

# Remaking the Contemporary Value of Arts and Crafts—Taking Pang Xunqin as an Example

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**Abstract**—Chinese traditional art is an important source of contemporary arts and crafts practice, for the study of excellent traditional visual art can promote the creative transformation of contemporary arts and crafts and innovative invention, enhance cultural confidence. Pang XunQIN OPENED UP THE MODERN PAINTING WITH national characteristics and extended the decorative painting to the decorative art of arts and crafts, which complied with the needs of The Times and society. To be able to follow the path he explored would go a long way toward reshaping the contemporary values of arts and crafts. This paper tries to sum up three transformation roads of arts and crafts that adapt to the contemporary social life by appreciation and analysis of Mr. Pang Xunqin's creation thought sources and works, so that the technology and art show a new look that conforms to its native environment and development process under the "modern" life background, so that the Chinese excellent traditional culture can glow with vitality.

**Index Terms**—Arts and crafts, folk, pang–Xunqin, value

## I. TRACING THE ORIGIN OF ARTISTIC THOUGHT

Pang Xunqin is the representative figure of Chinese modern new school painting, his artistic creation is inextricably related to his life opportunity and social reality, the exploration of his creation thought can help us to understand his artistic road.

### A. The Influence of Traditional Culture

Pang Xunqin's paintings have a strong literary color, and the common themes in Chinese flower and bird paintings often appear in his paintings. His paintings are elegant in color. In the brushwork, we can see the elegance and interest of the literati family returning to nature. In "Self-dissection," he wrote: "I grew up in a serious atmosphere. My great ancestor, grandfather and father are all so-called scholars. I have inherited their temperament, though I have not read much. So, my paintings tend to be literary." Pang Xunqin's father and grandfather are all literati, so they are influenced by the traditional culture since they are young, Pang's family has four Jin scholars in modern times, and Pang Xunqin is the descendant of Yi Antang of this family. "Read to stand for" it is pang family's home teachings, pang da-Kun is in "first test son fang fu Jun line form" had had incisient elaboration "read to stand for a product, develop big appliance, square is clear conscience. Quick work near fame, off and on not.... The article is the body, the rule is the use, the two phases for the appearance." This also foreshadows Pang Xunqin's art creation in the future. Hong Yiran commented: "Among the contemporary painters I know, Mr. Pang Xunqin is the one I admire most.

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Why is that? Because he's not just a painter, he's an artist; Not just artists, but art scholars. His paintings are the crystallization of personality and learning, and his personality and learning of both sides of the culture and have a long history, very high, very rich. Mr. Pang's creative sources are so vast that he is the most graceful painter." When Pang Xunqin is three or four years old, he learns to read in private school, and then he sends it to his relatives' home, which lays a good foundation of classical literature, and is familiar with the four books and Five Classics and ancient poetry. When he was 10 years old, he lost his memory after a serious illness. His mother invited relatives to teach him how to draw meticulous flowers and birds. Subjects involved in meticulous flowers, such as peony, narcissi, begonia, orchid, morning glory and cuckoo, were reflected in his later paintings.

### B. The Impact of Western Modernist Art and Eastern Taste

Western spirit and eastern taste, like two sides of the same coin, affected the aspirations and pursuits of Chinese artists in the 1920s and 1930s. In the process of pursuing their dreams, they gradually formed their own unique style and artistic rules, creating a colorful picture of The Times. Pang Xunqin doesn't completely form his own painting style on this crowded road, but the double impact of Chinese and Western art becomes the soil that nourishes him, burying a treasure for his future creation. In his artistic creation, he is good at integrating cross-cultural and cross-media elements into his paintings. He uses collage to piece together images from different time and space into a picture, reflecting the sense of conflict and fracture.

Mr. Pang studied in France in his early years and was influenced by the French modernist art concept. At that time, Western modern art was on the rise. The expressive techniques of tension and the free expression of artists' subjective ideas all attracted him. The block face treatment of the dress pattern in his work "Daughter of the Earth" has the style of Cubist painter Leger. The torso of the figure is simplified through the cylinder, and the transition between the blocks and faces is rounded. The face of the female figure in the picture is not lack of the elegant and graceful of ancient Chinese ladies' pictures, and the thin eyebrows and little red lips show the flexibility and charm.

Pang Xunqin's painting creation in Jue LAN Club period takes cubism as the main language form, and takes "the deformation of Cubism" as one of the exploration directions, "there is no certain tendency, but it shows various faces. From flat paint to line, from realistic to decorative, from deformation to abstract.... He seems to be experimenting with many of the modern Parisian schools." [1]. Mr. Pong's works pay attention to the sense of order and decoration of the picture, color and shape decomposition and volume reconstruction are his common techniques of expression,

with a musical aesthetic feeling. The fulcrum of his art “composition” lies in the harmony between the expression technique of Cubism and the space ontology, which presents a mathematical logic. His representative works include *Composition*, *So Paris*, *Palm*, etc. This painting style also influenced Mr. Pang's pattern design style in the future.

This combination of Chinese and Western styles was very popular among the painters who travelled in France. Chang Yu is one of the outstanding ones, known as “Chinese Matisse”, Pang Xunqin knows the painter Chang Yu in Paris and is influenced by him. *Ink Nude Lady* is a representative of Chang Yu's series. Pang's *Sketches* published in *Modern Times* and *Chaise Longue* published in *Times* were obviously influenced by his friends. “Sanyu studio was empty, can't see a picture in the working chamber in the next room is empty, the one horn of the room is filled with his painting sketch, is full of people and the human body, have a plenty of use pen drawing, majority is to use the brush painting line, he has his own personal characteristics of line “,” I want to have a look at 'paintings, at the request of me again and again, He takes out a small oil painting landscape for me to see, the line is used on the picture, the color is simple and elegant, there is a strong Oriental interest [2].

In 1932, Jue LAN Club is founded, Pang Xunqin, as the president, leads the members to combine western modern painting with Chinese classical painting, and the art works of post-impressionism, Dada, Brutalism and Cubism have a great influence on this club. They mentioned in “Jue LAN Club Declaration “:” We admit that painting is by no means the imitation of nature, nor is it the repetition of rigid body, we should use the whole life to express our spirit naked. We mean that painting is not a slave to religion, nor is it a description of literature, but that we should freely and synthetically form a world of pure shapes. We detest all the old forms, all the old colors, all the ordinary low skills. We must use new techniques to express the spirit of the new age. Since the 20th century, the art of Europe has emerged with the emerging atmosphere, the cries of beasts, the deformation of Cubism, the violence of Dadaism and the vision of surrealism. In the 20th century, the Chinese art scene should also show a new atmosphere. Let's get up! Let's create our world of colors, lines and shapes with our wild passion and iron sense [3]”

### *C. The Integration of Folk and Modern Art*

After the outbreak of the Anti-Japanese War, Pang Xunqin goes to Kunming, in the process of moving inside, he starts the investigation of the southwest ethnic groups, and his artistic creation view also changes into the national awakening. Drawing nutrients from national art, Mr. Pang began to create Chinese Patterns during this period. After the introduction of Liang Sicheng and Liang Siyong, Pang Xunqin comes to the Central preparation office to work, and contacts a large number of ancient cultural relics. In 1939, he and Rui Yifu, who studied Miao linguistics at Academia Sinica, presided over a field survey of ethnic minorities in southwest China, photographing and collecting folk cultural relics. Through this field, he began to understand the life taste and aesthetic connotation of folk art. “I had no idea that folk crafts could be so rich and at the same time show

such a high artistic level. These mountain girls have no painting foundation, let alone any professional training, more than 90 percent have not been out of the county, more than 90 percent have not been to school. But I saw a hundred girls sitting on rocks in the sun,

Neither what kind of bottom, also do not need what manuscript, pick up a needle, with his imagination, according to the traditional decorative structure, embroider a variety of decorative patterns..... This kind of latent artistic wisdom among the masses touched me a lot.”

During this period, Mr. Pang's oil paintings were full of folk interest. “*Huangguoshu Waterfall*” (1940), “*Flowers Jumping in Guiding*” (1941), “*Dressed in Costumes*” (1942) and “*Orange Season*” (1942) were all based on Guizhou Mountain people. Through realistic techniques, folk elements were recorded on the costumes of painted figures, making the works full of folk mood and Oriental color. He began to break with the French tradition, opened the way of his own artistic creation, and tempered the folk character of his works. Mr. Liu Kaiqu said, “The life of different nationalities and costumes arouse his desire to create, thus pushing his art to a new level. A painter should have his own unique style.”

In 1941, he created a collection of Arts and Crafts, in which he designed decorative patterns from all ages into modern daily necessities. In the introduction of the book, he said, “By gathering the inherent characteristics and spirit of Chinese craft patterns, we can find it interesting and practical now.” In 1959, he taught a commercial art class in the Department of decoration. Luo Zhenru recalled: “He prepared rich and vivid lessons, and the students listened attentively. He made us first-grade students more passionate about our major, and he planted the seed of national folk art as the root in the hearts of each student.....”

## II. THE EXPLORATION OF PANG XUNQIN'S ART WORKS

### *A. Paintings of Folk Interest*

Pang Xunqin creates the paintings with the spirit and temperament of Chinese traditional art, which has obvious national decoration. He chose watercolor as the medium of expression, which blurred the boundary between Chinese and Western painting, formed a stylized expression, and integrated the fainting and dyeing skills of Chinese ink painting into his paintings. Both decorative and folk artistic languages are available, which greatly enriched the images of ethnic minority figures. During the war of Resistance Against Japan, he took the life scenes of ethnic minorities in Southwest China as material to create a series of works called “*Guizhou Mountain People*”. “*Tangerine Season*” reflects the labor scene of two Miao women in the orange harvest season, picking fruit, hanging all over the mountains and fields. Miao women's headdresses, silver ornaments and decorative pictures on their chests have been painted in detail and with a rich sense of decoration.

### *B. Abstract Pattern Design*

Pang xunqin traditional decoration pattern represented by the symbol associated with The Times and social reality, the cultural ideas and ideology behind the parsing out, introduces the history of Chinese language in decorative art

design, absorbing the essence of ancient arts and crafts ideas, through the Chinese painting in the “move have static, in a static dynamic” analogy, with music mood The choice that USES COLORIFIC WARM and COLD tone, PICTURE theme will express the change OF feeling in adornment design. The combination of modern design and the rejuvenation of national cultural image provides a Chinese solution to cope with the crisis of modernity. Fu Lei once commented on him: "The form and color of pure material, expressing pure fantasy of the spiritual realm, this is silent music. The harmony of form and color, the composition of the rules, they themselves are a kind of decorative interest, pure painting... He transfigures, because he wants to make the 'form' expressive in a special way, which is deformisme expressive, and he wants to give things in a certain style (styler) [4]". The column of “Good Friend” commented on him: "He uses the pen smartly and focuses on the performance of the pen power. The tone is harmonious, and the picture has the rhythm of music and the mood of poetry."Mr. Zong Baihua once proposed that the Chinese people have a temporal spatial consciousness, "the rhythmic nature can be expressed by Chinese calligraphy art, just like music and dance. [5]

In Pang Xunqin Arts and Crafts Design, Mr. Pang designs more than forty pieces of industrial design works, pioneering to combine the traditional decorations with the modern life, and abstracts and simplifies these decorations. the blanket fabric is selected with brick red and black in color, which add luster TO each other, providing a delicate decorative charm without losing temperature. The psychological temperature of the user is placed in the first place, and the low saturation of red generates appropriate stimulation, which causes the acceleration of the blood circulation of the viewer. In order to neutralize this sense of unease, the excitement of watching is suppressed based on black. The color scheme of brick red and black is commonly seen in lacquerware decorated with black and zhu in the pre-Qin period, and was used in imperial crowns and palaces of the Han Dynasty. This color scheme is a symbol of grandeur in Chinese culture. Teng Shouyao also pointed out that “a nation or an era can give color a specific symbolic meaning according to this psychological feeling..... The past experience is accumulated in the mind into a certain ‘schema’ [1] and certain specific expectations will determine the choice of that schema.” Brick red and black color this kind of reflect ancient noble aesthetic match color form, just catered to the consumer psychology that buyer admires upper elite lifestyle, this is what Mr. Pang advocates all the time in decorating class the design train of thought that takes the demand of employer as the first. The bronze dragon and phoenix pattern has always been a traditional Chinese pattern. Through the simplification of the surface and the blunt processing of the lines, Mr. Pang's design draft makes the ferocious bronze pattern become round and lovely, giving people aesthetic pleasure. The head and eyes of the ornamentation are enlarged in an exaggerated form to obtain a baby-like purity. The difference between the ornamentation and the traditional ornamentation has aroused great interest and attention of the viewers.

### III. POSITION IN ART HISTORY

#### A. Groundbreaking Theoretical Research

The art history was rewritten and the concept of the history of Chinese arts and crafts was put forward. The history of Chinese arts and crafts is the history in which the laboring masses are the main body of art production, which has the unique decorative art style of China, reflects the spirit of The Times, and represents the "sum of the ideological content and art forms" at that time [6][Pang Xunqin, Research on the Decorative Paintings of Chinese Dynasties, Shanghai People's Fine Arts Publishing House, May 1982, page 125], And thus established a new view of art history. Chinese decorative painting and folk art were in a state of absence in the previous art history narrative. Due to the lack of written records, they were not valued by the literati and officials. Pang Xunqin sums up the characteristics of the artistic expression of arts and crafts in different societies and different times by analyzing the decorative composition, the decorative shape, the decorative color, and the various expression techniques of the decorative paintings in different times, and takes the decorative or decorative effect as the purpose of the decorative art.

Pang Xunqin regards the decorative composition, the decorative structure, the decorative techniques, and the craft making as the factors that constitute the decoration, among which the decorative structure plays a decisive role. Structure of Chinese traditional decoration with two successive, continuous and balanced symmetric square, etc., but one of the most remarkable is three fraction structure, which has both pictures of high and one low, a space to decorate way, considering the balance at the same time, the eye has a guiding role, such as the late week BoHua, will lead to the bird eyes, The structure of the picture implies that the bird will fly to the sky to guide the soul; There is also a partitioned three-part structure, such as the structure of three horizontal bands in the Bronze Kettle for Banquet and the corvee decoration makes the three separate narrative paintings continuous. Scenes of corvee labor at different times and places are framed in the same picture. Such two different tripartite structures represent two kinds of narrative logics. The former narrates what happens after the time line, while the latter concentrates things in different time lines to a time point. The former leads the visual focus to the empty space through the three-point structure, and presents the scene that will appear in the next second picture in the viewer's mind, which is not not clever. The latter is a multi-line narrative, which presents the scene in the form of a matrix in front of the viewer by taking the callback as a logical line. These two kinds of time-space narration with transcendence are the concrete manifestation of ancient people's entertainment in Tao, and the "trance" of Tao is reflected by the interweaving of time and space, which is the ultimate goal pursued by Chinese philosophy and Chinese aesthetics.

He summarized the influencing factors of decorative techniques as the basis of life, traditional expression techniques and personal imagination. The basis of life is firstly customs and habits, which are determined by the cultural characteristics of a specific era, a specific region

and a specific group of people. Every decorative painting is also a genre painting, not a decorative painting divorced from the factors of The Times and regions. Traditional techniques of expression are specific programming languages, which are gradually accumulated in artistic practice. Li Zehou's "accumulation theory" on the patterns of original painted pottery patterns in his book *The Course of Beauty* also demonstrates this point of view. At the same time, a specific era has a specific decorative language, such as the Warring States period in the bird feathers, characters in the corner of the dress, skirt Angle can be seen, this pattern gradually transformed into the Han Dynasty. The choice of technology has great restrictions on decorative paintings. Decorative lines must meet the requirements of technological production. Through personal imagination, these decorative shapes are simplified, and the decorative effect is also strengthened in imagination.

With arts and crafts design as the medium, Mr. Pang takes traditional Chinese art heritage as the source of Chinese arts and crafts design, and reveals its contemporary value. In 1944, Pang Xunqin publishes the article "A Little Talk on Pattern" in the *Central Daily Daily*, which points out that "in the Chinese culture of thousands of years, the achievement of pattern is very big, it seems that no nation can compare with China in this aspect." Hong Yiran commented on pang's article, "Pang Xunqin is a painter and an artist of practical arts and crafts, especially his theoretical research on practical arts and crafts and his contribution TO practical arts and crafts education." "The research on pattern issues, published books before, mostly belong to the basic knowledge of narrative techniques, there is almost no academic discussion of relevant theories. So his work is really groundbreaking in this area."

### B. Scientific Discipline Division

After that, Mr. Pang Xunqin actively departs in the construction of arts and crafts discipline, establishes the subject name of arts and crafts, sets up the Central Craft Park, and divides the departments and colleges. In "Recall Discussing Arts and Crafts Education with Mr. Tao Xingzhi", he put forward his own idea to replace the school system with the design laboratory and combine teaching and production, "to introduce and sell the finished products made by teachers and students with the trial Marketing Department. In this way, we can test whether what we have learned and designed is suitable for the needs of society, and further improve what needs to be improved. For those things that people do not need to dislike, we will resolutely eliminate them. Those engaged in arts and crafts design and those engaged in arts and crafts education should have the spirit of 'willing oxen I serve the children'."

### C. Creative Transformation of Arts and Crafts

When he was the director of the Department of Practical Fine Arts in Sichuan, he combined the folk art investigated

with practical fine arts and created a batch of design drafts, which was the *Design of Arts and Crafts* published by People's Fine Arts Publishing. The combination of folk arts and crafts with modern utility is Mr. Pang's unique contribution in the history of art, which provides us with new ideas and enlightenments for the creative transformation of arts and crafts. As Pang Xunqin pointed out in "On Arts and Crafts": "In the past 20 years, the arts and crafts in the world have made great progress. Many new materials have been invented, many new production techniques have been created, and many new techniques of artistic expression have also been created. Arts and crafts have stepped into the era of the combination of art and science, it has made a contribution to the modernization of human life."

Above are the three ways that Mr. Pang explored to adapt to the contemporary social life of folk arts and crafts, the first way to explore the theory of relevant theory of science and technology; The scientific division of folk craft into folk art and modern education has built a bridge, the above classification is still useful for today's vocational education; The creative transformation of arts and crafts makes the traditional craft glow with new vitality and accept the test of the market. These three paths he took have important enlightenment for us to absorb the beneficial results of folk craft today.

The artistic path he established embodies the efforts made by Chinese artists to continue the national culture and art. An upward and upward culture is an important bond that binds a nation and a nation together through weal and woe. Mr. Pang's artistic creation and theoretical interpretation are rooted in China's fine arts heritage, which is of great reference significance for the creative transformation of contemporary traditional excellent cultural and artistic achievements, the re-writing of world art history from the perspective of China, and the realization of China's Renaissance in the 21st century.

### CONFLICT OF INTEREST

The author declares no conflict of interest.

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