

The Influence of Guangzhou Thirteen Line Arts and Crafts on Western Aesthetics in the Context of Chinese Landscape Aesthetics

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Abstract: This paper analyzes the influence of Guangzhou 13 Lines of arts and crafts on Western aesthetics from the perspective of Chinese landscape aesthetics, mainly through the introduction of landscape aesthetics, the relationship and integration of Guangzhou 13 lines of arts and crafts and landscape aesthetics, how to influence the western aesthetics at that time and the future of Guangzhou 13 lines of arts and crafts as a link between Chinese and Western culture.

Keywords: Landscape aesthetics; Thirteen lines of Guangzhou; Cultural exchange and communication

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Landscape aesthetics is an important part of traditional Chinese culture, emphasizing the harmony of nature and the relationship between man and nature, while Guangzhou Thirteen Lines of arts and Crafts is a distinctive handicraft production and trade center in Guangzhou. Through the analysis of the combination of the two, we can better understand the influence of Guangzhou thirteen lines arts and crafts on western aesthetics.

1. Unique charm of landscape aesthetics

Landscape aesthetics is one of the most important aesthetic concepts in Chinese traditional culture. Its core concept is “nature is the greatest artist”, which reflects the harmonious symbiosis between Chinese people and nature. Ancient Chinese literati often associate mountains and rivers with life, thinking that mountains and rivers are a realm and the highest state of spiritual pursuit. Landscape aesthetics emphasizes the “artistic conception”, that is, the emotions, thoughts and beauty that can be aroused by landscape scenery. In traditional Chinese paintings, painters often take mountains and rivers as the background, and integrate their own emotions and thoughts into them, and express their perception and understanding of life by trekking through mountains and valleys and streams. The creation of this artistic conception not only makes people enjoy the beauty, but also makes people re-examine their life attitude and values. Liu Shaojin. Landscape culture and Chinese Aesthetic Tradition [J]. Journal of Jinan (Philosophy and Social Sciences),1998(03):57-64.

2. Landscape aesthetics in Guangzhou Thirteen Lines Arts and Crafts

During the years of Qianlong, Jiaqing and Daoguang, the Qing government implemented a trade policy, and the Thirteen Branches of Guangzhou was the only authorized overseas trade organization in China from 1757 to 1842. Leng Dong, Lin Han. The Thirteen Lines of Guangzhou in Qing Dynasty and the cultural exchanges between China and the West [J]. Guangdong Social Sciences,2010(02):113-120.] With the trade exchanges, the Guangzhou export arts and crafts began to combine the characteristics of Lingnan and the unique style of combining traditional Chinese skills and foreign elements. These arts and crafts not only inherit

the essence of ancient Chinese culture, but also combine the foreign cultural influence brought by the maritime Silk Road trade to form the Western aesthetic attracted wide interest and praise of Guangzhou thirteen lines arts and crafts. Craft artists create a series of unique artworks by incorporating landscape aesthetic elements into handmade products such as jade, porcelain and wood carvings. These works take mountains and rivers as the background, depicting mountains and rivers, water waves, clouds and other landscapes with Oriental flavor.

The landscape theme of Guangzhou Thirteen Lines Arts and Crafts is mainly to skillfully integrate the characteristics of landscape resorts into the crafts, but also to Guangzhou's natural scenery as the background, showing the unique charm of Guangzhou. In terms of artistic techniques, the expression techniques of landscape painting are often applied to the thirteen lines of arts and crafts in Guangzhou, such as the use of blue and white techniques in ceramic production to draw a deep and mysterious landscape, and the curve of mountains and rivers and the sense of mountain levels in wood carving. The landscape aesthetics of the thirteen lines of Guangzhou is mainly manifested in the depiction of natural landscapes such as mountains, rivers and lakes. Rocks and scenery are used as the base in handicrafts, and real plants are used to make the landscape present a magnificent and magnificent feeling. In the painting process, mountains and rivers are often displayed on paper, and the craftsman expresses the beauty of mountains and rivers vividly through the clever use of ink, pigment and brush strokes. In the ceramic process, Guangzhou Thirteen lines uses various techniques, such as carving, painting, color, etc., to integrate the charm of landscape into it, making the works more exquisite and detailed.

Canton porcelain blends and derives a strong style of combining Chinese and Western cultures. From flora and fauna to landscape... Guangcai porcelain shows us a beautiful picture of economy and life, history and culture in the era of Chinese and Western culture and trade integration. Leng Dong, Xiao Chuxiong. Thirteen Lines and the Development of porcelain processing and Manufacturing [J]. Journal of Guangzhou University (Social Science Edition),2011,10(10):87-92.] Landscape aesthetic interpretation of Guangcai porcelain, mainly based on landscape. In the early period, landscape paintings were usually decorated with border decorations, and most of them were pan-like. In the late Qing Dynasty and early Republic of China, landscape paintings were mostly made by the Lingnan School of Painting, and an object was only decorated with a complete landscape picture, rather than adding border decorations on the edge of the object. Ning Gang, He Ping. Gorgeous Huazhang: Analysis of the artistic characteristics of Guangcai porcelain [J]. Journal of Nanjing Institute of Arts (Fine Arts and Design Edition),2009(05):138-142.] For example, in the production of Liwan Qing Dynasty export porcelain "Blue and White Garden landscape pattern and flower lid cup", craftsmen used "blue and white" to draw the landscape. Make the ceramic works present a profound and mysterious landscape artistic conception, through poetry or profound meaning of the pattern, to express people's love and blessing for home, nature and life.

3. The influence of Guangzhou Thirteen Lines Arts and Crafts on Western aesthetics under the landscape aesthetics discourse

Thirteen arts and crafts in Guangzhou have exerted a positive and far-reaching influence on western aesthetics. It displays the charm and wisdom of traditional Chinese culture through its unique skills and exquisite craftsmanship. This influence is not only reflected in artistic creation, but also extends to the design field and the change of life style. More and more Westerners began to appreciate and pursue the Oriental aesthetic concept and value system represented by Guangzhou Thirteen Line arts and crafts.

Ancient Guangzhou Thirteen Lines of arts and crafts in the western market is relatively high popularity, Qing Dynasty became China's largest arts and crafts district, gathered a large number of craftsmen and craft workshops. In the late 17th and 18th centuries, with the prosperity of the maritime Silk Road and maritime trade, the handicraft works of Guangzhou Thirteen Hang began to enter the European market. These works have attracted the attention of many Western buyers and collectors with their exquisite craftsmanship and unique design style. The porcelain, lacquerware and other works of Guangzhou Thirteen Lines were highly respected in the European market, and were bought and collected by aristocrats and wealthy merchants at that time. Especially noteworthy is the "Chinese style" art deco style, which appeared in Europe in the 17th century, which triggered a fanatical interest in Chinese things from the court, the nobility, down to the common people surnamed Bai. Leng Dong, Lin Han. Thirteen Lines of Guangzhou in Qing Dynasty and Cultural exchanges between China and the West [J]. Guangdong Social Sciences,2010(02):113-120. The Western market's favor for the Thirteen Lines of Guangzhou in Qing Dynasty is mainly due to its incomparable artistic quality and cultural connotation. Exquisite craftsmanship and attention to detail reflect the unique charm of traditional Chinese arts and crafts. At the same time, these works integrated the traditional Chinese culture with the commercial needs of the time, presenting a style of combining eastern art and Western aesthetic concepts, which was in line with the local market demand. This cross-cultural artistic exchange

not only enriches the western aesthetic concept, but also promotes the interaction between Chinese and Western art. It has many intertextual influences on Chinese and Western aesthetics.

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