

CHINESE EMBROIDERY – TRADITION AND MODERNITY

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Chinese embroidery, also known as silk and needlework, is one of China's outstanding traditional national handicrafts. China is the earliest country in the world to discover and use silk. Humans started breeding silkworms and winding silk four or five thousand years ago.

With the use of silk, the production and development of silk fabrics, embroidery technology gradually emerged. According to the chapter “service system” written in the Book of Shang four thousand years ago, it stipulated that “the clothes are painted and the clothes are embroidered”. During the Song Dynasty, the propaganda culture of embroidered clothing gradually became widely popular among the people, which also contributed to the development of Chinese silk embroidery technology. The four famous styles of embroidery in China are Su embroidery, Guangdong embroidery, Hunan embroidery, and Shu embroidery.

Material and methods. This article uses a combination of historical analysis, observation and generalization for comparison in the art of Chinese embroidery in the past and present.

Findings and their discussion. As a craft with a wide range of regions, embroidery has its own strengths and benefits through long-term accumulation and development in various countries and ethnic groups. In addition to the "famous four embroideries" - Su embroidery, Hunan embroidery, Guangdong embroidery, and Shu embroidery in China, there are also famous local embroideries such as Beijing embroidery, Lu embroidery, Bian embroidery, Ou embroidery, Hangzhou embroidery, Han embroidery, and embroidery Min. Ethnic minorities in China such as Uyghur, Yi, Dai, Buyi, Kazakh, Yao, Miao, Tujia, Jingpo, Dong, Bai, Zhuang, Mongolia, Tibet, etc. They also have their own characteristic ethnic embroidery.

According to the Book of Shang, the Zhangfu system, which was established over 4,000 years ago, stipulated that "clothes are painted and clothes are embroidered." As for the Zhou Dynasty, there are records of the “general duties of an embroiderer”. The level of embroidery from the period of warring states and Han dynasties found in Hubei and Hunan is very high. Embroidery in the Tang and Song dynasties was evenly applied with fine needles and rich colors. Embroidery was popular for calligraphy, painting, ornaments, etc. During the Ming and Qing dynasties, the court embroiderers of the feudal dynasties were very large-scale, and folk embroidery was further developed. They successively produced Su embroidery, Guangdong embroidery, Hunan embroidery, and Shu embroidery, which are known as “four famous embroideries.” In addition, there are Gu embroidery, Beijing embroidery, Ou embroidery, Lu embroidery, Ming embroidery, Bian embroidery, Han embroidery, and Miao, all with their own styles, which have been passed down to the present and have been preserved for a long time. There are dozens of needle embroidery methods: Qi needle, setting needle, tie needle, long and short needle, punch needle, flat gold, sand for poke, etc., which are colorful and have their own characteristics.

The period from the late Qing Dynasty to the Republic of China was a sad and weeping era of deep distress for the Chinese nation and people's livelihood. From the aggression of the powers to the separation of military leaders, internal and external unrest and wars continued. In this situation, embroidery, like other ethnic industries, has come under unprecedented pressure and is almost dying. Up until the formation of New China in 1949, embroidery, like other industries, rapidly recovered and developed. In order to preserve and promote the characteristics of local embroidery skills, relevant research institutes have been established in many places and special funds have been allocated to support and promote the matching and research of

embroidery skills. In particular, the systematic development and use of many embroidery techniques that were lost to people greatly enriched the content of embroidery, made the embroidery more beautiful, and the categories more diverse. Specifically based on “two-sided embroidery”, she also developed “two-sided completely different embroidery”, that is, embroidery products with completely different patterns, stitches and colors can be embroidered on the same fabric on both sides, making the world exclaim: “This can be called world trick.”

Conclusion. Embroidery is one of the most representative traditional crafts of the Chinese nation. Even in ancient times, it originated along with the rituals of sacrifice to heaven (bronze, jade), ceramics and fabrics, and it has changed endlessly from generation to generation. At present, traditional hand embroidery seemed to be leaving us in the wake of industrial production. However, looking around, it turned out that the embroidery was next to people. At present, Chinese embroidery techniques are spread almost throughout the country. Suzhou Su embroidery, Hunan Hunan embroidery, Sichuan Shu embroidery and Guangdong Guangdong embroidery have their own characteristics and are known as the four famous embroideries in China. The art of embroidery, which has evolved to the present day, is distinguished by its fine and intricate craftsmanship.

1. 中国传统刺绣工艺的多重文化遗产价值 [Electronic resource]. – Access mode: <https://www.ihchina.cn/> (date of access: 11/03/2023)

APPLICATION OF CHINESE TRADITIONAL VISUAL ELEMENTS IN MODERN INDUSTRIAL DESIGN

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Traditional Chinese visual elements have a strong cultural heritage and roots in history. The artistic tradition of China is remarkable, and it offers a great resource for modern industrial designers seeking to incorporate unique and meaningful elements into their creative works.

Material and methods. The materials of this study are products with "Chinese style" designed by modern designers and exhibited at numerous design and modern industrial design exhibitions in various cities in China. We also analyzed the products of modern industrial design companies with traditional Chinese visual elements. The following methods were used in the study: historical and stylistic analysis, comparative.

Findings and their discussion. Application of traditional Chinese visual elements in modern industrial design with the development of modern industrial design, more and more designers have begun to apply traditional Chinese visual elements to the design, injecting unique oriental charm into products 0. The following is an analysis from the three perspectives of color, painting and Chinese characters:

Chinese traditional color: The theoretical model of traditional Chinese color (Figure 1.1) is different from the three elements of lightness, hue and purity in the West. It is expressed by positive color (Figure 1.2) and secondary color. The positive colors refer to blue, red, yellow, white, and black. Secondary colors refer to green, red, biscuit, purple, and yellow 0.

Chinese traditional colors are widely used in modern industrial design, the most typical of which are red and yellow, red represents lively and festive, and will be used in products related to festivals and celebrations. Yellow is a symbol of power and nobility, which appears in high-end products; black is also one of the traditional colors, it represents mystery and nobility, and is used to represent the packaging of luxury products; some colors such as cyan, white, and blue represent traditional culture spirits, and some represent elements of nature.