

Chengdu Lacquer: The Revitalization of the Royal Art in The People's Republic of China Context

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Abstract:

Taking Chengdu lacquer ware art as the research object, this paper focuses on the recovery process from the historical development of Chengdu lacquer ware to modern times. Under the background of commercialization, this paper explores the ways and methods of the development and innovation of Chengdu lacquer ware from the aspects of the essential attribute of Chengdu lacquer ware, the market consumption, the class of utensils and so on. The purpose of this study is to protect and inherit the traditional culture, so that Chengdu lacquer ware can return to modern life in a more pluralistic form. At the same time, Chengdu lacquer ware can provide favorable resources for the actual creation and research of traditional lacquer art.

Key words: Chengdu lacquer ware; The revitalization of the royal art; Social value

1. Introduction

The traditional lacquer ware technology in China has a long history. Due to the influence of the geographical and natural environment of the mainland, the regional nature of lacquer ware is more remarkable. Among them, there are four major kinds of lacquer wares according to the historical context of regional manufacture, which are Chengdu lacquer ware, Pingyao polished lacquer ware, Fuzhou bodiless lacquer ware and Yangzhou lacquer ware. Chengdu lacquer art is one of the earliest lacquer art in China, which has a history of more than 3000 years. Chengdu lacquer art is of numerous processes, meticulous production, long time-consuming, gorgeous and exquisite manufactured goods, beautiful pattern shapes, and fine color.

Chengdu lacquer ware was once provided for princes and aristocrats and royal families in previous dynasties, and the

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ordinary class was unable to use these lacquer ware supplies. At present, Chengdu lacquer ware, as an art treasure, is treasured in the Sichuan Hall of the Great Hall of the People in Beijing, the Treasure Museum of China Arts and Crafts Museum and so on. And many times Chengdu lacquer ware was given as a national gift to foreign heads of state and friends.

With the protection policy of the Chinese government to the intangible culture, the awareness of the ordinary Chinese people and the consciousness of the traditional culture have been continuously strengthened. Chengdu lacquer ware is gradually appearing in people's daily life. In the development of Chengdu lacquer ware in the economic era, it is particularly important to study the revitalization of the royal art under the era of the People's Republic of China through the commercialization process. Based on this situation, researchers should inherit and

carry forward the protection consciousness of Chengdu lacquer art, inherit the creative techniques of Chengdu lacquer art, and realize the contemporary creative trend of Chengdu lacquer art.

2. The revival process of the essential attribute of Chengdu lacquer art

Chengdu lacquer ware has a history of more than 3000 years, began in the Shang and Zhou dynasties. As early as the early Western Han Dynasty, Chengdu had been the production center of lacquer ware in China, and the worker in Sichuan is the best of the national lacquer craftsmen, where the product spread to the whole country. From the lacquer bowls of the Hamudu period to the lacquer musical instruments and lacquer coffins of the Warring States period, from the multi-apartment box of the Han Dynasty to the carved lacquer utensils of the Song and Yuan dynasties, as well as the inlay works of raden and lacquer furniture of the Ming and Qing dynasties, the main products are now holding boxes, tea plates, tea boxes, vases, wine utensils, tobacco sets, furniture and so on. Lacquer handicrafts have become traditional living utensils of the Chinese people and have never disappeared in history. At present, as a "folk handicraft" selected as the first batch of national intangible cultural heritage list.

2.1 The porcelain body and craftwork of lacquer ware

With the development of the times and the progress of technology, the technology of the porcelain body of Chengdu lacquer ware has gone through the process of continuous development and innovation. In the early Warring States period, most of them were thick wooden skeleton, and they would be made into shape by axes, and then simply painted and drawn with color. By the middle and late Warring States period, the lacquer craftsmen in Sichuan had

learned to brush the bottom ash first to make the surface of the thick wood smooth and plain, then paint the lacquer and draw with color. At the same time, the technology of the porcelain body of Chengdu lacquer ware was further developed during this period, and the craftwork of rotating wooden body and rolling wood up into shape appeared. In addition, lacquer making materials also began to diversify, like the emergence of bamboo lacquer, hemp lacquer and composite materials of lacquer. The shape of lacquer ware began to become relatively light, and the number of small and medium-sized daily utensils gradually increased, thus making more use of the needs of life.

With the increase of demand, new requirements for the technology of the porcelain body have been put forward. In order to get rid of the unattractive appearance of the porcelain body in the junctions formed by rolling wood up, there is the process of sticking wooden body with batiste, that is, pasting up linen cloth on thin wood rolled up into shape, and then paint, which can not only make the utensils more firm, but also smooth and plain after painting, and will not be affected by the appearance of junctions. .

The wooden lacquer ware technology is already the quantitative change process of the technology of the porcelain body. However, the appearance of the composite lacquer made by ancient lacquer ashes and linen fibers is a qualitative leap of the technology of the porcelain body. From the current archaeological data, no later than the late Warring States period, Chengdu lacquer ware had appeared with such type, to the Han Dynasty it started to shine brilliantly, and was praised by later generations as one of the four classical lacquer techniques in ancient China, and the other three are

"lacquer ware with gold and silver flakes pasted by lacquer" in Tang Dynasty, "monochromatic lacquer ware" in Song Dynasty and "carved lacquer ware" in Yuan Dynasty. The appearance of the composite materials of porcelain body made the utensils lighter and the shape more exquisite and changeable.

At the same time, in the Han Dynasty, in order to meet the aesthetic needs of the court and the princes and aristocrats of the upper class, Chengdu lacquer ware appeared leather and metal porcelain bodies and so on, and the making process was also more elegant, including shaping the porcelain body, scraping ashes, as well as repeatedly painting primer and top coat and so on. In this regard, it can be confirmed from the unearthed objects and inscriptions of Chengdu lacquer ware.

To sum up, in the process of historical development, the technology of the porcelain body of Chengdu lacquer ware has gone through the process from shaping the thick wood by axes to rolling thin wood up into shape, from sticking batiste to the wooden porcelain body to combining lacquer ashes with linen fibers, from the single wooden porcelain body to the porcelain bodies of bamboo, pottery, paper, lacquer yarn, tortoise shell and other characteristic materials, from thick and clumsy to light and beautiful, thus constantly moving towards maturity. With the increasing improvement of synthetic resin porcelain body and other multicomponent porcelain body technology in the 20th century, it is not only the foundation of the functional utility of lacquer ware, but also provides the necessary technical support for the exquisite and changeable modeling of lacquer ware.

2.2 Presentation of lacquer ware

According to the data of archaeological discoveries, the physical remains of Chengdu lacquer ware are not only huge, but also rich in shape and variety. In addition to a few ritual devices, these utensils are mainly used in daily life, and some for entertainment, funeral and weapons and so on. Modeling is not only the basic form of Chengdu lacquer ware, but also an important carrier of painting lacquer ware by Sichuan craftsmen. More importantly, modeling also carries a deeper level of creative thought and cultural connotation.

Below, taking Chengdu lacquer ear cup as an example, the modeling analysis is carried out. Ear cup, or feather cup, is the most common and numerous utensils in Chengdu lacquer ware. It has oval shape, flat bottom, and each side of it has an ear, so scholars call it ear cup. Ear cups are often used as wine utensils or food utensils. The shape of ear cup in Chengdu lacquer ware has little change, mainly crescent shape. There is difference in the tilt angle of ear surface, and the overall change is that the mouth of the cup is flat to higher gradually, and gradually flattened to the Eastern Han Dynasty. With the change of the technology of porcelain body, the wall of the ear cup gradually becomes thinner. The body changes from short to high, and the radius of abdominal wall changes obviously, from oblique straight abdomen to deep arc belly. The bottom surface changes from flat bottom to decorated short ring bottom. The decorative style is presented as extravagant. Now in the market, most of the shapes of the ear cups have changed little, and the color and decoration techniques are more diversified.

Figure 1: Lacquer ear cup from the Western Han Dynasty. June 18, 2021. Photo/Author
Figure 2: Modern lacquer ear cup. March 14, 2022. Photo/Author

From the point of view of formal aesthetic feeling and artistic presentation of modeling, one is the modeling of "pictograph". This kind of utensils are intended to imitate and reproduce the animal archetypes vividly and realistically. For example, the shape of wood horse lacquer is lifelike, the form is different, the body is vigorous, and the appearance is bright, especially the facial depiction is very delicate and vivid. It not only shows the exquisite lacquer craft in Chengdu area, but also reflects the level of lacquer carving art in our



country in the Western

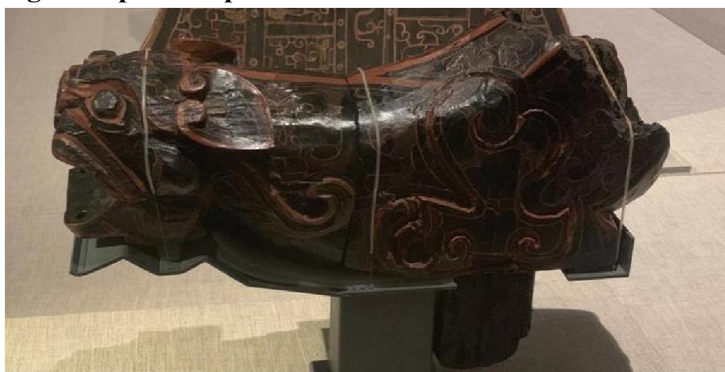
Han Dynasty. The other is the shape of "image", that is, the shape created by the processing of animal image by means of deformation or simplification. This kind of modeling partly retains the basic

characteristics of the animal image, but also makes a certain degree of trade-off and re-creation of the prototype, so that the animal image can be naturally integrated into the modeling of the utensils.

For example, the boat coffin burial in Chengdu Commercial Street unearthed a tiger-shaped component, divided into tiger head and tiger body two parts. The whole utensil is painted with black lacquer, and in the tiger belly and handle they are coated with red lacquer, the two tigers claws, foreheads and necks also painted with red lacquer ornaments. So that the overall shape is concise and vivid. At present, Chengdu

lacquer ware products of "pictography" and "image" also appear in different forms, such as the reproduction of panda animal archetypes with local characteristics and the Eagle claw cup lacquer ware suit are well integrated into the modeling of utensils, which not only increases the heavy feeling of Chinese traditional culture of utensils, but also increases the aesthetic demand of modern way of life.

Figure 3: A tiger-shaped component of the boat coffin burial unearthed in Chengdu



Commercial Street. August 3, 2021. Photo/Author

Chengdu lacquer ware attaches great importance to the combination of practicality and aesthetics. In order to make the utensils better reflect and realize its functionality, most of its modeling pays attention to simplicity, symmetry and balance, rather than pursuing uniqueness and artistic sense. Although the overall style of Chengdu lacquer ware is simple, it is not monotonous. The same type of utensils are often rich in detail shape and decorative patterns, reflecting the "common but different" modeling concept.

2.3 Decoration techniques of lacquer ware

Chengdu lacquer ware in the Warring States period has appeared colored drawing, flat painting, needle engraving and other decorative techniques. In the Han Dynasty, the technique has been greatly improved, and a variety of new decoration techniques have been developed, such as carving before sticking gold foils, gold tracing, stacking lacquer and the combination of metal

technology and so on. During this period, gold and silver ornaments on lacquer ware began to be used in large numbers, that is, the application of gold and silver ears, knobs, buttons, bottoms, rings, horns and so on on the utensils, which not only made the lacquer ware more rugged and durable, but also used as an important decoration technique to add the splendor and beauty of the utensils.

Considering market, materials, costs and other factors, the weakness of lacquer ware takes a long process, in which it almost perished several times because it can not find a suitable development route. In Six Dynasties, the weak situation of lacquer ware was difficult to reverse, but due to the spread of Buddhism, the technology of combining lacquer ashes with linen fibers in lacquer wares was a brilliant boom. In contrast, lacquer ware can improve its appearance by coloured drawing. By virtue of the sticky characteristics of lacquer, metal,

jade, corner bone, glass and other materials can be inlaid into patterns. And lacquer ware can be engraved on the surface in patterns, and embedded in the pattern of gold and silver or colored paint.

In the Tang Dynasty, lacquer ware became more and more gorgeous, going on the luxury route of less and better. For one thing, some new production techniques and decorative techniques (such as plain painting, pasting with gold and silver flakes, inlaying with hundred treasures, etc.) have emerged, thus making lacquer ware develop in the direction of exquisite aristocratic handicrafts; For another thing, lacquer technology and other techniques as well as craftsmanship have evolved into new techniques and forms, such as Guqin painting, architecture and furniture, thus developing the lacquer craft in diversification. In the Song Dynasty, lacquer ware became the darling of the daily necessities of the aristocratic class. Because of the mainstream aesthetics of simplicity but elegance in Song Dynasty, these lacquer wares change the form of luxury into

simplicity.

Lacquer ware in Ming and Qing Dynasties basically divorced from practicality and moved towards the direction of display and appreciation of handicrafts. It pursues the decorative effects, endless techniques, with carved lacquer, sticking gold after inlaying, embedding treasures and so on having reached the peak of the point.

But the more luxurious the lacquer ware, the farther away it is from the lives of most people. After the collapse of feudal society, there was no such customer base as royalty and aristocrat, which did not take into account the cost and price, and lacquer ware gradually declined. In the new era, the trend of traditional cultural revival has restored lacquer ware to a certain extent, decorative techniques have been basically inherited, and the use of existing sophisticated production tools, and the lacquer ware expression form is also more various. But lacquer ware has been far away from the lives of ordinary people for thousands of years, so it still has a long way to go if we want it to return.





**Figure 4: A lacquer tea scoop inlaid by bright shell slices
March 7, 2022. Photo/Author**

or

**Figure 5: A lacquer tea tray carved with blinking gold and silver flakes
March 7, 2022. Photo/Author**

2.4 Pattern value of lacquer ware

Pattern is the main content of Chengdu lacquer decoration art, and it is also an important vocabulary of its visual expression. Among the various decorative patterns of materials and utensils found in the Warring States period and Qin and Han dynasties, the material materials of lacquer decoration patterns are the most abundant, and their themes, categories, combination forms, decorative techniques and so on are certainly representative, and the level of decorative art is also the best.

The decorative pattern of Chengdu lacquer ware is undoubtedly the aesthetic model and essence of Chinese lacquer art. Chengdu lacquer ware decoration pattern is very rich in subject matter. There are obvious differences in the themes of patterns in different periods, and because Sichuan workers often choose different themes according to the modeling and functional characteristics of lacquer ware, the themes of patterns on all kinds of
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utensils in the same period are also different. Sometimes in order to pursue change, even in the same kind of utensils, the subject matter of the pattern is not the same.

According to the theme of expression, the decorative patterns of Chengdu lacquer ware can be divided into geometric pattern, animal pattern, plant pattern, natural scene pattern and character story pattern and so on. Geometric pattern is one of the earliest and most used patterns in Chinese decorative patterns. Because geometric patterns have good adaptability and formal aesthetic feeling, and they are simple, clear, and easy to express, so they are widely used in the decoration of utensils. A large number of geometric patterns are also used in the decorative patterns of Chengdu lacquer ware, including dot pattern, circle pattern, vortex pattern, straight line pattern, arc pattern, hook pattern, square pattern, triangle pattern, diamond pattern and so on. In the lacquered boards and lacquered tables of the boat coffin unearthed in the commercial street, it

can be seen that the decorative belt composed of continuous circle lines, which is distributed between the pan chi-shaped pattern and dragon-shaped pattern. These evenly distributed circles make up the

virtual line which not only achieves the effect of spacer pattern, but also does not appear stiff and rigid.



Figure 6: A lacquered table of the boat coffin unearthed in Chengdu commercial street August 3, 2021. Photo/Author

In reality, some animal images are mainly reflected in the patterns of fish, sheep, bird, tortoise, butterfly, tiger, etc. In addition, there are also strange animal patterns in ancient literature or myths, such as dragon pattern, Phoenix pattern, pan chi pattern, animal face pattern and so on. The plant patterns in Chengdu lacquer decoration pattern are also common, mainly leaf vein pattern, curly grass pattern, petal pattern, fringe pattern, mountain and tree pattern and so on. The pattern of natural scene refers to the pattern drawn from the scenery and phenomenon in nature. This kind of pattern is an important part of Chengdu lacquer decoration pattern. There are mainly cloud pattern, thunder pattern, wave pattern, water ripples pattern, solar light pattern and so on.

Chengdu lacquer ware has relatively few patterns with the theme of character

stories and social life, but from the existing few utensils decorated with this kind of patterns, the main contents described are hunting activities, aristocratic life, historical stories and fairy stories, and so on. At present, Chengdu lacquer ware is also mainly decorated with geometric patterns, animal patterns, plant patterns, natural scene patterns and character story patterns, among which geometric patterns, animal patterns and plant patterns are in the majority, and the picture layout is vivid and the depiction is picturesque, which fully reflects the superb composition ability and painting skills of Shu painters.

3. The revival process of market consumption of Chengdu lacquer art

The production of lacquer ware in Chengdu area has been under the strict supervision of the ancient governments for a long time, and the modeling style of

Chengdu lacquer ware also shows obvious systematicness and stability. Since the middle of the Warring States period, from Qingchuan County and Xingjing County and other places in Chengdu City unearthed lacquer ware with imprint, it can be seen that the production of lacquer ware in Chengdu area mainly exists in the way of official camp. After the establishment of the centralized empire in Qin and Han dynasties, the production and sales model of government and private co-operation was gradually formed. A strong official handicraft system was established to meet the needs of the royal family, government at all levels and the army. Since the Qin Dynasty, the central and local governments have set up special lacquer handicraft workshops, and have formed a set of effective management measures. Through the comparison, it is found that the lacquer ware unearthed in several different tombs is very similar in category, shape and decorative pattern, and it can be seen that the lacquer ware products sold to all parts of the country have been highly consistent.

After the middle of the Western Han Dynasty, because of the strict production management system, the Chengdu lacquer ware not only made the modeling and ornamentation more precise and neat, but also made the stylized characteristics more obvious. The most common ear cups and plates unearthed in Shuxian County and Guanghan County lacquer ware have little difference in shape, size, decoration techniques and patterns, and have maintained great stability for more than a hundred years. Under the action of long-term and stable production mode, Chengdu lacquer ware has formed a relatively stable artistic style, and has spread to various regions through commercial circulation and official gifts, which has an

impact on the production of lacquer ware everywhere.

With the rise of modern technology and the innovation of ideas, the traditional handicraft production mode is declining day by day. Although Chengdu lacquer ware has a history of thousands of years, with the increasing rise of large industrial production and modern design concept, it has gradually separated from the practicability of utensils and developed in the direction of simple decoration and craftsmanship. Secondly, due to the change of production mode, lifestyle and technological progress, Chengdu lacquer ware has not been in line with the modern way of life and its demand for high quality and low price, rich and changeable. The progress of technology and the innovation of design have changed people's way of life and constantly satisfied people's consumption demand. At the same time, they are also constantly leaving distances in between traditional handicrafts and modern and contemporary life.

Lacquer ware is an intangible cultural heritage in China, but in the process of the author's visit to Chengdu and its neighbors, it was found that most of people lack of awareness of it, and their interest is not high, reckoning that the style of it is not new enough. With the rapid development of modern economy, the government does not pay enough attention to it. The craftsmanship of the old master is also unable to be inherited, so the overall number of talents and the proportion of market requirements are still insufficient. The lacquer ware industry withered, and the current situation of the lacquer ware market is worrisome. Actually lacquer ware has both practical and aesthetic value. Most of the traditional lacquer wares are plates, boxes and other practical utensils, which are not of high practical value to modern people.

And following the aesthetic trend of people, lacquer ware has also appeared a small model development, which is convenient for people to carry earrings, necklaces, bracelets and so on in favor of female ornaments.

The value innovation of lacquer ware products should be in line with the pursuit of contemporary people, and from the appearance, color, pattern, moral and so on can have a higher market orientation.

Chengdu lacquer ware developed slightly better in the 1980s and 1990s, all major Sichuan restaurants will use lacquer ware boxes, so that it had high recognition. And some families also have the use of lacquer ware supplies like combs, utensils and so on. But with the use of current synthesis of chemical paints, the cost of lacquer ware becomes lower. While mainly chemical paint has harmful substances, which threat to health, and the lacquer ware needs to be placed some time until safe to use, and easy to damage.

Now due to the consequences of lacquer ware made of chemical paint, people's recognition of lacquer ware is reduced. Therefore, with the improvement of people's living standards that people pay more and more attention to their health, we can make use of the general psychology of the public to promote the lacquer ware products produced by natural paint.

The manufacturing process of high-end lacquer ware is complex and time-consuming. The reason why consumers lack purchasing power for art lies in the uncertainty of the value of art. Lacquer ware production technology is various and there are differences in difficulty and time-consuming. It is suggested that the government should make clear the price range according to the cost of lacquer ware. The salary of lacquer ware industry workers is not high. It is suggested that the

government can set up lacquer industry institutions and other ways to increase the recognition of lacquer ware industry and jointly promote the prosperity of lacquer ware industry.

With the development of the Internet today, Chengdu lacquer ware promotion mainly depends on online and offline two models. Online publicity, mainly rely on Microblog, Official Accounts, Taobao, Tik Tok, videos and other forms. If the promotion efforts and methods are not enough, join public figures or interesting live broadcasts to increase social influence, and then lacquer ware culture will popularize consumers. Offline publicity, in Chengdu and other characteristic scenic spots we can set up stores, so that lacquer culture and local characteristics will be integrated and developed. Holding exhibitions, special workshops and other models can meet people's needs and open up the market.

4. The change of class nature embodied in Chengdu lacquerware

In the process of historical development, Chengdu lacquer ware mainly serves the "consumption" demand of the ruling class at different levels, which also determines that its production and consumption point to a specific class or group, not to the ordinary people. In other words, the external shape and decoration of the utensils also reflect the life style and aesthetic concept of the ruling class. Chengdu lacquer ware as a practical device has a dual direction: one is as a device to meet the needs of life, another is as a device to present the concept of etiquette.

As a high-level artifact widely used in the upper society from the Warring States period to the Qin and Han dynasties, it was precisely because Chengdu lacquer ware synthesized these two factors that it well

adapted to the needs of the upper class in the Warring States period and the Qin and Han dynasties, and was recognized by the ruling class, thus achieving its prosperity in the Han Dynasty. The text of utensils is closely related to people and the society in which they live. In fact, this is also the influence of traditional creation thought on Chengdu lacquer ware, that is, the materialization of the concept of etiquette. This concept of etiquette, which pays attention to the relationship between monarch and minister, father and son, is not only an important embodiment of safeguarding the interests of the ruling class, but also the beauty of the symbolic function satisfied with the interests of the ruling class.

Although modern product design is not limited by this strict hierarchy and concept by comparison, now Chengdu lacquer ware not only satisfies the function of utensils, but also pays more and more attention to the internal influence of products on users. Used by the upper class, Chengdu lacquer ware continuing the characteristics of "royal art", reflects the dignity of identity, and as a high-end valuable gift is given to foreign friend and collected in the Great Hall of the people and major museums. The middle class also has part of them purchasing and using the lacquer wares, mostly as their own use and daily gift giving, and so on. Some also participate in the production of experience workshops, but as analyzed earlier, the prevalence of this situation is not high. The lower class will also come into contact with Chengdu lacquer ware, and now there are also promotion units organized to the communities, work units and so on to carry out universal education and production.

5. Conclusion

Through the research of this paper,

Chengdu lacquer ware art, as a craft with unique meaning, not only embodies the aesthetic characteristics of modeling and decoration, but also contains a wealth of cultural spirit and creation thought. Utensils are also the embodiment of social life. Although Chengdu lacquer ware has lost the foundation of real life because of the transformation of production mode, product orientation and aesthetic orientation in modern and contemporary times, as an important part of Chinese traditional craft culture, its important contribution and subject position in the development history of Chinese lacquer culture can not be ignored. What is particularly worth paying attention to is that the aesthetic cultural value and creation thought contained in the utensils still need to be further explored.

Now we need to strengthen the promotion of Chengdu lacquer art, and the public use is the best way to promote, and adhere to the lacquer ware back to life. It is an innovation to continue its practical value with the circulation of the market. The study of the revival process of Chengdu lacquer ware is helpful to carry forward the Chinese traditional art culture, transfer the charm of traditional lacquer art with ingenuity, and show the spirit of great country craftsmen with exquisite skills, so that this artistic form can bloom new vitality in the trend of the development of the times.

Research Objectives

- 1 To study the revival process of the essential attribute of Chengdu lacquer art.
- 2 To study the revival process of market consumption of Chengdu lacquer art.
- 3 To analyze the change of class nature embodied in Chengdu lacquerware.

Methodology

This article adopts the method of

qualitative research, consults a large number of historical documents and materials, and fully grasps the important content such as the background, characteristics, and key elements of Chengdu lacquer ware art.

Through field work, the author have mastered the first-hand information and data of Chengdu lacquer ware, and recorded the important feelings of the artists, tourists, researchers and officers of government through on-site interviews, and formed the important basis of protecting and inheriting the Chengdu lacquer ware art, and get people's real thoughts and understanding of Chengdu lacquer ware.

At the same time, using modern networks and new media technologies, such as photography and recording equipment, to record and save a large number of important materials.

Discovery of this article

Through the research of this article, the author have discovered the importance and characteristics of Chengdu lacquer ware art, and see clearly about the role of Chengdu lacquer ware art in inheriting the Chinese excellent traditional culture. In the current Chinese context, the revival process of Chengdu lacquerware presents a series of new features and trends, and is returning to modern life in a more diversified form. Through the study of Chengdu lacquer art, it is beneficial to provide samples for other traditional art, which can better protect and inherit the excellent traditional culture and enrich people's social life. Through the research of this paper, it can also provide more favorable resources for the creation of Chengdu lacquerware.

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