

Study on the Aesthetic Characteristics of Hubei Traditional Sculpture

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Abstract: Based on literature research and field research, this paper comprehensively combs the historical remains of traditional sculpture and the development of modern in Hubei from the perspectives of art, history, culture, chemistry, archeology, art anthropology and geography. It points out that Hubei traditional sculpture has many characteristics, such as rich variety of resources, diverse artistic features, inclusive cultural features, and a lively craftsman spirit. Summarized the Hubei traditional sculpture in the unique geographical location, presented based on Chu art, widely absorbed the essence of Zhoubianbashu, Wu Yue, the Central Plains culture, and finally formed a clear "harmony tone" aesthetic characteristics.

1. Introduction

Hubei is one of the birthplaces of ancient Chinese culture. There are 800,000-year-old relics of the "Man of the Apes" in Yunxian County; the "Chengbeixi Culture", "Daxi Culture", "Qujialing Culture" and "Shijiahe Culture" show the world the long and splendid prehistoric civilization in Hubei Province; especially the "Shijiahe Culture" from 4600 to 4000 years ago, whose relics prove that the techniques of jade control, bronze smelting, pottery sculpture and colored pottery at that time were available. A fairly high level. With human society entering the era of civilization, craft sculpture, whether in the form of technology or art, condenses into vast objects, proving the brilliant history of Hubei craft sculpture.

2. Rich variety resources

In Hubei Province, hundreds of Neolithic sites have been found, almost all over the province. The rich relics unearthed from Chengbeixi culture, Daxi culture, Qujialing culture and Shijiahe culture reflect the great progress of sculpture art in this period. The production of stone ware is fine and regular in shape; the production of pottery has developed from tray clay to wheel system, with abundant shapes and decorations; there are many kinds of jades with vivid and charming shapes, and the techniques of relief, carving through and round carving are vivid; the technology of curing jades adopts cutting, carving, drilling, polishing and so on.

In Jingnan Temple, Zhongbao Island, Baimiaozi, Suizhou West Garden and Longcheng of Huangpi Pan in Wuhan, pottery similar to Erlitou culture in Central Plains was found, such as olive-shaped pot, cockscomb-shaped pot, clarifier, tripod plate and quadruped tripod. As a military stronghold in the south of Shang Dynasty, Panlong City unearthed a heavy coffin from Tomb No. 2 of Lijiazui in the east of the city. The outer walls of the coffin boards were engraved with fine grains of steamed bread and cloud and thunder. The shade lines were filled with Zhu and the rest were painted black. This is the earlier wood carving technology found in Hubei Province. During the Western Zhou Dynasty, bronze tools unearthed from Maojiazu Qichun, Hongan Jinpen, Huangpi Lutaishan Mountain,, Zhigui Guanzhuangping, Suizhou Xuguang brick factory, Hanyang Shamao Mountain and other places, included a wide variety of bronze tools, such as gong, axaxe, axe, axe, knife, shovel, shovel, Zhi, sichuan, sickle, sickle, chisel, fishhook, needle, needle, etc. Jades mainly unearthed from Huangpi, including headdress, silk, silkThis is the case. During the Spring and

Autumn Period and the Warring States Period, the abundant mineral deposits of Chu State made its brilliant bronze culture. The cultural relics unearthed from the tomb of Zeng Houyi in Wugudun, Suizhou City, can be said to focus on the brilliant achievements of the craft sculpture in this period. There are more than 300 pieces of jade in the unearthed artifacts, whose quantity and exquisite production all reflect the high level of development of Hubei jade carving craft at that time. Lacquerware, reflecting the sculpture skills of Chu people, also flourished in the Spring and Autumn Period. The Chu-style lacquerware unearthed from Jiudian Chu Tomb in Jiangling, including 60 animals in the town tomb, 4 birds in the tiger seat, 4 Phoenix drums in the tiger seat and 3 deer drums, showcases the amazing artistic charm of lacquerware sculpture and fully demonstrates the exquisite sculpture skills of the craftsmen in the Chu area.

Since the beginning of Qin Dynasty, China has entered the period of imperial autocracy. The formation of the unification pattern has promoted the transformation of the aesthetic concept of Arts and crafts to dignity and dignity. At the same time, with the development of materials, technology and technology, the types of sculpture craft in Hubei are gradually enriched. Painting, bamboo weaving and other industries are in the leading level in the country. Copper ware, pottery, celadon ware, Turquoise carving have made considerable progress.

The traditional sculpture remains of Hubei in Ming and Qing Dynasties are very rich. Architectural woodcarving, furniture woodcarving and woodworking are widely used in Daye, Hongan, Tongshan, Wuhan, Qianjiang, Tianmen, Danjiangkou, Enshi and other places; sacrificial stone carving, religious stone carving and architectural stone carving are widely used in Wuhan, Daye, Hongan, Nanzhang, Gucheng, Baokang, Zhushan, Yichang, Enshi, Lichuan and Xianfeng; religious clay sculpture, Folk Clay Sculpture and literary clay sculpture are in Shiyan Wu. Dangshan, Guiyuan Temple in Wuhan, Mulan Mountain in Huangpi, Ezhou, Xinzhou, Yunxi and other places go deep into public life. With the gradual development of commodity economy, the development of folk handicraft in Hubei presents a prosperous situation of multi-level, multi-variety and commercialization, which has produced a new aesthetic interest and art form. Sculpture art has gradually transformed into decorative entertainment, which has more secular human feelings and popular aesthetic value. Yichang wood carving boat has gradually gained its reputation in the Republic of China; Wuhan jade carving in the Qing and Xianfeng years has "Shu Taixing", "Yuan Fuxing" and other well-known brands.

After the founding of New China, jade carvings in Wuhan and Shiyan, Daye Baoan stone carvings, Tongshan wood carvings, Hanchuan Makou pottery, Xishui Bahe ceramics, Macheng Caijiashan carving ceramics, Lantouji carved ceramics, Wuhan surface sculptures, Huangbi clay sculptures, Yingcheng plaster carvings, Xiantaobei carvings and so on have formed distinctive varieties and have certain influence in various places. Since the end of the 20th century, with the expansion of economic development and communication fields, the types of craft sculpture in Hubei have become more and more abundant. Root sculpture, bamboo sculpture, inkstone sculpture, sugar sculpture, face sculpture, nuclear sculpture, tooth sculpture, jade sculpture (micro-sculpture) and other varieties have been developing and expanding in the process of "going out, inviting in". The number of practitioners has been rising and the overall scale has gradually expanded.

3. Various artistic features

There are many kinds of craft sculptures in Hubei Province, which are widely distributed. Due to the different geographical, cultural and resource conditions, different materials and techniques, many kinds of craft sculptures with local characteristics and their own merits have been formed, and their geographic characteristics are very obvious.

The east, West and north of Hubei Province are surrounded by Wuling Mountain, Wushan Mountain, Daba Mountain, Qinling Mountain, Wudang Mountain, Tongbaishan Mountain, Dabie Mountain, Mufu Mountain and Dahongshan Mountain. The hills are widespread, the forests and minerals are rich, and the inhabitants are rich in creation. The local materials have created Daye stone carving, Yichang stone carving, Shiyan Turquoise carving, Xuan'en chrysanthemum stone carving, Enshi Baihe jade carving, Lichuan Mojing stone carving. Stone carving, Tongshan wood

carving, Enshi ebony wood carving, Changyang root carving, Xianning bamboo carving and Yingcheng plain carving, etc. In the Jiangnan Plain in the south-central part and the plain along the Yangtze River in the east of Hubei Province, with abundant aquatic plants, the famous "land of fish and rice", the emergence of Xiangyang eggshell sculpture and Xiantao freshwater shell sculpture is not surprising; Wuhan, the capital city of Hubei Province, is located in the central part of the mainland, which is compatible and pluralistic. Cultural characteristics have contributed to the artistic forms of Wuhan jade carving, Wuhan micro-carving, Wuhan tooth carving, Wuhan wood carving boat, Wuhan miniature round wood furniture, Huangpi clay sculpture and so on.

The topography in Hubei Province shows a trend of high in the West and low in the east, i.e. mountainous areas are dominant in the west, while plain landforms are dominant in the east. Geographical environment determines the differences of economic life. The differences between farming culture and fishing culture, mountain and plain are reflected in the laws of creation form and aesthetic expectations. For example, in decorative patterns, farming culture prefers plant theme, while fishing and hunting culture prefers animal theme; in color selection, farming culture prefers plant color such as bright red and emerald green, while fishing and hunting culture prefers color related to animals such as dark blue and ochre. The Jiangnan Plain in the central part of China is located in the intersection of plain and lake. Its sculpture and decoration themes include plants commonly used in agricultural civilization such as peony and lotus, and Animal Themes favored by fishing and hunting civilizations such as carp and crab, which show the aesthetic characteristics of integration after the conflict between farming culture and fishing and hunting culture. In addition, plain area sculpture emphasizes neatness and delicacy, while mountain area is bold and generous, and aesthetic is rough; the intersection area presents a state of multi-coexistence and conflict.

4. Integrative Cultural Characteristics

Hubei is located in the central part of China, and is an important region in the transition zone between North and south. At the same time, the Yangtze River and the Han River pass through, and the East and West cultures move and converge along the great rivers and rivers. After the convergence, collision and fusion of various styles in Hubei Province, the unique artistic style of traditional sculpture in Hubei Province - transitional integration style has been formed. Outstanding performance in the production of materials, craft skills, artistic style, aesthetic orientation, such as Southeast Hubei and Jiangnan plain sculpture in Anhui and Jiangxi stone style legacy; sculpture in Northwest Hubei can see the shadow of Guanzhong sculpture art; sculpture in southwest Hubei also has the charm of Sichuan and Guizhou minority stone art. The stone carvings in Hubei Province show the beauty of integration.

The pluralism of culture makes the ancient stone carving art in Hubei take on a unique look. Its overall cultural characteristics are as follows: deeply immersed in Chu culture in geo-culture, absorbing the essence of Bashu, Wuyue and Central Plains culture; deeply influenced by Zhou culture, Han and Tang culture and Song culture in the vertical axis of historical time; and integrating imperial power culture and folk culture in cultural types. Culture also reflects the blending of Confucianism, Buddhism and Taoism. Especially in the northwest of Hubei during the Han and Tang Dynasties, when the culture of the Central Plains spread outward for the first time, the region was adjacent to Xi'an. Its stone carving art fully absorbed the essence of the Central Plains stone carving art (Xi'an Royal Stone Carving), and formed a kind of wind which was both solemn and meticulous. At the same time, in the adjacent Luoyang Royal Vow statues have become prosperous (Longmen Grottoes); then Confucianism, Buddhism and Taoism statues began to flourish in Bashu (Dazu Stone Carving); Nanyang aristocrats buried in thick fashion, stone carving is prevalent, all of which have an impact on traditional sculpture in Hubei. It is in the unique geographical position that Hubei sculpture is based on Chu art and extensively absorbs the surrounding artistic nutrients, and finally forms a unique form with obvious "harmony and keynote".

5. Conclusion

Since ancient times, sculpture has been an important carrier of history and culture and the mainstream narrative mode. It is also an important historical material to understand the changes of social life. As an artistic form of expression, sculpture embodies people's understanding and expectation of life, which has penetrated into all aspects of people's cultural life for thousands of years. Hubei sculptors have always upheld the attitude of excellence and created numerous excellent works with strong artistry and exquisite skills. The "root culture" formed by the geographical features and location advantages of Hubei Province, which integrates the transitional aesthetic features, has an impact on the creative practice of contemporary sculpture artists.

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