

сконцентрировалась не на внешних, декоративных аспектах статуэток, а на передаче динамики движения<sup>11</sup>.

В аналогичной стилистике выполнена скульптура мануфактуры Розенталь, изображающая Анну Павлову в хореографическом этюде М. Фокина «Умиравший лебедь» на музыку К. Сен-Санса. Модель была создана в 1919 году Константином Хольцером Дефанти, который, сохраняя естественную цветовую палитру, постарался максимально точно передать образ балерины из хореографической миниатюры.

Таким образом, выступления балетных трупп из России стали эпохальным явлением для европейского искусства, в том числе фарфоровой малой пластики. При этом наметились две основные тенденции. Одна из них предполагала обогащение оригинала декоративными деталями, пёстрыми цветами и позолотой, как в произведениях Шойриха и некоторых изделиях Фолькштедтской мануфактуры, другая – монохромность, сдержанные линии и внимание в первую очередь к содержанию, а не к форме (Майзель, Ледерер, Розенталь).

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## MATERIAL CHARACTERISTICS OF TRADITIONAL CHINESE FURNITURE

*Summary:* This article focuses on the origin, development and evolution of the materials of traditional Chinese furniture, as well as the evolution of traditional sitting postures and etiquette norms in China which significantly influenced the furniture design. Scientific developments, changes in construction and decorative techniques and the usage of various materials are analyzed in this context. The article focuses on the analysis of the unique characteristics of the wooden materials of traditional Chinese furniture, as well as the wood products of different furniture used in various eras. In the article, while studying the wooden furniture materials, authors also examine the impact of China's political, economic and trade background on the timber trade in a given historical period, which directly affects the choice of wooden materials in the later stage of Chinese traditional furniture development. The article introduces the types and uses of different wooden materials by taking the materials of Chinese Ming-style furniture as an example, and scrutinizes the reasons why Chinese traditional furniture manufacturers have been relying on wooden materials for thousands of

years. The article expounds in detail the characteristics and reasons of Chinese traditional furniture in choosing wooden materials from three aspects: physical characteristics of the materials from the standpoint of materials science and engineering, the psychological characteristics of color and the decorative characteristics of patterns. The article summarizes the traditional Chinese design concepts and philosophy of creation, and the influence of these traditional design concepts on the selection of materials for Chinese traditional furniture. Finally, the article summarizes the modernization of traditional wooden furniture materials and their activity in China's current market, indicating that the wooden materials of traditional Chinese furniture still have a profound impact on the design of modern Chinese furniture.

*Keywords:* Chinese traditional furniture design, Chinese hardwood furniture, artistic characteristics of furniture materials, the hardness of traditional wooden furniture, the color characteristics of traditional wooden furniture, the pattern characteristics of traditional wooden furniture

China has a very long history of furniture production. Throughout the history of furniture, the ancient Chinese used very rich materials for traditional furniture. From the primitive sitting posture of sitting on the ground to the modern sitting posture of sitting on a chair, the materials of furniture have also undergone major changes. The earliest materials used by humans for this purpose are bark, wood, leaves, stones and so on. About 4,700 years ago, the period of Shen Nong

primitive Chinese used bamboo mat furniture. The earliest objects unearthed in the archaeological field include rush mat and bamboo mat of the Neolithic Age, which have been crafted more than 5,000 years ago. First of all, the mat has the function of preventing moisture and cold from reaching a sitting person, and then the mat is also a tool used in ancient etiquette. The rulers used the mat as a tool to design various etiquette and normative systems. "Zhou Li Chun Guan Siji Feast"

(周礼·春官·司几筵) The recorded "Wan mat, algae mat, Second mat, rush mat, and Bear mat" respectively refer to the materials of five kinds of mats, namely, "pampas grass, pampas grass with patterns and velvet decorations, bamboo, calamus, and animal skin". These five kinds of mats are used when the ruler holds ceremonies, and they are also sorted from low to high according to the class level. China's Xia, Shang, and Zhou period copper casting industry was very developed, correspondingly, an era dominated by copper furniture appeared, especially the unearthed Copper Ban and Copper Cue from the Shang and Zhou dynasties, reflecting the prototype of early Chinese furniture. Pure copper material has the characteristics of softness in copper smelting process, based on which copper smelting artisans added lead and tin materials to enhance its hardness. Bronze furniture is good for preservation. A large number of bronze wares have been unearthed in China, and they are still very well preserved. Their classic shapes have inspired the development of furniture for later generations. During the Spring and Autumn Period and the Warring States Period, deciduous trees — catalpa mainly appeared as furniture materials, and woven products including bamboo also emerged in large numbers. After that, wooden furniture began to become the mainstream of Chinese traditional furniture and reached its peak in the Ming Dynasty. For example, the Tang Dynasty chose red sandalwood, camphor, cypress, walnut, locust, willow, elm, oak and other rich woods, the Song Dynasty used local wood according to different places, and the Yuan Dynasty continued the materials used in the Song Dynasty.

Traditional Chinese furniture is mainly made of wood, such as Red sandalwood, Huanghuali wood (*Dalbergia odorifera*), mahogany furniture materials, and Fragrant Wood, Black Sour Wood, Red Sour Wood, Ebony Wood, Chicken Wing Wood, Pattern Wood, Phoebe Wood and other high-quality wood. It was not until the Ming Dynasty in China that the highest level of design and manufacturing of traditional Chinese furniture appeared, and it became the classic "Ming-style furniture" by the academic circles. During the Ming Dynasty overseas trade developed unprecedentedly, and high-quality timber such as Rosewood and Chicken Wing Wood from Southeast Asia were imported into China. From the Jiaqing period to the Kangxi period in the Qing Dynasty, China's economy developed very rapidly. The people began to build a large number of wooden houses and wooden furniture, and the aristocracy also built a large number of Chinese classical gardens, including wooden pavilions and pavilions. In addition to the huge over-

seas trade at that time, a large amount of high-quality wood was imported to China to meet the needs of wooden furniture and construction in China. Therefore, on the basis of the craftsmanship of the Song Dynasty, the Chinese Ming Dynasty developed wooden furniture into a classic, and then it was consolidated in the Qing Dynasty, and Chinese classical furniture was influenced by the Western Rococo style in the late Qing Dynasty. "Ming-style furniture" has become the representative and peak of Chinese traditional furniture. The definition of Ming-style furniture in "Jiangsu Arts and Crafts" No. 6, October 1999 is: "Ming-style furniture refers to the production of Ming-style furniture from the middle of the Ming Dynasty to the early Qing Dynasty (to the Qianlong period) for more than two hundred years. Huanghuali wood, Chicken Wing Wood, ferreous mesua (*Mesua ferrea*), Red sandalwood, Sour Branch Wood and other high-quality hardwood as the main materials of the furniture. It is worth mentioning that the wood used in traditional Chinese furniture is mainly divided into two types: hardwood and softwood. The wood used in Ming-style furniture is hardwood, which is basically imported from abroad., Cork, also commonly known as "firewood", mainly includes Phoebe, beech, elm, camphor, cypress, walnut, fir and so on. During the Ming and Qing Dynasties, hardwood was the first choice for furniture materials used by the court and dignitaries. Cork is widely used, and basically all are local materials. In the north, walnut and elm are mostly used; in the south, stick wood, camphor wood, and ginkgo are mostly used.

The wood materials mainly used in classic hardwood furniture in Ming-style furniture can be divided into the following characteristics:

#### (1) Material characteristics of hardwood materials:

This kind of wood is very precious and scarce. The material is very hard and the strength is very high. The air-dry density of the wood can reach about 1.09/cm<sup>3</sup>. For example, Sandalwood red sandalwood (*Pterocarpus Santalinus*) has a dry air density of 1.05 to 1.269/cm<sup>3</sup>, and chicken-wingwood (*mesua ferrea*) has a dry air density of 0.82 to 1.029/cm<sup>3</sup>. Due to the hard nature of wood, craftsmen can pursue precise and exquisite mortise and tenon structural details while ensuring the stability of furniture when making furniture, which is something that other woods cannot achieve. The furniture made of high-hardness wood has very high stability, is not easy to crack and deform, is not easy to decay, and is durable. The Ming-style furniture that has been handed down to this day has a history of hundreds of years and can still be used. It is worth

noting that hardwood materials have a long growth period. For example, Hainan Huanghuali wood in China takes hundreds of years to grow. Today, hardwood furniture is still favored by the market today. Wood with high hardness is environmentally friendly, durable, and can be cut and processed at high density, which is in line with the concept of green design pursued by contemporary times.

#### (2) Color characteristics of hardwood materials:

Different colors will give people different psychological feelings. Generally, bright colors will make the wood look light and light, giving people a relaxed feeling, while dark colors will make the wood look thick, thus giving people a deep feeling. The hardwood material is polished and waxed to a bright luster, showing a natural and gorgeous texture. The wood hue is mainly distributed in the range of 2.5–9.0 R (light orange-yellow-grey-brown), mostly in the range of 5–10 YR (orange-yellow). The high-quality hardwood commonly used in traditional Chinese furniture is usually in the range of black to dark reddish brown. The color of Huanghuali wood is bright and beautiful, ranging from light yellow to reddish purple, giving people a warm feeling; some *Millettia Laurentii* have black texture and white patterns, some are yellow purple, with fine texture, water-like color, lively and lively; *Mesua* The center part of *ferrea* is bright reddish brown to lavender brown with purplish red stripes, and the color gradually deepens in the air, and the edge part is taupe with a little pink, and the color is deep and varied; Red sandalwood has a stable color, from purple black to black, giving people With a deep and stable feeling.

#### (3) Pattern characteristics of hardwood materials

The pattern of hardwood materials refers to the markings or stripes on the wood surface caused by

natural biological reasons such as growth rings, axial cell tissue, wood fibers, pigment substances, and human factors such as sawing. Designers of traditional Chinese hardwood furniture attach great importance to natural rather than artificial pattern decorations. These pattern decorations will have different characteristics in different natural conditions such as regions, climates, and ages. For example, huanghuali furniture, its texture is very beautiful, smooth, and natural. Its texture sometimes presents mottled and cloudy shapes, and sometimes it presents mountainous shapes, giving people a changeable feeling (the ancient Chinese loved mountains and rivers). The Beech wood is a traditional furniture material in the Jiangnan area of China. The beautiful big "V" pattern on the cut surface of the wood, East India Rosewood (*Pterocarpus indicus* Willd) like skein, fine bristles eyes, and some of the red sandalwood used in palace furniture can be divided into red sandalwood with ox hair pattern. And Venus pattern Red sandalwood. The pattern of "chicken wing wood" is named after the feathers of chicken wings.

The reason why Chinese traditional furniture attaches great importance to hardwood in the selection of materials is because ancient China has a profound influence on "wood" culture. The ancient Chinese advocated nature, "Tao Te Ching" (道德经): For I am abstracted from the world, the world from nature, nature from the way, and the way from what is beneath abstraction. This philosophy makes the Chinese people in the use of daily necessities Established an environmentally friendly and green design concept. Wood is also included in "gold, wood, water, fire, and earth" in China's theory of yin and yang and five elements. Chinese wooden furniture is called "small wooden work", and Chinese classical architecture called "big wooden work"

Ill. 5. Huanghuali wood, *Millettia Laurenti*, *Mesua ferrea*, Red sandalwood





also uses wooden materials. Therefore, the structural characteristics of Chinese classical wooden furniture are consistent with the structure of classical buildings.

The ancient Chinese creation book "Book of Diverse Crafts" (考工记) emphasizes: "In line with climatic conditions, according to regional characteristics, around material design, skillful craftsmanship" (天有时、地有气、材有美、工有巧) design point of view. Ancient Chinese furniture designers and users (nobility and ruling class) had very high requirements for the materials of Chinese traditional furniture, not only needing strong wooden materials, but also high requirements for the texture, color, luster, etc. of wooden materials. Chinese traditional furniture has a good performance in terms of durability, classicism and artistry. Therefore, in recent years, Chinese classic traditional furniture has become a category that collectors are keen on in the collection market. Due to the extremely high requirements for the selection of materials for traditional Chinese wooden furniture, traditional wooden furniture has long been extremely popular among luxury consumer groups, and some high-quality wood is in short supply. With the advancement of modern science and the development of modern democratization, traditional Chinese furniture materials have broken through the limitations of traditional single wooden furniture materials in modern times, and began to use wood + metal, wood + plastic, wood + fabric, etc., which are well adapted to industrial pro-

duction. Such a combination of materials represent a unique and affordable way to combine multiple materials. Until today, Chinese-style wooden furniture still occupies a major position in the Chinese furniture market. Judging from the structure of China's furniture market, wooden furniture will still account for 40.48% of the entire furniture market by 2020. The cultural elements carried by the material characteristics of wooden furniture are still in the consciousness of modern Chinese people.

Summary: The choice of materials for traditional Chinese furniture was determined by various reasons such as the economy, society, trade, and philosophy in ancient China. The love for wooden materials in ancient China penetrated into the national culture. The structural characteristics of traditional Chinese furniture require the hardness of wood materials to determine the preference for rare hardwood furniture in ancient China, and the simple concept of nature in traditional Chinese furniture determines the preference for natural materials. The large demand for wooden furniture in China's domestic modern furniture market will provide a broad market for regions rich in high-quality wood such as Russia. Therefore, under the background of the development of modern technology, the wooden materials of Chinese traditional furniture will also change from traditional, expensive, complex craft, and single material characteristics to modern, economical, easy assembly, and multi-material combination.

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## THE PHENOMENON OF POST-INTERNET ART: ARTISTIC STRATEGIES AND PLACE IN THE FIELD OF CONTEMPORARY ART

Summary: The study is devoted to the phenomenon of post-Internet art, its main representatives and key works, and a description of their characteristics. In contrast to the practices of net art, post-Internet art is a "return to the material": artists create objects inspired by the network and often bearing the "mark" of network aesthetics. However, these objects have physical characteristics; they evoke a tactile sensation in the viewer, serving as a spontaneous affirmation of materiality in our increasingly virtualised world. Post-Internet art is a little-studied area of contemporary art; the emergence of this trend is associated with the development of net-art practices (network art), which have offered new forms of interaction with viewers who got the opportunity to join the artistic process as full participants.

The term "post-Internet" should be understood not as a situation "after" the Internet (as if the Internet "ended") but as a situation after some significant event that changed the usual course of things. "Post-Internet" is a situation after the Internet has ceased to be perceived in a romantic way, as a space of anonymity and permissiveness, "undeveloped land" and is now understood as part of an online-offline "bundle" — with appropriate communication channels, creation of commercial platforms, digital currencies and etc., that is, as part of vernacular practices (everyday experience). From the point of view of its orientation, post-Internet art deals with un-

derstanding the consequences of the influence of Internet practices on contemporary art and culture. Net art artists created such works that were intended for the Internet, that is, used the possibilities of the Internet as a means of expression (they studied the structure of the Internet, the features of the code, the specifics of certain browsers, programs, etc.), whereas post-Internet artists seem to "bring" digital objects from the digital environment into the material world and use both online and offline formats for reflection on the effects of almost ubiquitous networking. In the 2010s, the Internet was no longer perceived as a "new" medium; it became more difficult to talk about post-Internet art as a specific movement in art since more and more aspects of our daily life are structurally determined by the World Wide Web, including art as a whole. Of course, the Internet continues to interest artists as a kind of socio-cultural state; however, discourses related to the Internet start to be increasingly woven into a wider range of issues — digital capitalism, ecology, social issues, etc. Therefore, the "marking" of art created under the influence of the Internet or referring to it in one way or another as "post-Internet art" is becoming less and less common, which allows us to speak about the specific temporal boundaries of post-Internet art as an art movement.

Keywords: contemporary art, post-Internet art, net art, new media.

#### Post-Internet Art: the Problem of Definition

The introduction of the term "post-Internet art" into wide circulation is usually associated [7] with the name of American artist Marisa Olson, the editor of the Rhizome website (<https://rhizome.org/>), who used this term in an interview in 2008 [4] and

clarified it in the 2011 essay, "Post-Internet: Art After the Internet" [9]. However, back in 2006, Olson, in another interview, talked about art "after the Internet" in relation to her installations, which the artist created using various media [5]. She emphasised that in her works, she did not just use the In-