

A Brief Analysis of the Inheritance and Development Status of Random Stitch Embroidery in Changzhou

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Abstract:

As an indispensable part of Chinese traditional embroidery, random stitch embroidery is of great artistic and cultural value. With the gradual development of the context of intangible cultural heritage protection, people pay more and more attention to its integration in daily life. Changzhou random stitch embroidery has been innovated and developed through continuous practice and exploration, forming unique technical characteristics and aesthetic style.

Keywords:

Random Stitch Embroidery, Intangible Cultural Heritage Techniques, Inheritance and Innovation

1. The Birth of Random Stitch Embroidery

Changzhou Random Stitch Embroidery is the name of the first batch of municipal intangible cultural heritage representative traditional projects in Changzhou. It is also known as “Zhengze embroidery” because it originated from Jiangsu Danyang Zhengze Girls Vocational School. It is known as “the fifth best embroidery in China” for the creation and use of its unique embroidery method “Random stitch”. Random stitch embroidery originated from Mr. Lv Fengzi, an art educator and professional educator from Danyang. During his teaching in the Zhengze Girls Vocational School, he conducted innovative research on traditional Chinese embroidery and formed a unique embroidery method. Later, Professor Yang Shouyu summarized and innovated on this basis, forming a new embroidery method of “overlapping, layering and adding color”, which is called “random stitch embroidery”. Random stitch embroidery “dense but not piled, a thousand techniques”, used in different forms and themes of expression, three-dimensional sense, its smooth lines, bright colors, rich layers, often used in embroidery photography, oil painting, sketch and other works of re-creation.

2. The Technical Characteristics of Random Stitch Embroidery

Random stitch embroidery mainly uses the mysterious charm of light and shadow and colorful colors to express the sense of three-dimensional space. The chaos shown

by random stitch embroidery is the expression of the creator's deep emotion and the hidden sense of order in the seemingly irregular work. In addition to the performance of the main body of the picture, the processing of the background is also one of the important contents of random stitch embroidery. It often designs more complex and changeable levels in the background. Random needle embroidery is a process of artistic re-creation by absorbing the painting elements of oil painting. Its main creation language is silk thread, which, unlike pigments, can be reconciled. Therefore, it often requires dozens or even hundreds of color lines to represent a change of light and shadow or a gradual level of color, and at the same time, it also needs to pay attention to the relationship with the light source. This requires creators to have rich creative experience and high artistic quality.

3. The Development History of Random Stitch Embroidery in Changzhou

After four generations of inheritance, Changzhou random stitch embroidery has brought about new changes in the inheritance mode of local heritage. Ethnic cultural heritage, especially local traditional handicraft heritage, has important commercial and market attributes. After inheritors, organizations and capital operation, it can produce great social and economic benefits. As artistic products endowed with commodity emotional value, it is widely used in modern design and has unique aesthetic significance.

3.1. The first generation of inheritor - Yang Shouyu

Random stitch embroidery originated from the embroidery of Jinling silk made in Changzhou in the Song Dynasty. It was formed on the basis of the evolution of real embroidery and simulated embroidery and through Yang Shouyu's absorption, continuation and innovation of the former technique. Mr. Yang Shouyu has a very innovative spirit. When he was teaching in Danyang Zhengze Women's Vocational School, he devoted himself to studying embroidery techniques, breaking through the traditional embroidery plane embroidery method of "closely connecting the needles and matching the threads", fully drawing on the artistic expression forms of western oil painting and sketch. The artistic characteristics of the embroidery surface are smooth lines, various colors and strong sense of hierarchy, so that painting and embroidery can be integrated into one and become their own character. Her main representative works include portraits of the elderly, girls and swans, Roosevelt, Stalin, Mao Zedong and so on, which caused a great sensation and was praised as the "third milestone" for Chinese traditional embroidery.



Figure 1. Yang Shouyu, The Girl.

3.2. The successor of the second generation -- Chen Yaxian

Chen Yaxian, female, from Wuxi, Jiangsu Province. A disciple of the famous Chinese embroidery artist Yang Shouyu. The second-generation inheritor of chaotic needle embroidery, Master of Chinese arts and Crafts, senior arts and Crafts artist, winner of Lifetime Achievement Award of Chinese Arts and Crafts, enjoying special allowance of experts of The State Council, representative inheritor of provincial intangible cultural heritage. Through technological improvement, innovation and quality management, Chen Yaxian made Changzhou disorderly needle embroidery develop steadily and won an important position in the field of Chinese embroidery. In the 1990s, Zhu Juncheng and Mo Xuechun, both from Baoying, were impressed by the unique charm of random stitch embroidery and learned the craft from Chen Yaxian. After graduation, by absorbing, learning and inheriting the random needle embroidery of Changzhou, integrating into the folk embroidery techniques of Lixihe area in northern Jiangsu and combining with the technological characteristics of Suzhou embroidery and Hunan embroidery, Baoying random needle embroidery has formed its own unique style, which has been selected into the representative list of the first batch of intangible cultural heritage of Yangzhou.

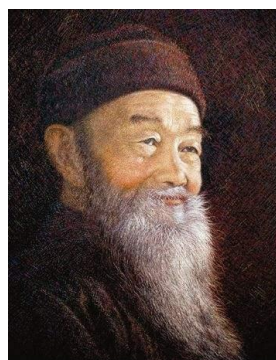


Figure 2. Chen Yaxian, Happy old man.

3.3. The third generation inheritor - Sun Yanyun

Sun Yanyun, daughter of Chen Yaxian, was born in Changzhou, Jiangsu Province. The third generation inheritor of chaotic needle embroidery, representative inheritor of provincial intangible cultural heritage, is now the first master of Chinese embroidery art, master of arts and crafts of Jiangsu Province, senior arts and crafts artist of researcher level, “Jiangsu Artisan”.



Figure 3. Sun Yanyun, Qian Xuesen.

In 1979, he was admitted to Changzhou Institute of Arts and Crafts. From 1981 to 1982, he studied in Fengzi Painting Academy, Lyu, Danyang, and successively founded “Master Chen Yaxian Chaotic Embroidery Studio” and “Sun Yanyun

Chaotic Embroidery Art Creation Center”. In 2010, he self-funded the establishment of “Changzhou Chaotic Embroidery Museum”. Ms. Sun Yanyun has been interested in random stitch embroidery since she was a child. She realized the importance of solid fine arts foundation for the creation of random stitch embroidery works. She once studied oil painting for two years in Fengzi Lv Painting Academy.

3.4. The fourth generation inheritor - Wu Cheng

Wu Cheng, daughter of Sun Yanyun, the fourth generation inheritor of Changzhou chaotic needle embroidery, arts and crafts artist, Changzhou, Jiangsu. Graduated from Kwantlen College, Canada, majoring in design, she has been inheriting the ingenuity and skills of her mother and grandmother since she was a child. Through cultivation, she was able to independently handle the wooden rack embroidery at an early age. Now she serves as the head of operation of Sun Yanyun disorderly needle Embroidery Art Creation Center. She has exquisite skills, proficient in the application of various stitches and techniques of disorderly needle embroidery, and has made greater breakthroughs and innovations in the expression of western oil painting colors. Her works are more rich and diverse in subject matter, and the style of her works is both modern and classical, with unique charm.

Ms. Wu Cheng has been devoting herself to the development of derivative products of random stitch embroidery, introducing random stitch embroidery into People's Daily life and making the art of random stitch embroidery not only exist in the frame for display. She founded her own fashion brand “Chengwu”, applying the elements of random stitch embroidery to various daily necessities such as clothing, clothing items and ornaments, so that people can get close to, personally feel and experience the unique charm of random stitch embroidery.



Figure 4. Wu Cheng, noble woman.

4. Analysis of Inheritance and Innovation Path of Random Stitch Embroidery in Changzhou

4.1. Maintain innovation vitality to adapt to changes in social context

Random stitch embroidery, as a kind of traditional handicraft, must always maintain the vitality of innovation. While inheriting the core skills, only continuous innovation in concept, thinking, content and techniques can enable the creation and development of random stitch embroidery.

4.2. Integrate into daily life to give full play to practical value

In the current context of intangible cultural heritage protection, if random stitch embroidery is only displayed in the ranks of artworks with the attitude of spring and white, far away from People's Daily life, it will certainly hinder the pace of its inheritance and development. As a traditional art with high aesthetic value, random needle embroidery needs to think about how to give practical value, integrate into People's Daily life as daily necessities, hand experience, gifts to relatives and friends, while maintaining aesthetic value should be properly developed practical value, appropriate techniques random needle embroidery new vitality.

4.3. Join hands with vocational education to make it a career choice

Strengthen cooperation between schools and enterprises, introduce intangible cultural heritage skills into the campus, and let more young people get in touch with random stitch embroidery, and then love random stitch embroidery by jointly constructing courses, developing teaching materials and building training bases. Through course learning and practice, they can eventually acquire skills and qualities to engage in random stitch embroidery.

4.4. Make full use of the Internet and digital means

In the social process of intellectual transformation and digital transformation, digital technology, with its brand-new comprehensive ability, integrates a variety of virtual technologies such as image and sensing, effectively solving the problem of resource inheritance, recording and dissemination. New forms of online courses, cloud platforms and other means make its cultural export and dissemination in the context of globalization have a new embodiment, and promote the development process of Chinese traditional culture to the international.

5. Conclusions

The inheritance and innovation of disorderly stitch embroidery is a major problem we are facing at present, and the process of inheritance is also a process of innovation. Inheritors should adhere to an inclusive and more open attitude, grasp the scale and balance of innovation while respecting the essence and core of traditional handicraft, and keep exploring, researching and developing with the efforts of generations, so as to make this art of disorderly stitch embroidery more and more perfect.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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