the lacquer art in the Ming and Qing dynasties made continuous progress in the aspects of craft and design, reaching the peak of history. In Yongle period, "Orchard Factory" was established in Beijing, which was specialized in the production of imperial lacquerware. In addition, the production of folk lacquerware in Central and South China, Southwest China, Zhejiang and Anhui provinces also showed a prosperous situation, which provided

good conditions for the development of lacquerware in Ming and Qing Dynasties. (Yu, 2009) Under the joint promotion of external environment and internal conditions, it opened the golden age of China's Ming and Qing Dynasty gold painting art with far-reaching influence.

Artistic value is one of the important reasons for the development of lacquerware in Ming and Qing dynasties (Han,2015). The development of lacquerware in Ming and Qing Dynasties cannot be separated from the improvement of its aesthetic value. This paper finds out the reasons for the continuous development of lacquer art in Ming and Qing dynasties and realizes the influence of aesthetic value factors on the development of lacquer art through induction, summary, analysis and arrangement. The social, political and economic environment of the Ming and Qing dynasties underwent great changes, which greatly promoted the development of the arts and crafts of the Ming and Qing Dynasties, especially the lacquer art. Although there were many unfavorable factors in the decline of political and economic environment in the late Qing Dynasty, and the development of lacquer ware was at a stagnant stage, in general, the stable social and political environment and prosperous social and economic environment in the Ming and Qing Dynasties laid the foundation for the development of folk arts and crafts, especially lacquer art. (Wang,2009)

### **Aesthetic value**

The aesthetic value of lacquerware in Ming Dynasty: The greatest aesthetic value of lacquer art in Ming Dynasty is the comprehensive application of two or more techniques, which breaks through the limitation of a single technique in the past. More and more kinds of ornaments are being painted, the performance effect is rich and colorful, and the technology is more advanced, which is one of the heyday of "thousands and thousands of Chinese lacquer art" in the history of Chinese lacquer. The pattern of this period is lively and natural, the composition is symmetrical and stretched, and the subject matter is wide, including landscape, auspicious clouds, dragons and phoenixes, flowers, birds, insects and fish, happy and auspicious patterns. The main decorative techniques include plain painting, covering paint, painting paint, tracing gold, piling paint, filling paint, carving filling, mother-of-pearl, rhinocertification, carved red, carved rhinocertification, colored, qiangjin, and inlay of all treasures.

The advantages of carved lacquer techniques are traditional Chinese national art, which began in the Tang Dynasty, prospered in the Song and Yuan dynasties, and flourished in the Ming and Qing Dynasties. Carved lacquer was developed in the Ming Dynasty and became a royal court craft with high social status and artistic value. Carved lacquer is a technique of applying a certain thickness of natural paint on the tire, and then carving patterns on the piled flat paint tire with a knife. Carved paint process is complex, a wide range of types, carved red, yellow, green, black, black, color, pile red, pile paint and many other forms, the Ming Dynasty in the late collectively known as carved paint. In the early Ming Dynasty, sculpted lacquer was painted at a thick level, in the shape of plates, boxes, bottles, POTS, etc., as well as large pieces such as cabinets and screens. Works with flowers as the theme are generally carved on round ware, sugarcane segment boxes, steamed cake boxes; The works with landscape and figures as the theme are generally carved on the sunflower disc and cane section box. In addition to carving flowers, landscapes, and human patterns, the decorative themes of the Yongle period of the Ming Dynasty include peacock peony, cloud dragon pattern, cloud phoenix pattern, ganoderma dragon pattern, etc. The lacquer

of the carved objects is fine and solid, the level is clear, the knife is skilled, the style is round, elegant and thick, and the decoration is strong.

(Chen,2000)Mother-of-pearl craft has a long history, the Ming and Qing dynasties thick mother-of-pearl and thin mother-of-pearl simultaneously popular, thick mother-of-pearl widely used in inlaid furniture. Artisans use different colors of mother-of-pearl to cut thin pieces of mother-of-pearl into delicate and gorgeous inserts of different sizes and shapes, and skillfully use them to achieve a similar effect to Gongbrushwork. The masters of Baibao inlay are Lu Yingzhi, Sun Kui, Lu Kuisheng and so on. The Rooster Picture Baibao inlaid sand inkstone box collected by the Palace Museum in Beijing is Lu Kuisheng's work. The inkstone box is inlaid with jade, motherof-pearl, coral, turquoise, ivory, tortoiseshell, etc. It is exquisite and elegant with bright colors. Jiang Qianli, a famous craftsman in the late Ming Dynasty, made the most famous mother-of-pearl lacquer, and the picture 6 of a black lacquer pot inlaid with mother-of-pearl is its representative work.

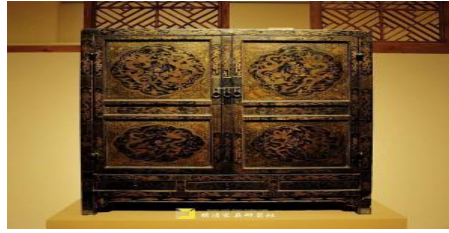


**Figure 1 Rooster Tubaibao inlaid sand ink stone box**



**Figure 2 Can with tin tire and black paint Ming**

Gold tracing, also known as mud gold painting paint, is a kind of decorative technique that uses gold and silver powder to apply Qiangjin, tracing gold, carving and filling, inlaying and other techniques comprehensively. The most common gold painting is black paint gold, Beijing Palace Museum collection of black paint gold dragon pattern medicine cabinet Picture 7, is the largest existing Ming Dynasty gold paint furniture, the outside of the cabinet door and both sides of the painting of double dragons play beads, inside the door of the upper and lower two painted flowers, butterflies dancing among flowers; On the back, the upper and lower two cells depict pine, bamboo, plum, butterfly and camellia patterns, the shape is simple, gorgeous and exquisite.



**Figure 3 Black lacquer tracing gold dragon pattern medicine cabinet Ming**

(Ma, 2011) From the middle period of Ming Dynasty, the life style in Jiangnan area with developed commodity economy tended to be luxurious. In architectural decoration, interior furnishings, daily appliances and other aspects are exquisite carving. The spread of this artistic atmosphere of life. In terms of social class, it began with literati and scholar-officials, then spread to those vassal and elegant bureaucrats and wealthy businessmen, and even the court aristocrats and finally affected the ordinary social people.

This trend originated from the development of national cultural thought in the middle of Ming Dynasty, and the romantic literary and artistic trend represented by Li Zhanhe's "Public Security School" was set off in the society, which opposed all the shackles of traditional ideas. Based on the theories of "childlike innocence" and "expressing the spirit alone", a new view of literary and artistic creation was established, which transformed the folk literature and art based on the realistic secular life into the romantic literature and art based on the liberation of individual soul. The development of arts and crafts in the same period was inevitably influenced by this trend of literary and artistic thought, which was mainly reflected in the design and production of handicrafts. Personality creation becomes aged fashion, craft thought style colorful. Ever changing

At that time, "elegance" and "vulgarity" were no longer opposites. It is a question of "degree" and "transformation". "Grand vulgar", that is, "grand elegant", "naive and simple" and "exquisite carving", and the aesthetic concept of "elegant" and "vulgar" simultaneously was extremely popular among the literati at that time, and became a main trend and fashion of the era of aesthetics, which also made culture and art have a closer connection with social life. According to Lu Rong's "Jiaoyuan Miscella" records, in the early Ming Dynasty, people who stored paintings and calligraphy or playthings like bonsai, flowers and trees were called "love Qing". Since the middle period, the world collectively referred to this activity as "Qing appreciation", "leisure" and "Qing entertainment", literati and rich businessmen and nobles continued to join this activity not only expanded the collection team, but also showed that the trend of life art has spread to all levels of social life, with a wide range of social. On the one hand, the literati and the rich enjoy a comfortable living environment, on the other hand, they pursue the artistic and elegant taste in spirit, and many literati and officials are directly involved in the design, production and appreciation of artifacts and handicrafts. Wen Zhenheng recorded many of his craft design ideas in his book "Long Things", and Li Yu described his design of a highly functional warm chair in "Leisure Love I Mail", with drawings. It is not only a new trend of social life in Ming and Qing dynasties, but also an important opportunity for life to transform from secularization to artistic life.

(Ma, 2011)

The aesthetic value of lacquerware in Qing Dynasty: The aesthetic value of lacquerware in the Qing Dynasty was relatively shrinking in the early Qing Dynasty, and it was not until the Qianlong period that lacquerware production was restored and developed on a large scale in the middle Qing Dynasty, with various techniques emerging in an endless stream. On the basis of the integration and innovation of the aesthetic style characteristics of the middle and late morning, the pursuit of fine and delicate, clear and powerful knife. In addition, from the middle of the Qing

Dynasty, the interest of antique imitation prevailed, and there were artifacts imitating the shape and decoration of ancient bronzes.



**Figure 4 Black lacquer painted gold embedded baby seat clear**

As can be seen from the set of furniture in Figure 8, it creates a platform on which the emperor can see his subjects and embodies the ultimate symbol of imperial power. Their production is strictly regulated in terms of size, decoration and the materials used. Each throne was placed in the middle of the Royal Hall and had to be built through magnificent scale, using the finest and rarest materials and the highest craftsmanship, to create a spectacular spectacle. There are two basic forms of a throne, the difference being the number of panels that make up the backrest. The embodiment consists of a single rear panel on either side of which are composed of two side panels forming arms. Another variant consists of three rear panels on either side of the two arms. The themes depicted on the imperial throne tend to be divided into different themes, including scenes of dragons or flowers in the clouds, both of which appear on the present throne. The depiction of the single-clawed dragon on the present throne is very close to the depiction of the single-clawed dragon on the red lacquered gilt throne collected by the Qing Court in Beijing, in addition, the treatment and composition of the stone inlay is similar to that of the jade inlaid red sandalwood throne collected by the Qing Court as is the present throne, with hard stone inlaid on the inward side panels and back panels, and lacquer painted on the outer panels. By studying variations in design and handling, such as the present kit, it is clear that if master craftsmen worked within the constraints of the emperor's specific requirements, they enjoyed wide latitude in interpreting the design, and as a result, almost all known sets of throne furniture were different and individual in design. These thrones were probably reserved for use in the important halls, inner chambers and formal rooms of the royal palace.



**Figure 5 Black lacquer tracing golden melon continuous round holding box clear**

Picture 9 Black lacquer painted golden melon continuous round box This lacquer box is large in size, with black paint as the ground, traced gold as the decoration, so that the whole round box appears magnificent. The melons painted by tracing gold cover the whole box in twos and threes, and the leaves are connected with the melons by the hook method, so that the virtual and real are hidden, and the flowers are dotted during the period, and the butterflies fly up and down in the groups of melons and vines, the shapes are different, giving people the feeling of lightness and flexibility. The cover and the body with the child and mother mouth buckle, the upper and lower

mouth along the drawing curly grass, the box body is full of cloth wrapped branches treasure phase pattern, the flower stem arc winding, the flower head is rich, quite embroidery decorative interest. The inside of the box was painted with red paint, which was especially festive. In traditional patterns, the method of homophony is often used, that is, the pronunciation of the depicted object is the same or close to the pronunciation of the auspicious words, so as to convey the auspicious theme. There are usually large melons, small melons and melon vines, or a combination of melons and butterflies. It can be seen that the melon side is metaphorically made of natural things, and the meruan side refers to continuous existence. The objective situation of melon in the beginning of the melon stem is smaller, and then gradually larger, to describe the development of the cause, and then use this analogy to personnel, symbolizing the descendants multiply and prosper.

In the late Qing Dynasty, the production of palace lacquerware fell silent again. The artistic value was not high, and the production quantity was also sharply reduced, which was replaced by the great development of folk lacquerware. The beauty of lacquer decoration art is the product of human society and history and culture. From the moment of its birth, it has been marked with the brand of human aesthetic experience, condensed the mind and spirit of the ancients, and told the outside world the identity, interests and spiritual feelings of the owner in a poetic language. Through the description of the lacquerware displayed in the Grand View Garden in the Dream of Red Mansions, we can understand the owner's status and aesthetic tendency. Twelve "hundred years of life picture" clay and gold large enclosure screen, sets of carved lacquer chair carved lacquer screen, plum flower carved lacquer several. All these show the rich style of this "bell and dine" home.

In terms of aesthetic characteristics, paint art in this period developed rapidly under the impetus of the centralization of power, and gradually

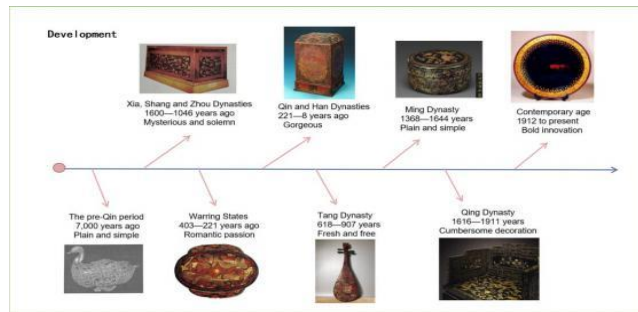
developed in the direction of strange work techniques. Therefore, lacquerware used by the royal and other noble classes was mostly in a delicate and complex style. The paint art in the Ming Dynasty as a whole developed from a simple and elaborate general direction, and became increasingly delicate and fine after entering the Qing Dynasty, with various techniques and excellent production. The decoration is detailed and complex, and the function is more focused on the display. The change of aesthetic value to art, the acquisition of craft objects by collectors and the penetration of literati spirit have played a driving role in the development of lacquer craft and the upgrading of taste in both material and spirit.

### **Objectives**

This paper has three objectives: To Study the development of gold-painting lacquer art in the Ming and Qing dynasties, China. To Study the Artistic Value of gold-painting lacquer art in the Ming and Qing dynasties, China. To Create contemporary gold-painting lacquer art.

### **Research Methodology**

This study, the artistic value of Ming and Qing Dynasty gold painting art, is to study the history and development of Ming and Qing Dynasty and before the Ming and Qing Dynasty gold painting art, as well as the contemporary gold painting art for the art value of reference and inheritance, this process is also the contemporary art creators of the cultural identity of Ming and Qing dynasty gold painting art inheritance process. (Lin, 2021)



**Figure 6 Lacquer art history and development overview map**

Qualitative research tools will be used in this study, specifically as follows:

This study will study three target groups, they are 5 Ming and Qing dynasties gold painting art inheritors; 10 modern and contemporary gold painting art lovers can create contemporary gold painting art works that all art lovers can like and ponder the beauty of; 15 people who appreciate the works of painting gold paint, and try to figure out the artistic concept and innovation of the creator from the perspective of art.

Ming and Qing dynasties gold painting art inheritors will be my main source of information. I will visit five inheriting artists, hoping to learn more about their important research and inheritance on the development of gold painting in the Ming and Qing dynasties, and put forward their suggestions and opinions on how to carry forward this research more reasonably and effectively. The inheritors of Ming and Qing Dynasty gold painting art will introduce the artistic value of Ming and Qing Dynasty gold painting art, and more importantly, share the protection and innovation in the inheritance process.

The non-inheritors come from 10 modern and contemporary gold painting art lovers, who can create contemporary gold painting art works that all art lovers can enjoy and ponder the beauty of. Through them to understand in different times background and artistic creation environment, the inheritance and innovation of gold paint and understanding, as well as to share their creative works to bring the artistic aesthetic value of the embodiment and process.

The objects of the survey are 15 people who appreciate the gold painting works, and try to figure out the artistic concept and innovation points of the creators from the perspective of art. Through their interviews, we can understand the influence and innovation of gold painting works to their artistic aesthetic power, so that they have a preliminary understanding of this art, and improve and penetrate their aesthetic perception.

When conducting research, a great deal of preparation is required. The most important thing is to have sufficient knowledge and knowledge about the field of research, the content, the problems to be solved, and the guiding practice. These need to come from an extensive literature review and interviews with interested parties. Reading relevant literature can effectively help us understand the historical situation and latest progress of this research topic, and clearly know what significant results have been achieved, which methods are worth developing and learning from, which problems need to be avoided, and which research methods can make our research more reasonable and convenient. After preliminary planning, draw up a research schedule, including steps and timelines.

The entire research duration will last for one year: Aug 2023 to Aug 2024. The overall plan and procedure are as follows:

NO.	Period	Time

1	Preparation:gather general information for the research	2 months
2	Data collection:plan for field research and data collection	4 months
3	Data processing,analysis and synthesis	2 months
4	Create works	2 months
5	Conducting report and publish	2 months

### Research Instrument

In this study, a questionnaire will be used to collect the data of the working state, creative feelings, inheritance and development of traditional gold painting. Participants will use the observation table to collect the knowledge and views of modern and contemporary gold painting art lovers on the artistic value of gold painting art in the Ming and Qing dynasties, and understand their feelings and data in the process of inheritance of innovative gold painting art. Non-participants will use the non-participatory observation form to informally collect the unique insights and opinions of the viewers of the painting works. At the same time, structured in-depth interviews will be used to collect information about the artistic value of gold painting from the perspective of the inheritors of the art in the Ming and Qing dynasties.

### Data collection

Unstructured in-depth interview form will be use for keyinformants and casual informants. group interview form was adopted to collect the opinions and opinions of the group, so as to obtain the summary results of the group members, so as to guide the relevant creation of tracing gold paint art. Focus group discussion will be used to collect the development and evolution of the aesthetic value of gold painting in the Ming and Qing dynasties. Through a peer-to-peer discussion of the problem, a result can be summarized for display.

Supporting data will come from books, studies, literature, the Internet and academic websites.

### Data Analysis

Data analysis will make use of appropriate statistical analysis method to compare and analyze a large number of collected data, summarize the rules and condense them, analyze the useful data in the material in the most clear and understandable way, and maximize the function of the data. Data analysis is the process of reviewing and summarizing data in detail, extracting useful information and forming conclusions after analysis. For qualitative research, data analysis has multiple components, including the following aspects: preparing the data to be analyzed, classifying and sorting the data, understanding the representativeness implied by the data, analyzing and summarizing different data.

### RESULTS

After summarizing and analyzing the data received, it is concluded that the research results will be submitted as a research paper, and combined with the research results that the decorative characteristics of the Ming and Qing dynasties gold painting art to create contemporary gold painting art works, and finally will be presented in the way of exhibition.

### CONCLUSION AND DISCUSSION

From the perspective of the development and artistic value of lacquer painting in Ming and Qing Dynasties, this paper tries to present the whole picture of the development of lacquer art in Ming and Qing dynasties, emphasizing the characteristics of the artistic value of lacquer ware



in Ming and Qing Dynasties, analyzing the spiritual connotation and aesthetic value of the works at that time, and focusing on the development of lacquer ware in Ming and Qing Dynasties. The influence of artistic value on the concept of modern paint craft creation and other aspects of the content, as far as possible to do the elaboration of appropriate, perfect, and finally borrow the exquisite place, to create a unique contemporary work. In the process of the production of the work, the creator also hopes to keep trying, trying to

use modern innovative technology and traditional gold painting art to innovate different forms of expression, and convey more novel work concepts to the audience.

### **Acknowledgments**

In the past research, I found a lot of research points, and conducted an in-depth exploration of it, and found the fun of learning the Ming and Qing Dynasty gold painting art. Finally, I would like to express my special thanks to the teachers and classmates who helped me, especially my leading teacher and deputy tutors, who gave me professional help. The teachers' kind care and careful guidance gave me the confidence and courage to complete this research. Their serious academic attitude, rigorous spirit of research and excellence in work style deeply inspired and inspired me.

Thank you for meeting me, see you again! I will continue to pursue a more brilliant life with light!

### **REFERENCE**

- Chen, Z.Y.(2000).Inheritance and development of Chinese lacquerware craftsmanship in past dynasties [D]. Jiangnan Archeology.
- Han, Y.B.(2015).Study on Style of Chinese Lacquer Art History [J]. Chinese Art Research.
- Jin, H.(2018).Research on Export Lacquerware in Ming and Qing Dynasties [D]. Shanghai University.
- Lin, J.C.(2021). Contemporary art and its application value of traditional lacquer art study [J]. Journal of Beijing institute of printing.
- Ma, S.Y.(2011). Characteristics and aesthetic orientation of lacquerware in Ming and Qing Dynasties [J]. Jiujiang Vocational University.
- Wang, L.(2009). Research on Lacquer Art of Ming and Qing Dynasties [D]. Northeast Forestry University.
- Yu, S.Y.(2009).Research on the manufacturing process and production of lacquerware in Ming and Qing Dynasties [D] Master thesis of Soochow University.