

Research on the Artistic Value and Development Status of Bian Embroidery

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Abstract: Bian embroidery, which is known as the fifth most famous embroidery in China, originated in the Northern Song Dynasty and has a history of more than a thousand years. However, with the development of time and society, the development and inheritance of Bian embroidery has some unpromising points. This paper researches and discusses the origin and development of Bian embroidery, the characteristics of Bian embroidery, the artistic value of Bian embroidery and the development status of Bian embroidery, focusing on the aesthetic value, cultural value and regional value of Bian embroidery, and puts forward its own views on the development dilemma and countermeasures of Bian embroidery, in order to help the development of Bian embroidery art.

1. Introduction

With the passage of time and the development of society, Chinese traditional crafts and cultural heritage are increasingly valued by people. Among them, Bian embroidery, one of the famous embroideries in Chinese history, is highly regarded for its exquisite skills and beautiful artistic style. However, the influence of modern technology and market has inevitably caused some degree of disturbance to the development and inheritance of Bian embroidery, making it face various challenges and opportunities. The article aims to analyze and study the artistic value and development status of Bian embroidery, so as to better promote and inherit this valuable cultural heritage of Bian embroidery.

2. Origin and development of Bian embroidery

Bian embroidery is an embroidery originated from Kaifeng, Henan Province in Song Dynasty. During the Northern Song Dynasty, the capital of the country was in Kaifeng, named Bianjing, and also called as Bianliang City, so the embroidery which was called "court embroidery" at that time was called "Bian embroidery". As the historical origin of Bian embroidery, the embroidery craft of Song Dynasty has outstanding artistic attainments and brilliant historical achievements. There is a poem praising the embroidery of Song Dynasty: "The flowers and birds in the embroidery shed are new at the time, and the living color and fragrance can capture the real one. In recent times, there is no good sketching hand, but the painting of Xichuan is a needle god." [1] From this, we can see the artistic height of embroidery in Song Dynasty and its popularity in the society at that time. Bian embroidery is one of the embroideries with a long history in China, and its origin can be traced back to the Sui

and Tang dynasties. According to the legend, Emperor Yang of Sui sent back dozens of embroiderers from Nanzhao country to teach embroidery and carving skills in Bianzhou, which laid the foundation for Bian embroidery.

During the Song Dynasty, the development of Bian embroidery reached its peak. According to "Song Huiyuan", in the Northern Song Dynasty, there was a special Wenxiu Institute with a large number of artisans specializing in embroidery, which innovated on the basis of the traditional embroidery method and made the embroidery effect more colorful. The literati and scholars of Song Dynasty praised Bian embroidery, and the embroidery was embroidered on the costumes of royal families, harem concubines and dignitaries, so it can be seen that the art of embroidery reached the peak of development at that time.

After the fall of Northern Song Dynasty, the development of Bian embroidery is not as good as before. In the Ming and Qing Dynasty, although Bian embroidery has many names and styles, the development of Bian embroidery is hindered by the social environment at that time, and the innovation, sales and production are not as good as before. In the Ming and Qing dynasties, although the development of Bian embroidery has a wide range of names and styles, the development of Bian embroidery is hindered by the influence of the social environment at that time, and the innovation, sales and production are not as good as before.

3. Characteristics of Bian embroidery techniques

Based on the essence of Song embroidery, Su embroidery and Xiang embroidery, Bian embroidery integrates the unique flavor of Henan folk embroidery and discovers a lot of unique new stitches. Bian embroidery is good at imitating ancient embroidery paintings, flowers, birds, insects and fish, birds and animals and landscape scenes, and also shows meticulous and subtle skills in portraying people. Bian embroidery uses superb embroidery skills to embroider exquisite embroideries instead of paintings. It uses fine needles and threads to represent satin, gauze and other materials in a flat or three-dimensional way, forming unique lines, layers and textures. It combines the elegant and lively characteristics of Su embroidery and the bright and bold style of Xiang embroidery, forming a unique charming craft. Bian embroidery is famous all over the world for its exquisite and delicate, antique and elegant colors and its layered, realistic and vivid image characteristics. The Tokyo Menghualu praised Bian embroidery as "gold and blue shooting each other, embroidery interplay".

Bian embroidery is extremely concerned with composition and color use in the process of creation, it borrows from the composition in Chinese painting, it pays attention to the expression of formal beauty, not limited by time and space, and not bound by the focal perspective. In addition, the use of blank space in the picture is also unique. The lines in Bian embroidery are also full of connotation, and the lines focus on dynamic changes and ups and downs, making the embroideries more vivid. The color gradation is soft and delicate, the color of silk thread is brighter than the original picture, the effect of embroidery is noble but not gaudy, and the expression of embroidery shows the rhythm of ancient painting, which fully shows the charm of Bian embroidery.

Compared with other embroideries such as Hunan embroidery, Yuexiu embroidery and Su embroidery, Bian embroidery is mainly an appreciative and decorative embroidery, mostly used on decorative items such as screens, banners and handkerchiefs. Other embroideries are mostly used on daily practical items such as clothes, shoes and curtains. In terms of color, compared with the bright color of Hanshow, the color pair of Bian embroidery is smaller, Bian embroidery mostly uses plain and elegant color, and chooses embroidery threads with lower color purity and saturation, and pursues the effect of harmony and unity, quietness and elegance. In terms of subject matter, most embroidery works are creative works such as flowers, birds, fish and insects, birds and beasts, myths and legends, symbols and graphics; Bian embroidery has common themes with them, besides, Bian embroidery

also combines with calligraphy and painting works, and uses excellent embroidery skills to show calligraphy and painting in the form of embroidery, such as the famous "Qingming Shanghe Tu", "Hairpin Lady" and "Peony".

4. The value of Bian embroidery art

4.1. Aesthetic value of Bian embroidery art

As a kind of decorative art, Bian embroidery has great visual beauty. The colors of Bian embroidery are extremely rich, some of them are borrowed from ancient paintings, some are borrowed from nature, and some are the free play of artists' creation. The colors of Bian embroidery are elegant and full, not only inheriting the color style of literati painting in Song Dynasty, but also absorbing the color characteristics of Henan folk embroidery, and paying attention to the harmony of color matching in the color emotion. In the use of color, especially in the works of flora and fauna and landscape, the color transition is natural and layered, and the articulation between decorative patterns and colors is emphasized, and the whole work tends to pursue the effect of realism, and the picture also reaches the realm of elegance and vulgarity [2]. The whole work tends to pursue the realistic effect, and the picture also achieves the realm of elegant and commonplace. The effect of different color matching makes Bian embroidery present different styles, the effect of using warm color as the main picture is gorgeous and rich, while the picture using cold color as the main picture presents a fresh and clear feeling. The use of this color makes the Bian embroidery works more visually moving, full of vitality and vigor, and brings a unique charm to people.

Bian embroidery has the beauty of content. The subject matter of Bian embroidery is diversified and its form is also very rich, and the works are full of cultural connotation and artistic value. Its subjects cover a wide range of contents, including antique paintings, flowers, birds, insects and fish, birds and animals and landscape scenes. Bian embroidery's imitation antique theme works are combined with painting and calligraphy, and most of Bian embroidery works choose long scroll painting and calligraphy works and famous master Jia as the theme for re-creation. These paintings and calligraphy have high historical significance and artistic value, and the cultural connotation they contain is self-evident. Bian embroidery imitation works are highly consistent with the original works no matter in composition or color, and show the charm of Bian embroidery while restoring the original works to the viewers.

Bian embroidery has the beauty of imagery. Bian embroidery is an art form of embroidery instead of ink, and it draws on the spirit of traditional Chinese painting, which is about the beauty of mood, the intention in the image, reflecting a combination of shape and mood, a combination of real picture and poetry. Bian embroidery artists pay attention to presenting visual beauty, but also pay attention to integrating the inner spirit and imagery concept of artworks into creation, paying special attention to the expression of emotion and spirituality. People's real emotions and good wishes can be felt in Bian embroidery works. The perfect combination of thoughts and feelings and objective modeling shows the high aesthetic interest of Bian embroidery artists.

Bian embroidery has practical beauty. Bian embroidery is widely used in home decorations such as screens, banners, pendants, etc. Some Bian embroidery is also used in clothing and accessories, which can add beauty and play a decorative role. In addition, embroidery can also be used to repair or reinforce the holes on fabrics.

4.2. Cultural value of Bian embroidery art

Bian embroidery has a long history, with a thousand-year origin and heavy cultural accumulation, and it has undergone historical changes and evolution, constantly innovating and developing, becoming one of the precious intangible cultural heritages of the Chinese nation. Bian embroidery works contain rich history and culture, including the knowledge of ancient Chinese art, society,

religion, literature and other fields. Bian embroidery is a unique and representative embroidery in Central Plains, with different changes and innovations in different periods, and different faces in each stage influenced by social, economic and cultural factors at that time. Developed from the Northern Song Dynasty to the present, it contains the history and culture of the Central Plains, and is an important historical material and a carrier of culture. The characteristic theme is to reflect historical scrolls, historical figures and historical events. The representative works are "Qingming Shanghe Tu" and so on; the representative works are "Han Xizai's Night Banquet" of Gu in the Fifth Dynasty, "Lady Guo's Spring Tour" of Zhang Xuan in the Tang Dynasty, "Step Diagram" of Yan Liben and so on; the representative works are "Liu Shaoqi's 95th anniversary of his birth" and so on [3]. Bian embroidery's imitations of ancient paintings not only play the role of displaying the charm of Bian embroidery, but also play the role of reproducing ancient paintings and spreading the knowledge of history and culture contained in ancient paintings. No matter the cultural value of Bian embroidery itself or the cultural value contained in its imitation ancient paintings, it is inestimable.

4.3. The regional value of Bian embroidery art

Bian embroidery originates from Kaifeng, Henan Province, and its works have strong regional characteristics and contain local customs and cultural practices. To a certain extent, the works of Bian embroidery can reflect the customs and habits of local people and the natural scenery of Kaifeng area. For example, the work of Bian embroidery "Qingming Shanghe Tu" is modeled after the work "Qingming Shanghe Tu" by Zhang Zeduan, a painter of Northern Song Dynasty, which depicts the urban landscape and the real living condition of local people in Kaifeng during the Northern Song Dynasty. In the process of creation, the author refers to the pattern of the original work and adds his own ideas and conceptions to show the artist's inner thoughts and perceptions of life. Most of the Bian embroidery artists are local people in or around Kaifeng, their living habits and thought culture are deeply influenced by the region, to a certain extent, this influence will be reflected in the Bian embroidery works, art comes from life, so the Bian embroidery works will reflect the local customs, natural scenery, living habits and the real living condition of local people in Kaifeng.

Bian embroidery is a national intangible cultural heritage and a cultural treasure of the Central Plains. Bian embroidery has a long history, with different changes and innovations in different periods, and different appearance at each stage under the influence of social, economic and cultural factors at that time, and the beauty and cultural connotation displayed by Bian embroidery nowadays carry deep marks, which originate from the long history and humanistic background of Kaifeng. Based on the development of regional characteristics, the development and excavation of Bian embroidery can promote the prosperity of regional culture and art, and Bian embroidery, as a cultural symbol, a carrier of spiritual heritage and historical memory, can drive the development of related fields and inject new cultural elements into the city. As a cultural symbol, spiritual heritage and historical memory carrier, Bian embroidery can drive the development of related fields and inject new cultural elements into the city.

5. The development status of Bian embroidery art

Nowadays, we are in the new era of socialism with Chinese characteristics, and building a strong socialist culture requires a high degree of cultural self-confidence, so Bian embroidery has been widely concerned and protected since then. 2008 Bian embroidery was listed in the national level Intangible Cultural Heritage. In 2008, Bian embroidery was listed in the national intangible cultural heritage list. With the development of social economy, foreign culture has a serious impact on local culture. In recent years, people's concept has changed, and they gradually realize the importance of national culture and start to pay attention to the development, protection and inheritance of intangible cultural heritage. However, due to many reasons, the development of Bian embroidery is not optimistic. At present, the representative artists with high skills are old and their physical condition

is not as good as before, and the new generation of young people do not have enough knowledge and patience to learn Bian embroidery, most of them are not interested in it, so the inheritance situation of Bian embroidery is not optimistic.

With the development of the times, the phenomenon of machine-made instead of handicraft is common, and the Bian embroidery works made by assembly line have high similarity and lose the original flavor of Bian embroidery, so the collection value is greatly weakened. In terms of price, the price of machine made Bian embroidery works is low, while the price of hand-made Bian embroidery works is more than several times that of machine made. In terms of quality, machine made Bian embroidery is far less exquisite and beautiful than hand-made Bian embroidery. The process of hand-made Bian embroidery is complicated, the production process is tedious, the production period is long, and there are fewer and fewer artists, so the production of hand-made Bian embroidery works is less. The market of Bian embroidery industry is mixed, and many merchants, in order to save cost and get more benefit, buy from unknown sources, some of these embroideries come from overseas, some come from small workshops, not authentic Bian embroidery and no guarantee of quality, which has great influence on the reputation of Bian embroidery. The recession of market and the loss of skills have formed a vicious circle, even Kaifeng Bian embroidery factory with a certain history is facing a crisis [4].

Compared with Su embroidery, Yuexiu, Xiang embroidery, Shu embroidery and other well-known embroideries, not many people really know about Bian embroidery at present. As the name card of Central Plains culture, Bian embroidery lacks regional brand culture awareness. Although it is often said that "gold always shines", it is difficult to "shine" if it lacks publicity and promotion. The quality of Bian embroidery is exquisite and artistic, its history is long, and the culture it contains is self-evident, but few people other than Henan locals have heard of Bian embroidery. Nowadays, in the information age, compared with the early years when information was scarce, the famous degree of Bian embroidery has been improved, but there is still a long way to go to promote and become famous.

6. Conclusion

Bian embroidery has a long history, and this artistic treasure has both practical beauty, content beauty and imagery beauty in addition to visual beauty. It is the representative of Central Plains art and the "business card" of Kaifeng city. Bian embroidery originates from Kaifeng and absorbs and integrates the essence of the region, while Bian embroidery brings economic prosperity and popularity to Kaifeng city, so Bian embroidery art and Kaifeng area can be regarded as mutual achievements. Although there are still some problems, we believe that through unremitting efforts and exploring new ways of development, the art of Bian embroidery will be more and more prosperous.

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