

On the combination of Marxism and Chinese lacquer culture

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Abstract:

Lacquerware originated in China, and Chinese lacquer culture, as a category of excellent traditional Chinese culture, also has the characteristics of a long history and broad and profound. However, at present, lacquer art is facing the prospect of not being taken seriously, and lacquerware has not yet entered the public eye compared to porcelain, which is also a Chinese handicraft. In addition, there are fewer and fewer lacquerware practitioners, and the current lacquerware market is not good. It is worth noting that at present, some of the main lacquer production cities and counties in China have created the form of “national lacquer + tourism” and with the popularity of lacquer fans, Chinese lacquer culture has begun to regain its charm. The report of the 20th National Congress of the Communist Party of China pointed out that “to uphold and develop Marxism, we must combine it with the excellent traditional Chinese culture.” Only when it is rooted in the fertile soil of the history and culture of the country and the nation can the tree of Marxist truth take root and flourish. “Marxism and the excellent traditional Chinese culture are compatible in many aspects in terms of value tendencies and thinking habits. As one of the contents of China’s excellent traditional culture, Chinese lacquer culture and Marxism must also be related.

Keywords: Marxism, lacquer culture, lacquerware, lacquer art, Lacquer, combine

1. Introduction

Lacquerware originated in China, and the first lacquered wooden bowl was unearthed in 1978 at the Hemudu Cultural Site in Yuyao, Zhejiang, more than 7,000 years ago. As a category of excellent traditional Chinese culture, Chinese lacquer culture also has the characteristics of a long history and profound-

ness. With the development of lacquerware handicrafts, the cultivation of lacquer trees in the Spring and Autumn Period and the Warring States Period was valued by the government, and today, a large number of lacquer is also used in the aerospace industry by the state. But at present, lacquer art is facing the prospect of not being taken seriously, chemical lacquer has become a trend, on the other hand,

Japanese lacquer art, learned in China, is the country that is the most painstakingly cultivated lacquer art, the word Japan is the meaning of lacquer, so Japan is also known as the “lacquer” country; The lacquer tree originated in China, but now Southeast Asia is the world’s largest lacquer industry, and lacquerware manufacturing has become a unique handicraft industry in Southeast Asia, and lacquer painting is a Vietnamese national painting. Since the reform and opening up, the state-owned paint industry has been closed. At the beginning of the 20th century, with the help of the state’s small support for the non-heritage industry, art workshops and small factories emerged, but the current location of lacquerware has not yet entered the public eye compared to porcelain, which is also a Chinese handicraft. In addition, there are fewer and fewer lacquerware practitioners, and the current lacquerware market is not good. It is worth noting that at present, some of the main lacquer production cities and counties in China have created the form of “national lacquer + tourism” and with the popularity of lacquer fans, Chinese lacquer culture has begun to regain its charm. The report of the 20th National Congress of the Communist Party of China pointed out that “to uphold and develop Marxism, we must combine it with the excellent traditional Chinese culture.” Only when it is rooted in the fertile soil of the history and culture of the country and the nation can the tree of Marxist truth take root and flourish. “Marxism and the excellent traditional Chinese culture are compatible in many aspects in terms of value tendencies and thinking habits. As one of the contents of China’s excellent traditional culture, Chinese lacquer culture and Marxism must also be related.

On July 26, 2024, the Chinese Journal Full-text Database (CNKI) searched for the subject - lacquer culture, and a total of 332 related articles were retrieved. In view of this data, it can be seen that the society does not pay much attention to lacquer culture. The essence of culture needs to be sorted out and integrated, this paper conducts a sub-study on the inner part of lacquer culture and combines it with Marxism, so as to deduce the commonalities between lacquer culture and Marxism.

As a spiritual force, culture can be transformed into a material force in the process of understanding and transforming the world, and has a profound impact on the development of society. The practical significance lies in the discussion of lacquer culture, so as to gain insight into the creative transformation and innovative development of lacquer culture and Marxism in practice.

2.The Chinese lacquer culture is broad and profound

Traditional Chinese lacquer culture originated from the cultivation of lacquer trees and the use of lacquer liquid. The ancestors harvested natural lacquer liquid, which was used as a binder and stabilizer for daily necessities, and

then processed and refined, mixed with pigments to make it dazzling, and then made into handicrafts with different forms and functions. [1] The first lacquered wooden bowl was unearthed in 1978 at the Hemudu Cultural Site in Yuyao, Zhejiang, more than 7,000 years ago, which is the oldest known lacquerware in China and the world. During the Xia, Shang and Zhou dynasties, due to the development of bronzes, the development of lacquerware handicrafts was further stimulated, and lacquerware began to be used for sacrifices, and the patterns were mostly gluttonous patterns. During this period, the lacquer industry was operated by the government and owned by the princes, princes and princes, and gradually expanded to be operated and enjoyed by small and medium-sized slave owners, breaking through the scope of the official camp [2]. The Spring and Autumn Period and the Warring States Period were the first time in the history of China’s lacquer craft to advance by leaps and bounds, and it ushered in a new era of lacquer craft, which was colorful, prosperous and prosperous, and reached an unprecedented level. In the Qin Dynasty, lacquerware production was already carried out in a number of processes and on a considerable scale, with the coexistence of government-run and private workshops, the absence of government-run lacquer gardens, and strict laws and management systems.[3]The Han Dynasty was a glorious period for the development of lacquer culture, and the lacquerware of this period was both large and sophisticated. The division of labor in lacquerware production is also becoming more and more detailed, and the management system is becoming more and more perfect. [3] After the Eastern Han Dynasty, the development of lacquer culture came to an abrupt halt and was suppressed by porcelain, but due to the fragile and lightweight characteristics of porcelain materials, lacquer craftsmanship shined in architecture, transportation, furniture, etc. Due to the Eastern Han Dynasty to the Wei and Jin Dynasties, the Northern and Southern Dynasties were influenced by religion a lot, and the ethnic groups were integrated. Therefore, the combination of lacquer culture and other cultures has also burst out with different sparks. The Tang Dynasty, as the most prosperous era in the history of our country, has a saying that “the Tang Dynasty is prosperous”, and the lacquer culture also shines, and there are government-run workshops to produce lacquer handicrafts specially for the palace and the imperial court. During the Song and Yuan dynasties, private lacquerware workshops were already very common, and the audience for lacquerware gradually shifted from mainly the royal family to the general public. During the Ming and Qing dynasties, private lacquerware workshops became the main force, and the unprecedented development of the lacquer handicraft industry in the Ming Dynasty led to the

great development of lacquer planting, and the economy formed a complementary situation. In recent years, due to the rise of the Internet, the lacquer art exhibition with the storefront of the shopping mall as an art space, the live broadcast of the paint fan on the Douyin platform and the means of attracting tourists to enhance the brand influence have made the lacquer culture enter the public eye again to a certain extent.

If you describe the development of lacquer culture from the perspective of lacquer art techniques, it can be described as ups and downs. The four lacquer art skills that people are more familiar with: the Han Dynasty clamping skills, the Tang Dynasty flattening skills, the Song Dynasty plain skills, and the Yuan Dynasty lacquer carving skills, the first three skills were rarely heard of in the Ming Dynasty. However, the appearance of lacquer craftsman Shen Shao'an in the late Ming and early Qing dynasties with Fuzhou reborn lacquerware can be said to revive the Han Dynasty clamping skills to a certain extent, and it can even be said that it is even better. With the development of the times, the base embryo of the utensils handed over to the 3D printer when making lacquerware, and the previous method of soaking the soil as the bottom tire with water and then digging it out has also been replaced by the method of using plastic foam as the carcass and dissolving the plastic foam with banana water after the process is completed.

3. The scientificity of Marxism and the “harmony between heaven and man” of Chinese lacquer culture

The scientific nature of Marxism is embodied in the fact that it is based on facts, takes laws as the object, takes practice as the test criterion, has a scientific world outlook and methodological foundation, and has the theoretical quality of advancing with the times. What is found in Chinese lacquer culture is its long history and cultural heritage, and the inheritance and development of craftsmanship, aesthetics and culture.

The laws contained in lacquer culture can be used as a way to understand the scientific nature of Marxism. Chinese lacquer culture is broad and profound, the ancients in the Paleolithic period of plundering the economic stage of the simple acquisition of natural lacquer, that is, the juice secreted by the lacquer tree, they found through the visual and tactile sense of lacquer has viscosity, and it is attached to the utensils is the law of chemical or physical properties of the utensils can be anti-corrosion, acid resistance, heat resistance, durability, etc., so they used lacquer to make daily utensils and ornamental artworks, so the

handicraft stage of lacquer also played an important role, of course, due to the shortage of lacquer production, The cultivation of lacquer forests has also continued to develop under the influence of the government and the private sector. Nowadays, under the exploration of lacquer craftsmen and lacquer artists, the aesthetic value of lacquer continues to improve, and with the change of dynasties, the innovation and development of lacquer art techniques, lacquer has become a material material that supports the tertiary industry for people to enjoy. In the process of the evolution of this industry, people collect lacquer, use lacquer, produce lacquer, and appreciate lacquer embodies the beautiful scene of harmonious coexistence between nature and people, and lacquer culture continues to inherit and develop in this beautiful scene.

4.the people's nature of Marxism and the “people-oriented” of Chinese lacquer culture

The people's nature of Marxism is embodied in the political stance of putting the people first, the source and destination of theory, the people are the creators of history, development depends on the people, the combination of theory and practice, and the value logic of the people's nature. The inheritance and development of Chinese lacquer culture, and even innovation, focus on the role of people. The people's nature of Marxism and the “people-oriented” of Chinese lacquer culture are converged to a certain extent. As a substance, lacquer has and only natural attributes, and lacquer products such as lacquer bowls, lacquer furniture, and lacquer coffins are born precisely because of human needs.

As the most prosperous era in the history of our country, along with the social and economic recovery of the Tang Dynasty, people used gold and silver foil in the surface treatment of lacquer, this technique is called gold and silver flattening, gold and silver two expensive materials appear on the surface of lacquerware, reflecting the people's growing aesthetic needs. Contemporary lacquer art carries the essence of traditional lacquer culture, pays attention to the openness of lacquer art, pays more attention to the spirit of the times, and always coincides with the needs of the people. [4] From the perspective of the inheritance of lacquer culture, the inheritance of lacquer art must pay attention to the change of the identity of the practitioner group [5], and the inheritance of traditional lacquer art is mainly under patriarchal control. Refers to people whose gender is male, and China's intergenerational inheritance is full of hierarchies, status, authority, and face in patriarchal empowerment. [6] This is similar to the electoral system of the ancient Roman Republic, which required voters to be adult free male citizens, and was to some extent a manifestation of socialism. In the inheritance of lacquer art, the collapse of the patriarchal empowerment of craft

art, the transition of craft empowerment and the rise of lacquer artist empowerment reflect that the inheritance of lacquer culture pays more attention to the people. The audience of lacquer culture was only used by the royal family and nobles at the beginning of lacquer handicrafts, and gradually biased towards the public, and also made people become the masters of society.

5. The practicality of Marxism and the “tempering” of Chinese lacquer culture

The practicality of Marxism is embodied in the fact that practice is the source of Marxism, practice is the criterion for testing truth, practice is the goal of Marxism, and practice is the driving force for the development of Marxism. The source of the change and continuous deepening and development of Chinese lacquer culture is inseparable from the lacquer art practitioners.

The practicality of Marxism plays a vital role in the progress of Chinese lacquer culture. Shen Shao'an, the originator of Fuzhou's “reborn lacquerware”, restored the Han Dynasty “clamping” process in the process of continuous experimentation, and innovated in techniques and materials, so that China's lacquer industry regained its glory in the long night of loyalty. Minjiang University, a modern lacquer art higher education base in Fuzhou, can be seen in the course teaching of the painting department, and the materials for the detached lacquerware decoration technique have also been further updated, and the rebirth process has been improved from soaking the mud embryo with water to dissolving the styrofoam foam with banana water. In addition, the kraft paper traditionally used to preserve the lacquer has also been replaced by more convenient plastic wrap, and in the recent lacquer painting teaching, the drafting method has also changed from carbon paper transfer to drawing electronic manuscripts with tablet computers and then realized through jet printing technology, adding color and texture on the basis of the original only line drawings or black and white drafts, which is convenient for the creation of lacquer paintings. With the continuous development of modern technology and the repeated experiments of new lacquer art materials and techniques, the lacquer culture of the new era is slowly revealed.

6. The development and openness of Marxism and the “integrity and innovation” of Chinese lacquer culture

The developmental nature of Marxism is reflected in the

fact that it is a theoretical system that keeps pace with the times and is constantly innovating, and that it is able to be broadly inclusive and good at absorbing the achievements of progressive civilization. The expression of lacquer culture not only adheres to the tradition, but also closely integrates with the development of New China on this basis.

The development and opening up of Chinese lacquer culture is closely related to Marxism. In the 14th National Art Exhibition Lacquer Painting Exhibition, the work “Autumn Shore Lotus Harvest” takes the labor life of the lotus root diggers as the theme, and delicately expresses the harvest joy of the lotus root diggers in the sunshine. It highlights the simple spiritual temperament of the laborers and shows the local Chinese cultural customs. The work “Spreading Wings” is based on the trial flight of the C919 domestic large aircraft, showing the majestic scene of the take-off of the large aircraft independently developed by China. It symbolizes China's growing national strength and the importance of independent R&D and innovation. The themes of these works depict the vigorous vitality of the country over the years, and also show that lacquer culture is gradually becoming more and more diverse than just being influenced by religion and other influences. In addition, in recent years, lacquer handicrafts no longer only appear in the public eye in museums, but also can be seen in the art space of shopping malls and prosperous commercial streets, which shows that with the transformation of economic structure, lacquer handicrafts are also sinking and are known to the public again.

7. Conclusion

Although Chinese lacquer culture existed before Marxism entered China, the intrinsic connection of lacquer culture can complement the logic of Marxism, and the ultimate presentation of contemporary Chinese lacquer culture is contemporary Chinese lacquer art, which originated from traditional Chinese lacquer craftsmanship. [4] In today's new era, how to borrow the logic of Marxism to explain Chinese lacquer culture, how to combine Marxism with such an excellent traditional culture has become the proposition of the times, I believe that in the future under the collision of Marxism and Chinese lacquer culture, both of these can burst out more brilliant sparks.

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