



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6
วันที่ 2566 กันยายน 6

Study for lacquer paint of incomplete beauty concept: case study of Wood Lacquer paint in the Northern Wei Dynasty

Wu Shanghua *, Noppadon Sangwalpetch **

Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Thailand

E-mail: s65563832001@ssru.ac.th *, noppadon.sa@ssru.ac.th **

Abstract

The lacquer paintings on wooden boards during the Northern Wei Dynasty have a fragmentary sense of formal beauty, with the edges being damaged and missing, forming an abstract form of language. The incomplete wooden lacquer painting is a masterpiece of nature, with natural wood and natural lacquer experiencing thousands of years of vicissitudes and possessing natural texture beauty. In the creation of lacquer painting, I use the concept of incomplete beauty in ancient wooden lacquer painting, combined with natural materials, to express and try to change the texture of the incomplete state, and obtain a new artistic experience from both visual and tactile perspectives. Lacquer painting with incomplete aesthetics will awaken people's memories of time and history, enrich the expression forms of contemporary lacquer painting techniques, and increase people's diverse aesthetic taste.

Keywords: lacquer painting, incomplete beauty, and texture beauty

Introduction

Lacquer painting, like oil painting, ink painting and Watercolor painting painting, is defined and named according to the main media used. The unique visual language and technical expression effect produced by each kind of painting media are the characteristics of this painting. Oil painting is the main medium, ink painting is the main medium, Watercolor painting painting is the main medium, and natural lacquer painting is the main medium. Lacquer is the main material carrier of lacquer painting, the foundation of its existence, and the most essential basic material that distinguishes it from other types of painting

People often regard lacquerware works as aesthetic standards based on the pursuit of flatness, light, and brightness on the surface, which prevents the potential incomplete texture beauty from being fully released, thereby limiting the broader integration and dialogue between the aesthetic subject and the aesthetic object.

With the increasing diversity of people's lives and aesthetic tastes, people expect to obtain more free emotional expression and richer emotional stimulation in aesthetic activities,



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6
วันที่ 2566 กันยายน 6

rather than being satisfied with the traditional perfect texture as the only highest aesthetic standard of lacquer painting. By utilizing incomplete textures, we can gain a brand new visual experience from both visual and tactile perspectives, while also promoting the rich cultural history of lacquer art and the innovative charm of contemporary lacquer art.

The aesthetic sense of the texture and form of incomplete beauty has important theoretical and practical significance in the research of lacquer painting creation. Based on my graduation creation, I analyze the aesthetic and cultural connotations in the image of incomplete texture in lacquer painting through the creation of personal works. Excavate materials and texture forms for contemporary lacquer painting creation.

Objectives

The author studies and analyzes the wooden lacquer paintings unearthed from the tomb of Sima Jinlong in Datong, Shanxi Province during the Northern Wei Dynasty 1500 years ago, and carries out creative practice. The research objectives are as follows:

1. To explore the form beauty, texture beauty, and natural beauty of incomplete lacquer painting.
2. Create lacquer paintings with the concept of incomplete beauty.

Methodology

This paper mainly adopts image analysis method and practical method.

Result

The form beauty, texture beauty, and natural beauty of wooden lacquer paintings enhance visual attention and expand people's associative space. Behind the imperfections are the embodiment of time value, and the traces of imperfections contain the beauty of vicissitudes and nature.



Figure 1. Fragmented image of the edge of wooden lacquer painting (partial)

Source of the picture: <https://www.douban.com/note/809272341/>

The beauty of incomplete forms is unique and cannot be replicated. The edges of wooden lacquer paintings have varying degrees of incompleteness. When we carefully observe them, we find that the lines formed by the incomplete edges and the block surfaces formed by the incomplete parts are all so natural and vivid that manual labor cannot create them. These damages have accidental shapes and abstract formal beauty, as shown in Figures 1 and 2.



Figure 2. Fragmented image of the edge of wooden lacquer painting (partial)

Source of the picture: <https://www.douban.com/note/809272341/>



Figure 3. Extracting Fragments on the Edges of Wood lacquer Painting

Source of the picture: The author used a computer to draw.



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6
วันที่ 2566 กันยายน 6

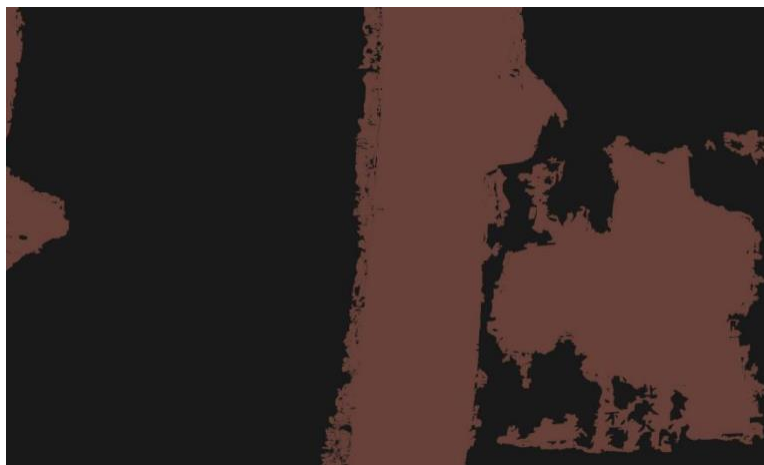


Figure 4. Extracting the edges of wooden lacquer paintings and independently creating abstract images.

Source of the picture: The author used a computer to draw.

The incomplete texture image has transformed lacquer painting from a concrete figure to an abstract picture (as shown in Figures 2, 3, and 4). Behind the incompleteness is a reflection of the value of time. After years of suffering, anything will inevitably become incomplete and blurred. The traces of incompleteness contain the beauty of vicissitudes, nature, time, and visual texture.

Nature has added natural beauty to the wooden lacquer paintings of the Northern Wei Dynasty. This beauty is objective and natural, so I bring this randomness into my creation and actively create "incompleteness". So, based on the characteristics of lacquer painting itself, the author attempts to use imperfection as a support point, express imperfection in the form of texture, and carry out certain innovative practices, hoping to find a creative language that transforms from ancient painting to modern painting (as shown in Figure 4).

2.Exploring and Practicing Lacquer Art with the Concept of Incomplete Beauty

Create lacquer art using natural and original wood with incomplete textures.

The lacquer painting works use a piece of rotten wood (elm wood), which is first coated with hemp cloth and painted with raw paint to make the wooden body firm (as shown in Figure 7). Using the natural texture of decayed wood for landscaping, local areas are coated with aluminum foil with lacquer (as shown in Figure 8), then painted and polished to create a changed texture (as shown in Figure 9). It absorbs the characteristics of traditional Chinese



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6
วันที่ 2566 กันยายน 6

Shan shui and borrows the words of the Diamond Sutra. Express the concept of returning to life through withered trees.



Figure 7. Elm wood (with its own incomplete texture), framed with linen cloth, and painted with raw lacquer.

Source of the picture :Photographed by the author



Figure 8. Lacquer and apply aluminum foil.

Source of the picture :Photographed by the author



Figure 9. After pasting the foil, polish it to remove the missing texture of the aluminum foil.

Source of the picture :Photographed by the author



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6
วันที่ 2566 กันยายน 6



Figure 9. The completed effect mainly borrows the texture of elm itself and the incomplete texture formed by raw lacquer and tile ash.

Source of the picture :Photographed by the author

Lacquer paintings with incomplete beauty, using simple techniques of expression, natural materials, occasional textures, and abstract forms of beauty, reflect a simple concept of life and spirit. This creative consciousness and aesthetic taste are precisely a part of the modern public's aesthetic needs.

Conclusions

Through the study of lacquer painting on wooden boards in the Northern Wei Dynasty and the creation of lacquer painting practices, various aspects of the expression form and aesthetic sense of incomplete texture in lacquer painting are explored. The research results show that the incomplete beauty of lacquer painting is an abstract form of beauty, with contingency and non replicability. The expression form of incomplete texture is irregular, and this "disorder" can be borrowed in creation to actively break the shape of the picture.

Incompleteness has the characteristics of being formless, disorderly, and unstable, transitioning from non-existent to existing, and aligning from disorder to order. This is in line with the complex and ever-changing world in which we live in modern times. People seek spiritual liberation through artistic expression, and in the collision of uncertainty, they express a vitality.

The incomplete beauty of lacquer painting is hazy and uncertain, prompting people to search for deficiencies and make up for them. As a result, they naturally stimulate their own aesthetic feelings to actively observe and analyze, and use their imagination to create.

Lacquer art has a long history in History of China. With the popularity and complexity of public life and aesthetic taste, modern people live in a complex and changeable world. The fragmentary beauty, texture beauty, and natural beauty of lacquer painting will also be



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6
วันที่ 2566 กันยายน 6

my future direction for further in-depth research on lacquer painting and creation.

Acknowledgements

The research in this paper benefited from the strong support of Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Thailand, and I am particularly grateful for Professor noppadon's guidance and assistance.

Suggestion

Different materials produce different incomplete texture effects at different times, in different environments, and require multiple experiments to find the desired texture effect. The charm of its contingency also prompts me to continue practicing and researching. The exploration and application of the Artistic language of fragmentary beauty and texture beauty still have broad space in the field of lacquer art.

References

- Hegelian(1979) .Aesthetics Volume 1 Commercial Press, p.375
- Cheng Xiangjun(2008). Lacquer Painting Techniques, People's Fine Arts Publishing House,
- Yu An'an(2018). Incomplete Aesthetic Reflection and Poetic Questioning, Beijing: Intellectual Property Press.
- Ye Lang(2001). Outline of the History of Chinese Aesthetics, Shanghai People's Publishing House, p. 201
- Qiao Shiguang(2000). Painting Art of the Chinese Fine Arts Education Department, China Academy of Art Press,.