

Title: Contemporary inner painted glass jewellery under the guidance of Yin and Yang

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Oral Presentation

Abstract

The traditional inner painting of Chinese snuff bottles is popular as a kind of folk art in some places in China. The philosophy of Yin and Yang has greatly influenced the development and progress of Chinese art and culture, including inner painting. How this technology can be inherited and innovated in contemporary glass art is a topic worthy of further study.

Some inside painters tried to paint in a small hollowed balls or bottles to make glass jewellery. However, the designs still are in the initial stage. Hence, in this domain there still have a lot of making approaches to explore.

This research has been a practice-led project focused on 'inner painted' glass jewellery. It has attempted to create a 'new style' for Chinese traditional inner painting through the creation of contemporary inner painted glass jewellery. Different materials will be applied in this research. The making methods will involve casting, blowing, flaming, engraving, painting and inlaying. It is hoped that this research can be reasonably promoted and applied in the field of contemporary glass jewellery art creation and education.

Key words

Inner Painting; Glass Jewellery; Yin and Yang; inherit and innovate

1. Background

(1) Inner painting of Chinese snuff bottles

The inner paintings of traditional Chinese snuff bottles are part of China's intangible cultural heritage and have attracted wide attention from all over the world (see Figure 1). How this technology can be inherited and innovated in contemporary glass art is a topic worthy of further study.



Figure 1. Image courtesy of Yi Yan Tang: the snuff bottle painting of a Beijing opera character, 2017.

(2) Glass jewellery in China

Contemporary glass jewellery is still in its young age in China. A few of jewellery designers choose glass as main material in their works. Some glass artists tried to use flaming work to produce glass jewellery in their studios (see Figure 2). In several local glass-making factories a few of glass jewellery can be found, for example in Boshan, Yiwu and Foshan.



Figure 2. Glass necklaces made in Xiye glass factory in Boshan, China, 2021.

(3) Inner painted glass jewellerys

The traditional inner painting of Chinese snuff bottles is popular as a kind of folk art in some places in China. Some inside painters tried to paint in a small hollowed balls or bottles to make glass jewellerys (see Figure 3). However, the designs still are in the initial stage. Hence, in this domain there still have a lot of making approaches to explore.



Figure 3. Image courtesy of Yi Yan Tang: the recent emerged inner painting necklaces in Chinese jewellery markets.

(4) Yin and Yang

The Yin and Yang were come from the motion of sun and moon in the universe. The sun, sky, day, hot and action are Yang, oppositely the moon, ground, night, cold and quiet are Yin. The balance of Yin and Yang is the very important idea of Tao, it is the essence of energy of life. See figure 4, the white part is Yang, the black part is Yin. It is obvious that in the white has black and in the black has white. The black and white are harmonious, it is to say that the Yin and Yang are in harmony. The philosophy of Yin and Yang has greatly influenced the development and progress of Chinese art and culture, including inner painting.



Figure 4. Image courtesy of Haiguan Shang: the Taiji Tu and people practise on a Taiji (Yin and Yang) square.

2. My latest research on inner glass jewellerys

My recent research has been a practice-led project focused on Chinese 'inner painted' glass jewellerys. It has attempted to create a 'new style' for Chinese traditional inner painting through the creation of contemporary inner painted glass jewellerys. Different materials will be applied to shape the special glass jewellerys in this research, for example, diamond, stone, gold, silver, copper, wood, paints and glaze (see Figures 5, 6 & 7). The making methods will involve casting, blowing, flaming, engraving, painting and inlaying.



Figure 5. Image courtesy of Jianyong Guo: Pendant, *Long Hair*, cast glass and carved wooden sculpture, hollowing and inner painting, 12x30x10 cm, 2019. Photo credit: The Author.

This pendant above looks like a long-haired woman with wisdom, who is thinking. The different materials display a harmonious artistic visual effect. The cast glass element on the dark brown background of rosewood looks bright and shining.

The necklace *Lamp of Minds* is made with hammered, welded and plated copper sheets and kiln cast inner-painted glass (see Figure 6). All the methods together display and highlight the inner-painted glass artwork.



Figure 29. Image courtesy of Jianyong Guo: Necklace, *Lamp of Minds*, cast glass, hammered, welded and plated copper sheets, hollowing and inner painting, 12x30x10cm, 2020. Photo credit: The Author.

3. Contribution

The inner painted glass jewellerys develop and demonstrate the feasibility of applying the techniques of inner painting of traditional Chinese snuff bottles to contemporary glass making. I have created a body of glass jewellerys demonstrating totally different effects and styles.

The free use of a variety of materials can break the single material pattern of traditional inner painting, which makes the combination of inner painting and studio glass freer and more open, while also producing unexpected artistic effects. The application of mixed-media materials will lead to new possibilities for the inheritance and innovation of traditional inner-painted snuff bottles.

This research is especially concerned with integration of artists' ideas, feelings and aesthetics with in their glass works and practice. It has offered a special creative approach for the contemporary glass world.

It is also hoped that this research can be reasonably promoted and applied in

the field of contemporary glass jewellery art creation and education.

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