

# Research on the Integration, Development and Dissemination of Chinese Painting and Cantonese Embroidery under the “One Belt One Road”

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**Abstract:** As a kind of traditional Chinese handicraft Intangible cultural heritage, Cantonese embroidery contains rich national cultural traditions and Is a typical representative of Chinese national culture. In the ancient “Maritime Silk Road” trade, Cantonese embroidery has always been sold overseas as an Important commodity, and has had a profound Impact on the cultures of Europe, America and Southeast Asia. The birth and development of Cantonese embroidery are Inextricably linked with Chinese painting. In the context of the joint construction of the “Belt and Road”, this article analyzes the origin and dissemination of Cantonese embroidery, explores the Integration cases of Cantonese embroidery and Chinese painting, analyzes the process and results of the Integration of embroidery and painting, and finds out the development mode and development mode of the Integration of embroidery and painting. The methods and methods of external communication show the charm of Chinese culture, and then seek extensive International recognition at the cultural level.

## 1. Introduction

Guangdong Is the main starting point of the “Maritime Silk Road”. Since the Tang and Song Dynasties, Guangzhou Port has been one of the largest ports and foreign trade centers In China. Ports In Guangzhou, such as Shantou Port, have played a pivotal role In China's oceanic trade In the past dynasties. As a result, all parts of Guangdong have been deeply Influenced by maritime trade. After 2000 years of development, a wealth of “Maritime Silk” relics and “Maritime Silk” Intangible cultural heritage have been left behind. Guangdong embroidery, as a kind of “Haisi” Intangible cultural heritage, has exquisite craftsmanship and a style with Lingnan characteristics. It contains a profound “Haisi” culture.

Under the grand structure of the joint construction of the “Belt and Road” Initiative, the Inheritance and development of Cantonese embroidery should not only depend on the application of traditional embroidery techniques and procedures In the works, but also on the artistic value and aesthetic meaning of the works, as well as on the “sea silk” spread In countries and regions along the route. Different from other famous embroidery, Guangdong embroidery Includes Guangzhou embroidery (Guang embroidery here Is Guangzhou embroidery In a narrow sense, which refers to the embroidery craftsmanship In Guangzhou and nearby areas, which Is similar to Chao embroidery In terms of function, craftsmanship, subject matter, shape, color, etc. There are many differences. In this paper, the Integration of Cantonese embroidery and Chinese painting Is mainly based on Guangzhou embroidery In a narrow sense.) and Chao embroidery. Traditional Cantonese embroidery themes are mostly flowers, birds, Insects, fish, figures, landscapes, and have deep roots In Chinese painting, and Cantonese embroidery Is also Influenced by court flower and bird paintings and literati paintings to a certain extent. Therefore, we should focus on exploring the possibility of further Integration and development of Cantonese embroidery and Chinese painting (landscape painting, flower-and-bird painting) In terms of composition, color level, etc., In order to promote Cantonese embroidery craftsmanship and traditional culture In countries and regions along the “Belt and Road”.

## 2. The Origin and Spread of Cantonese Embroidery

According to literature records, the origin of Cantonese embroidery can be traced back to the Tang Dynasty. Su E's "Duyang Miscellaneous" contains "the first year of Yongzheng, Nanhai Gongqi Nv Mei Niang, fourteen years old. She is very skillful and can embroider on one foot of silk. The seven volumes of "The Lotus Sutra", the size of the characters, no more than the grain of the millet, and the points are clearly divided, as fine as a hair, the chapters and sentences of its products have no leftovers. It is more good at flying Immortals, covered with a continuous hook and divided into three strands, dyed into the five colors, the knots are made of gold and jade, among which there are ten continents and three islands, the gods and women, the elephants of the phoenix and the phoenix in the hall, and the boy holding the banner and holding the festival, there are no less than a thousand. The principle of Lingxiangtai is perseverance. Emperor Shunzong of Tang called him the goddess of the gods...". It can be seen that Cantonese embroidery at that time could not only embroider scriptures, but also embroider landscapes, figures, flowers and birds. Development to the Song Dynasty, embroidery skills have been popularized in Guangdong folk. During the Zhengde period of the Ming Dynasty, Guang embroidery and blue-and-white porcelain were exported to Portugal, Britain, France and other countries through the "Maritime Silk Road" together, creating a trend of Chinese silk and porcelain in Europe. [1] In the Qing Dynasty, King Elizabeth I and Charles I of England advocated the British Isles to learn Guangzhou embroidery and develop the British silk weaving industry. [2] Guangxiu embroidery such as flower and bird embroidery screen also swept the royal and upper classes of European countries in the 18th century. [3] Different from Guang embroidery, the tide embroidery in the Qing Dynasty was transported from Shantou to Singapore, Thailand, and Malaysia, occupying the Nanyang market, especially the halls and Buddhist temple furnishings with strong folk characteristics were in short supply. [4]

During the Guangxu period of the Qing Dynasty, Guangdong local officials once presented Cantonese embroidery as a tribute to the court. At the end of the Qing Dynasty and the Republic of China, Guangdong embroidery products were exported to Europe and the United States in large quantities along the "Maritime Silk Road". In the "Guangzhou Port Trade Report in 1881", "the export of silk embroidery was 95,432.50 yuan in 1879, 237,543.73 yuan in 1880, and 418,937.25 yuan in 1881" [5]. The "Guangdong Customs Statistical Report on Huayang Trade in the 18th Year of the Republic of China" records that "the export of embroidered goods is on the contrary, and the special tax treatment enjoyed this year has increased from 1,428 to 1,906" [6]. In 1910, 24 Cantonese embroidery artists including Chaozhou Lin Xinquan, Wang Bingnan and Li Hebin collaborated to create "Guo Ziyi's Birthday Celebration", "Lion Playing", "Quail Bird" and so on. good story. In the modern times of turbulence and change, Cantonese embroidery has had several short-lived revivals. Like other traditional handicraft intangible cultural heritage, it has experienced germination, development, maturity, prosperity and decline. In the late 20th century, due to factors such as high labor consumption and low efficiency, Cantonese embroidery almost came to the brink of no successor and survival. In 2006, Cantonese embroidery was included in the "first batch of national intangible cultural heritage" list. The protection and inheritance of Cantonese embroidery has attracted the attention of the government, universities, enterprises, inheritors and other parties, and all parties have proposed measures such as "rescue protection" and "productive protection".

### **3. Chinese Painting Elements in Handed Down Cantonese Embroidery**

The extant handed down Cantonese embroidery embroidery is all embroidery from the Ming and Qing Dynasties to the Republic of China, and the embroidery from the Qing Dynasty to the Republic of China is the main embroidery, which also shows that this period is the period of the development of Cantonese embroidery. Since its birth, Cantonese embroidery has been closely related to traditional Chinese painting in terms of subject matter, composition, color, etc., especially after the Song and Yuan Dynasties, it was deeply influenced by flower-and-bird painting and literati painting.

First of all, in terms of themes, some scholars have counted 61 pieces of Guangxiu embroidery from the Ming and Qing Dynasties to the Republic of China based on the catalogues published in China, and analyzed the themes of the 61 embroidery pieces: 48 pieces of flower and bird themes,

Bogu and Bogu There are 5 pieces of flowers, 6 pieces of character stories, and 2 pieces of Buzi. It can be seen that Guang embroidery is mainly based on flowers and birds. According to statistics, there are 21 pieces of tide embroidery from the Qing Dynasty to the Republic of China. The theme is mainly, among which "Character, Flower and Bird Double Bed Skirt" is the upper part of the figure, and the lower part is the flower and bird. [7] The themes of flowers and birds in Guangxiu are deeply influenced by the realistic, rich and gorgeous style of traditional Chinese fine brushwork flower and bird paintings. The selected rare birds, such as phoenix, crane, peacock, pheasant, and mandarin duck, are similar in content to the court flower and bird paintings of the same period. Compared with Cantonese embroidery, Chao embroidery is mainly based on characters and stories, and is influenced by Cantonese wood carving and brick carving. "Tide embroidery is rarely influenced by domestic literati painting and embroidery, and tide embroidery artists are rarely also painters, and tide embroidery has never been intervened by well-known painters" [8], but there are also some elegant art embroidery with literati popularity. work. Secondly, from the composition point of view, "full and full" means wealth, while "loneliness and thinness" shows sorrow. As a folk art, both Guang embroidery and tide embroidery highlight the word "full", which expresses the people's wealth and happiness. good wishes. But from a careful point of view, the fullness of Cantonese embroidery is more like painting, and the fullness of tide embroidery is that flowers and plants are covered with characters or the gaps between flowers and birds, giving people a sense of density, that is, "dense, full, and open". Thirdly, in terms of color, traditional Cantonese embroidery (Guang embroidery and Chao embroidery) is different from Suzhou embroidery in terms of simplicity and elegance. The colors are rich and gorgeous, and large color blocks and contrasting colors are preferred. The difference is that Guangxiu is more adept at using intermediate colors to balance and over-balance the colors of the picture, which caters to the court and literati to a certain extent, and has an elegant and clear rhyme. The colors of tide embroidery are delicate and jumpy, and it is good at creating a splendid artistic effect, which is suitable for medium and long-distance viewing.

It can be seen that although both Cantonese embroidery and Chaozhou embroidery are influenced by Chinese painting in terms of subject matter, composition, color, etc., the creation rules of Chaozhou embroidery are quite similar to those of Chaozhou gold and wood carving. relationship is closer. Therefore, the discussion on the integration of Cantonese embroidery and Chinese painting should focus on Cantonese embroidery.

#### **4. The Fusion of Modern Cantonese Embroidery and Chinese Painting**

The traditional rule of thumb in the embroidery industry is "do not paint what is embroidered, and do not embroider what is drawn". The previous Cantonese embroidery only borrowed some elements of Chinese painting, and the two have not been integrated. The fusion of Cantonese embroidery or Cantonese embroidery and Chinese painting began in the late Qing Dynasty, which is inseparably linked with the development of modern art education. During the Guangxu period of the Qing Dynasty, Guangzhou established a craft bureau and a Guangxiu workshop. In 1908, the Bureau of Arts and Crafts established the "Binhua Art School", with Gao Jianfu, the founder of the Lingnan School of Painting, as the principal, and a special department of embroidery was established, dedicated to the cultivation of embroidery talents. [9] Previously, the cultivation of Cantonese embroidery and Chao embroidery was a method of mentoring and apprenticeship, and father and son succession. The "Binhua Art Academy" adhered to the school's purpose of "comprehensive modern and ancient, including Chinese and foreign", which changed the tradition of Cantonese embroidery. method of cultivation. There are also two subjects of hand weaving and drawing in the hospital, which is a model of the integration of traditional craftsmanship and drawing teaching. When Song Minghuang was an embroidery teacher at Henan Jiefang Girls' School near the "Binhua Art Academy", he met Gao Jianfu, who was then the principal of the "Binhua Art Academy". In 1913, Song Minghuang and Gao Jianfu got married in Shanghai, and set up the "Shanghai Women's Embroidery Academy" to make embroidery paintings from the flower and bird paintings made by Gao Jianfu. Embroidery stitch, embroidered a large number of exquisite

works. In 1921, her embroidery works were exhibited at the First Art Exhibition of Guangdong Province, which was highly praised and regarded as a model for reforming embroidery art. In the subsequent development, Guangxiu was deeply influenced by the Lingnan School of Painting and began to integrate with Chinese painting.

The traditional Cantonese embroidery has obvious stylization in composition and color, which is far from the aesthetic interest of modern people. The development of Cantonese embroidery is facing difficulties. Guangzhou embroidery artists represented by Chen Shaofang took the initiative to integrate the artistic elements of landscape painting, flower and bird painting, and oil painting to improve Guangzhou embroidery. Most of the improved Cantonese embroidery works with Chinese painting as the base draft express their three-dimensional effect by the light and shade of light, and use silk threads of different colors according to the change of light, and use the perspective method to express the distance of the scene. [10] Chen Shaofang graduated from the Chinese Painting Department of Guangzhou Academy of Fine Arts in 1962, and received education in traditional Chinese painting techniques, freehand brushwork, oil painting color and perspective from the Guangzhou Academy of Fine Arts. In 1982, Chen Shaofang created the velvet embroidery "Dawn". He made bold innovations in composition, color and stitching. He used perspective to depict peacocks. The background of the picture is also borrowed from ink painting, so that the bamboo forest in the distance is gray-toned purple-blue, with a hazy silhouette. "Dawn" won the gold medal in the "National Arts and Crafts Hundred Flowers Competition", and Chen Shaofang was also named as the representative inheritor of the first batch of national intangible cultural heritage projects Cantonese embroidery (Guang embroidery), and a master of Chinese arts and crafts. [11] Another example is another modern Cantonese embroidery work "I Love Little Chickens" created by Chen Shaofang. In 1975, Chen Shaofang created "I Love the Flock of Chickens", using cute little girls, chickens and peach blossoms to express the carefree and vibrant beautiful scene and artistic conception. The embroidery is composed of the "Zhi" character commonly used in Chinese painting. The horizontal peach blossoms form a "Zhi" shape with the body of the Yi girl and the horizontal line of the grass. The dense chickens on the grass in front of the little girl's knees form a dense contrast with the blank space before and after her body. The blank space technique in Chinese painting makes the whole picture transparent. From the color point of view, the green grass, red skirt and green sleeves form a contrasting and echoing effect. The color matching of the front line cleverly uses painting techniques.

## **5. The Integration, Innovation and External Dissemination of Embroidery Painting**

Through the exploration of embroidery artists from generation to generation, the integration of Cantonese embroidery and Chinese painting has developed by leaps and bounds. At present, the representative inheritors of Guangzhou embroidery intangible cultural heritage represented by Chen Shaofang are consciously integrating modern aesthetic concepts and Chinese and Western painting elements into traditional embroidery art, giving full play to the ontology language ability of embroidery art. While inheriting traditional stitching and language features, the inheritors have made innovations in design, stitching, embroidery, and color composition. [12] In addition, the Chao embroidery master Kang Huifang, who is also a national inheritor, innovatively developed a double-sided embroidery method while inheriting the traditional Chao embroidery craftsmanship, and created a very distinctive double-sided hair embroidery "Plum, Orchid, Bamboo and Chrysanthemum" (Figure 3) and other fine products. Her creations such as "Golden Arcade" and other fashion embroidery products have not only been presented to foreign guests as national gifts, but also collected by many national museums. In 2004, the pad embroidery "Tenglong" was selected by General Secretary Jiang Zemin to the Secretary-General of the United Nations Annan; In 2005, the pad embroidery "Tiger Down the Mountain" was selected by General Secretary Hu Jintao to the Canadian Prime Minister; In 2005, the pad embroidery "Golden Peony" was selected by Vice Premier Wu Yi to send to Russia Prime Minister; In 2006, the double-sided embroidery "Danfeng Chaoyang" was selected by the Ministry of Foreign Affairs to send to the British Prime Minister; In 2008, the large-scale double-sided embroidery work "Dragon Prosperity" was collected

by the National Art Museum. [13] She also pays great attention to the cross-border Innovation and development of tide embroidery. With the help of tide embroidery's embossed effect and strong decorative features, she Infiltrated traditional tide embroidery techniques Into modern fashion life fields such as wedding dresses, dresses, bags, etc. Zuo Shuqiao, the representative Inheritor of the filigree silk Inlay, cooperated to produce the Chinese concept luxury “Colorful Embroidery Brilliant”.

During the Ming and Qing Dynasties, Guang embroidery was exported to Britain, France, Portugal and other countries. This gold and silver thread embroidery had a significant Impact on French painting, handicraft, architectural art, and Interior decoration In the 17th and 18th centuries. Are exported to Southeast Asian countries In large quantities. In 1913, the “Research Report of the Nanyang Industry Association” recorded: “In the 26th year of Guangxu, the embroidery products exported through Guangdong Customs were worth 496,750 taels of silver...”. Looking at the current globalization, the Improved embroidery works have actively participated In various Intangible cultural heritage exhibitions, art exhibitions, and cultural exhibitions at home and abroad, enhancing their popularity and winning the collection of domestic and foreign museums, art galleries and the art market. Under the Initiative of jointly building the “Belt and Road”, along with the Implementation of the national and government policies for the protection of Intangible cultural heritage, the Implementation of art education and training for Intangible heritage Inheritors, the teaching of Cantonese embroidery In the School of Art and Design of Guangzhou University, the Guangzhou Academy of Fine Arts and other colleges , With the Intervention of the Industry market and cultural enterprises, more and more excellent works of embroidery and painting are created together, and they frequently appear In major exhibitions, museums, government and commercial buildings. For example, the representative Inheritor of Guangdong Embroidery (Guang Embroidery), a provincial Intangible cultural heritage project In Guangdong Province, Wu Jieyi, a master of arts and crafts In Guangdong Province, demonstrated the Cantonese embroidery skills to the audience at the 5th International Intangible Cultural Heritage Festival In 2015. Another example, Guangzhou Embroidery Craft Co., Ltd. created a large-scale embroidery painting “Red Cotton White Peacock” as a gift for the Guangdong Provincial Government to welcome the 18th National Congress of the Communist Party of China. The embroidery manuscript was originally the painting of Liang Ji, a painter from the south of the Five Ridges. The Guangzhou embroidery artist used a large area of blank space In the composition, which Is fresh and detailed compared to the dense and tedious traditional Guangzhou embroidery. The color contrast of the picture Is also more elegant and simple than the traditional Cantonese embroidery, revealing a kind of white ben beauty that Is “extremely splendid and dull”. [14]

However, while seeing a series of achievements In the fusion of embroidery and painting, It should be noted that Guangdong embroidery, like other traditional handicrafts, faces the dilemma of a narrow market and no successor. It takes an artist an hour to embroider the feathers on a peacock's tail, and a mature embroidery artist needs another ten or eight years to cultivate. Therefore, on the one hand, high-quality embroidery works follow the path of artistic creation, and maintain the artistry of Cantonese embroidery with fine skills and beautiful Interest. On the other hand, combine some Cantonese embroidery skills with the development of cultural and creative products, and develop some small embroidery pendants and decorations to meet the aesthetic needs of current young people. Only by using cheap and high-quality Cantonese embroidery creative products and small Cantonese embroidery gifts can we truly face ordinary consumers, and then get out of the embarrassing situation of high and few, open up the mass market of Cantonese embroidery, and expand the Influence of Cantonese embroidery on ordinary people. Guangzhou Embroidery Crafts Factory Co., Ltd. produces Canton Embroidery embroidery paintings, which are deeply loved and praised by all sectors of society and citizens for their artistic characteristics of full composition, vivid Image, clear texture, rich color, diverse stitches and good change. In recent years, the Guangzhou embroidery characteristic souvenirs “Canton Tower”, “Wuyang Kapok” and “Lychee Bay” produced by the company depicting Guangzhou's Iconic scenic spots have been well received by the public, and were rated as “My Favorite Ten Guangzhou Top Ten” “Big Souvenir”,

“Guangzhou Top Ten Souvenirs”, “Guangdong Top Ten Souvenirs” and so on. [15] In addition, the company has also held activities such as Guangzhou embroidery study class, Intangible cultural heritage open day experience, and International scholars Chinese folk art workshop experience, so that people at home and abroad can get close contact with the traditional embroidery technique of Guangzhou embroidery. Guangxiu (Guangdong embroidery) culture Is spread to the domestic people and the people of the “Belt and Road” countries.

## 6. Conclusion

Practice has proved that modern Cantonese embroidery, especially Cantonese embroidery, has Incorporated a large number of Chinese painting artistic elements, and the two have been well Integrated In terms of subject matter content, composition skills, color matching methods, and Implication expression. Modern Cantonese embroidery has gradually got rid of the rigid and outdated constraints of traditional Cantonese embroidery, showing richer artistic connotations and higher artistic and collection value. At present, with the joint efforts of the government, enterprises and Inheritors, excellent Cantonese embroidery and handicrafts are gradually going abroad to promote Cantonese embroidery tradition, Cantonese embroidery culture and “sea silk” culture to countries and regions along the “Belt and Road”. Let more foreign people know Chinese Intangible cultural heritage culture, understand, learn and love Chinese culture.

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