

Renaissance of Chinese textile intangible cultural heritage skill

Abstract

China is a big agricultural country. Men's farming and women's weaving are the main forms of traditional life. Textile and handicraft skills are also important skills for Chinese people to self-sufficiency in food and clothing. With the advent of industrialized production, modern and fast-paced working life has changed people's aesthetic and living habits. Traditional textile and handicraft skills have been far away from life or even forgotten, and many crafts have also died out with the death of artists. Since China's accession to the UN Convention on the Intangible Cultural Heritage, China has 40 intangible cultural heritages, including traditional handicraft techniques of printing, dyeing, weaving and embroidery, which have been endowed with fresh vitality by the times.

Keywords: traditional handicraft skills, modern life, culture renaissance

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Hongmei Li

Arts College, Beijing Union University, China

Correspondence: Hongmei Li, professor, Arts College, Beijing Union University, 97 North Fourth Ring East Road, Chaoyang District, Beijing, China, Tel 86 + 13601380054, Email l046763804@qq.com

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Abbreviations: UN, United Nations; UNESCO, United Nations education scientific and cultural organization

Introduction

The Convention for the Safeguarding of Intangible Cultural Heritage was adopted at the 32nd General Conference of UNESCO in October 2003 to protect intangible cultural heritage represented by tradition, oral expression, Festival etiquette, handicraft skills, music and dance. The Convention entered into force in April 2006. This paper mainly introduces China's efforts and achievements in textile technology of intangible cultural heritage.

The textile industry is closely related to the people's livelihood and production. It has a long history and profound connotation. It is an important part of China's excellent traditional culture. There are many intangible cultural heritage projects in textile industry. This intangible cultural heritage not only inherits knowledge and skills, but also culture and spirit. They provide cultural identity, identity and emotional continuity for all nationalities and regions, and still emit eternal charm. There are four parts in China's textile intangible cultural heritage: embroidery techniques represented by Su embroidery, Hunan embroidery, Shu embroidery, Guangdong embroidery and ethnic minority embroidery; weaving techniques represented by silk weaving, cotton and linen weaving and Yun Brocade weaving; blue printing cloth, ethnic batik, tie-dyeing, etc. representatives of the dyeing skills; Cheongsam and Miao minority costume skills, as the representative of the clothing skills. At present, China has announced 4 batches of National Intangible Cultural Heritage Representative projects, including 197 textile national intangible cultural heritage projects. In addition, China has been selected into the UNESCO Human Heritage List of 40 items, including three textile intangible cultural heritage items: traditional silk weaving techniques of Chinese silk, Yun Brocade weaving techniques of Nanjing and traditional spinning, dyeing, weaving and embroidery techniques of Li nationality.

With the deepening of people's understanding of intangible cultural heritage and green ecological civilization, the state and government have formulated many relevant policies to support and encourage the revitalization of traditional handicraft, and integrate them into the rural poverty alleviation and ecological village construction. The traditional handicraft skills are glowing with colorful charm.

Embroidery skills

Literary creation of the palace museum

China's Palace Museum, as a cultural symbol with a history of nearly 600 years, has a large number of palace buildings, cultural relics and monuments, and has become a typical symbol of Chinese traditional culture. Five years ago, cultural and creative products were developed to connect the 100-year-old Palace Museum culture with the life of modern people, so that ordinary consumers can feel the flavor of traditional culture. According to reports, by December 2018, more than 11,000 cultural and creative products were developed in the Palace Museum, and the income of cultural and creative products reached 1.5 billion yuan in 2017. At present, a perfect industrial chain has been formed, and the products cover all aspects of work and life.

Alibaba

Alibaba is a well-known e-commerce platform. Taobao joins hands with six famous Chinese textile brands to explore the charm of Su embroidery, Shen embroidery, Hunan embroidery, Chao embroidery and Grand embroidery. It integrates traditional and modern technology for the first time, so that non-legacy embroidery technology can enter ordinary life and let people appreciate the aesthetics of new Chinese-style life.²

National embroidery

At the same time, there are many embroidery craftsmen who start their own businesses and create interesting and beautiful products by hand, attracting a large number of consumers especially the young.

Weaving techniques

China's "Four Famous Brocades" were once famous all over the world for their exquisite patterns and complicated weaving techniques. But the process of industrialization has also abandoned these traditional handicraft techniques, making them far away or even disappear from life. After China's accession to the Intangible Cultural Heritage Agreement, these skills have returned to people's vision, or as unattainable art, or as the content and means of design innovation.

Shu brocade

Shu Brocade refers to the flower brocade manufactured in Chengdu, Sichuan Province, China. The earliest written record of Shu Brocade is in the Spring and Autumn Period, which has lasted for more than 2000 years. Shu Brocade is a kind of multi-color brocade with the characteristics of Han nationality and local style. As a carrier of cultural exchange and trade, the world-famous "Silk Road" between North and South has witnessed history and unique cultural value.

In 2006, Shu Brocade weaving technology was approved by the State Council and listed in the first batch of national intangible cultural heritage list. Shu Brocade technology can be inherited and revived, product research and development also shows a diversified trend.

Song brocade

More than two thousand years ago, the aristocrats of Wu State, located in the south of the Yangtze River, used brocade extensively in their lives. After the development of various times, in the Southern Song Dynasty, there appeared a new variety of Suzhou brocade with exquisite texture and unique skills - Song Brocade of Suzhou, which was used not only for clothing and costumes, but also for mounting calligraphy and painting scrolls. There were more than 40 kinds of brocade. Especially the application of mounted calligraphy and painting, so that these beautiful and luxurious brocade and painting treasures can be preserved together. So later generations talked about brocade will be called Song, Song Brocade from this name, passed down.

Song Brocade, with its gorgeous colour, exquisite design and soft texture, is the "crown of rich brocade" in China. In 2012, China succeeded in restoring the production of Song Brocade on modern looms. On the basis of retaining traditional Song Brocade skills, China continued to incorporate fashion elements, and made innovations and breakthroughs in product quality, types and styles. Song Brocade products not only have been presented as national gifts for many times to politicians of various countries, but also showcased in APEC, G20 and other international conferences, Milan Fashion Week and other international fashion arenas. Now people's consumption, in addition to the style and quality of commodities, pays more attention to the brand value and cultural connotation of commodities.

Dong brocade

The history of Dong Brocade weaving can also be traced back to the Spring and Autumn Period and the Warring States Period more than two thousand years ago. In Dong Township, there are many skilled craftsmen who can weave brocades. When you step into the high doorway of the Dong family, you will find that there are one or more wooden cloth machines in every family. Brocade is the first skill that mother teaches her daughter. Girls usually begin to learn brocade from their teens. When they get married, their parents or brothers will

give her a wooden cloth machine as a dowry. They will let her go to her husband's house to weave brocade for the whole family. When she becomes a mother, she will pass the brocade skills on to the next generation, so from generation to generation.

Nowadays, Dong Brocade, an ancient Dong minority folk handicraft, has a new use. The ingenious Dong women weave Dong Brocade into novel backpacks, wall hangings, quilts and so on, which become the hot commodities in the market and inject new vitality into the economic construction of Dong township.

Blue dyeing techniques (indigo)

Four blue dyeing techniques

Blue dyeing is an ancient printing and dyeing process, which has a history of more than two thousand years in China. Blue dyeing techniques are divided into tie dyeing, pinch dyeing, batik dyeing, blue printing cloth and other methods, using the same dyes from indigo plant, so collectively referred to as blue dyeing. Today, although textile printing and dyeing industry has been quite developed, the dyestuffs of chemical syntheses cause great pollution to human living environment. In today's individualized product demand of ecological and environmental protection, the traditional blue dyeing process in China may provide useful reference value.

Made by mother

Made by Mother are a project and a brand. In 2016, under the leadership of the National Women's Federation, the China Women's Development Foundation launched the "Made by Mothers" project, aiming to sum up and sort out the traditional Chinese aesthetic culture and technology, and to create aesthetic products with oriental cultural symbols in line with international aesthetics by co-designers, with certain production skills. Through the establishment of mother-made cooperatives based on natural villages, poor women can find jobs and start businesses locally, alleviate the problems of empty nesters and left-behind children, and at the same time, inherit China's intangible cultural heritage.

At present, the brand has built 48 cooperatives in 13 provinces (Qinghai, Tibet, Inner Mongolia, Yunnan, Guizhou, Sichuan, Hebei, Shandong, Hainan, etc.), covering batik, tie-dyeing, embroidery, cashmere, paper-cut, embroidery, Yi embroidery, Tibetan Xiu, Lu Xiu, silver jewelry and more than 20 kinds of handicraft, and has developed more than 100 types. Non-legacy public goods with oriental cultural characteristics and good market prospects have created entrepreneurship and employment opportunities for more than 3000 women with handicraft skills.

Costume skills

Cheongsam making skills

In the 1920s, cheongsam became the traditional costume of Chinese women in China and the world. After the 1980s, with the increasing popularity of entertainment culture such as film and television culture, fashion show, beauty contest and so on, cheongsam not only gradually rejuvenated in the mainland, but also went abroad and spread all over the world. In the 21st century, with the increasing attention and protection of the intangible cultural heritage of human beings by governments, the historical significance, cultural carrying capacity, aesthetic value and inheritance of skills of cheongsam

have attracted more and more attention in modern society. In 2011, “Handmade skills of dragon and Phoenix cheongsam” was listed in the national intangible cultural heritage list.

“Dragon wind cheongsam production skills” has unique design ideas and exquisite production skills. It is the representative of Shanghai style cheongsam making skills, and is also one of the essences of Chinese traditional dress and craft. It occupies a very important position in the history of clothing technology. Its technological secrets can be simplified into inlay, roll, downfall, embroidery, painting, carving, plate and so on. These techniques are mainly used to further beautify the cheongsam after the preliminary completion of the production of cheongsam, so that it has unique craft and ornamental value.

Miao costume making skills

From ancient times to modern times, the Miao nationality experienced several large-scale migrations, in which a special national culture was formed. The most distinct and specific manifestation of Miao culture is its colorful national costumes, of which the most representative is Miao women’s costumes. Miao Costume is the most

gorgeous costume of all ethnic costumes in China. It is not only a wonderful flower in Chinese culture, but also a treasure of history and culture. Miao Costumes include headscarves, shawls, coats, waistbands, belts, flower belts, trousers, skirts, legs, socks, shoes and so on. These costumes are decorated with hundreds of fantastic and profound patterns, such as geometric patterns, animal patterns and plant patterns.

Silver ornaments, Miao embroidery and batik are the main features of Miao Costumes. Generally speaking, the Miao Costumes maintain the traditional techniques of weaving, embroidering, picking and dyeing among the Chinese people. While using one of the main techniques, they often use other techniques, either picking or dyeing with embroidery, or weaving and embroidery with embroidery in combination, so as to make these flowers glorious and brilliant. It shows distinct national artistic characteristics. Although the Miao nationality does not have its own words, it only relies on strong sense of identity and handed down from generation to generation. It integrates thousands of stories, cities where ancestors lived, migration and drifting routes into the costume culture, and Embroiders clothes and clothes. Therefore, the Miao Costume is known as a “history book without words” and “history Book” on the body.

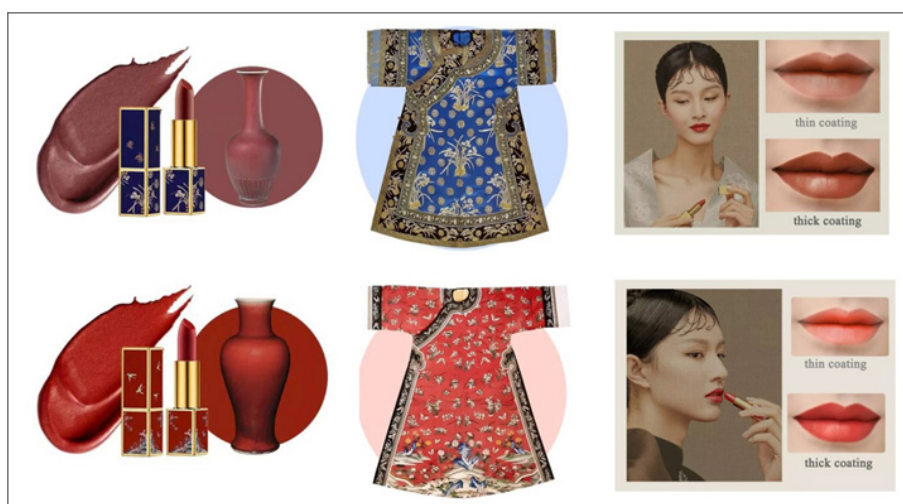


Figure 1 Palace lipstick inspired by ancient costumes.¹

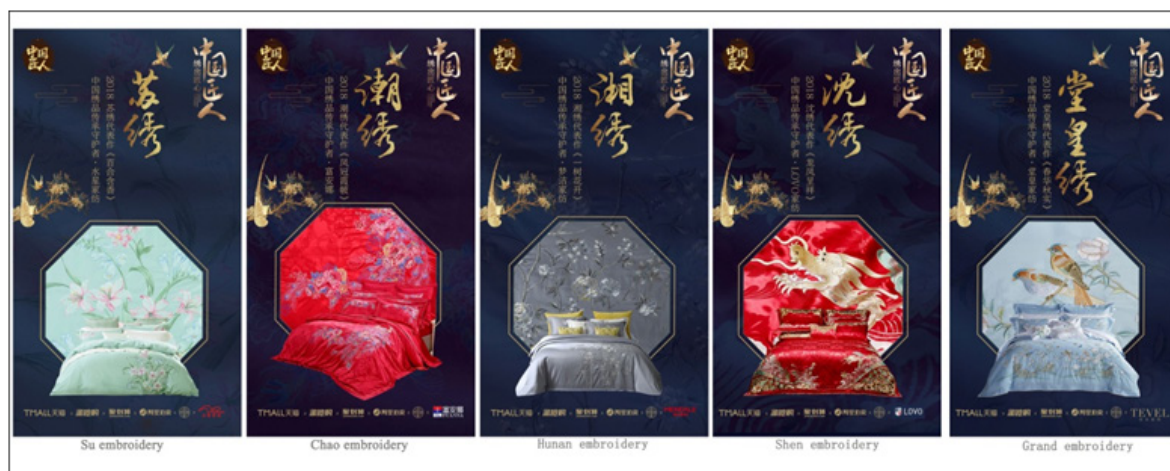


Figure 2 Different embroidery bed products.



Figure 3 Daily embroidery articles.



Figure 4 Traditional Shu Brocade pattern and modern products.

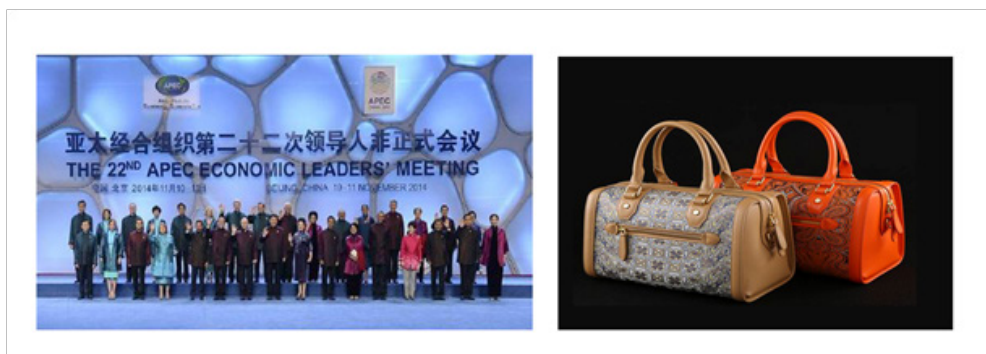


Figure 5 Apec Song Brocade costume and modern bags.³



Figure 6 Beautiful dong brocade.

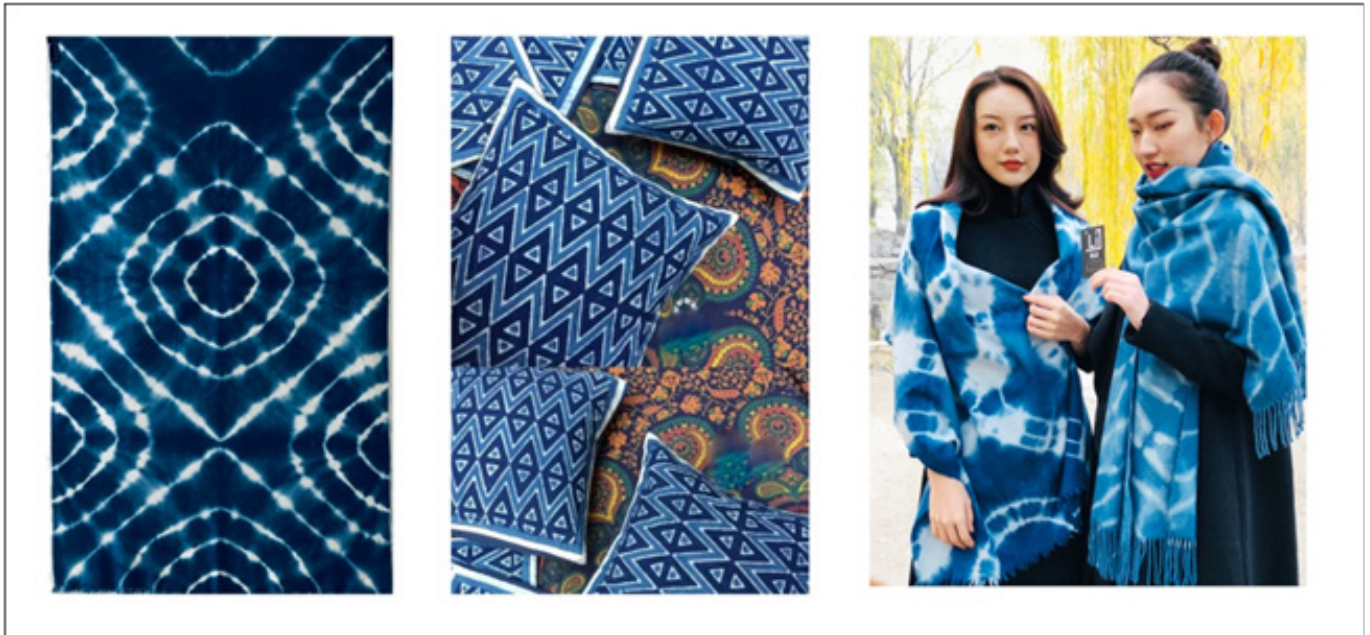


Figure 7 Modern indigo products.



Figure 8 Made by mother.



Figure 9 Modern cheongsam.⁴



Figure 10 Miao costume.⁵

Discussion

There are some different opinions on the inheritance and innovation of intangible cultural heritage. Some people think that sticking to tradition without changing is the best protection for intangible cultural heritage, while others think that modern society needs to change tradition in order to adapt to daily life. In fact, the author believes that inheritance and innovation should not be contradictory. They are two parallel paths in the protection of intangible cultural heritage. On the one hand, traditional skills need to be protected and restored so that modern people can understand history and culture; on the other hand, traditional skills need to be reformed and improved to be better integrated into modern life, which is also the best way to inherit and improve traditional skill.

Conclusion

The traditional techniques of spinning, dyeing, weaving, embroidery and printing included in textile intangible cultural heritage can be combined with modern design and fashion brands to produce popular products that meet modern aesthetic needs and meet ordinary consumption needs. The fine products made by exquisite handicraft can be oriented to the high-level customized or art collection and auction markets to meet the needs. High-end consumer demand; and non-legacy creative products embodying local and national characteristics can enrich cultural tourism and rural tourism market to meet tourism consumption demand. Continuous enrichment and innovation of textile non-heritage products will help to meet people's high-quality cultural consumption needs.

China's innovative practice of textile intangible cultural heritage has effectively protected and enriched the diversity of traditional culture. The diversity of traditional crafts in creation, production, dissemination and consumption is the root of the world's richness and diversity, as well as the remarkable feature of the survival of national culture.

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Conflict of interest

In case of conflict of rights and interests, I shall bear it personally.

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