

The Development of Chinese Ceramic Painting and Trend

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Abstract: Contemporary ceramic painting has developed over a long period since its inception, from the definition of concepts to the sorting out of theories, and from the extensive participation of artists to the general recognition of peers. This paper summarizes the characteristics of the development of ceramic painting before and after the new century on the basis of combing the development lineage of Chinese ceramic painting during 1979-2019.

Keywords: Ceramic Painting; New Century; Artistic Language

1. Introduction

Chinese ceramic art has a long and splendid history of more than seven thousand years, and has always been bright and glittering in the history of Chinese civilization. Ceramics is a combination of science and technology and humanities and art products, with the development of society, the creative vocabulary of ceramics has become rich and diversified, the artist's space for expression on the porcelain is also broader, any creative form of art can be presented on the porcelain.

Since the 40 years of reform and opening up, the development of economy and culture is rapidly changing, and people's material life and spiritual world is also full. With the influx of various Western artistic trends and modern artistic concepts, Chinese and foreign cultural and artistic exchanges continue to advance, and refreshing exhibitions are becoming more and more frequent, the creative vision of ceramic art has become broadened. Under the leadership of the academy, ceramic painting is freed from the traditional pursuit of techniques, breaking the single pursuit of craft beauty, showing a strong tension in the form of art, so that ceramic painting appeared beyond the traditional new phenomenon, thus opening up a new pattern of ceramic painting development.

2. Definition of the Concept of Ceramic Painting

In his book "History of Chinese Ceramic Painting Art," Kong Liuqing writes: "Ceramic painting specifically refers to the expression of painting with painting tools using ceramic materials or on the surface of ceramic three-dimensional vessels, or on the flat surface of a porcelain plate."^[1] He believes that ceramic painting is a pictorial expression of ceramic nature, an important part of ceramic decoration, which completely dominated ceramic decoration in the Ming and Qing dynasties. Mr. Yang Yongshan distinguishes ceramic painting from ceramic decoration in his preface to Kong Liuqing's book, and he believes that ceramic painting refers to the purely pictorial creative expression on a flat porcelain plate in two dimensions of space. Although ceramic painting is developed from the painting decoration of ceramics, it is not a decorative pattern on the objects, it is not subordinate to the ceramic modeling, but exists independently as a painting, which is the same as Chinese painting in essence. Mr. Zhang Daoyi, on the other hand, believes that ceramic painting and ceramic modeling is an organic unity, which is a part of ceramic art, and can not become a separate type of painting.^[2]

Scholars have their own unique opinions on the concept of ceramic painting and the relationship between ceramic painting and ceramic decoration. This paper adopts Mr. Yang Yongshan's definition of ceramic painting, and agrees with the view that "ceramic painting is to use pottery and porcelain as carriers to highlight the painter's subjective consciousness".^[3] Ceramic painting is a painting on a flat porcelain plate, in the creative process, the artist is not subject to the constraints and limitations of ceramic modeling, but focus on the expression of personal artistic style and the pursuit of free spirit.

3. The Development History And Stage Characteristics Of Ceramic Painting

3.1 Pre-New Century (1979-1999)

With the end of the exploratory period and the introduction of reform and opening up, China's national economy began to recover and achieve initial results, the adjustment of the economic system also pushed the cultural and ideological field of change, the public began to actively explore new knowledge, new ideas, and create a new life. In this budding period of the development of the cultural industry, the reform of the cultural field and practice, a powerful impact on the original values of the Chinese art world, ceramic painting is an artist using ceramics as a medium for pure artistic expression of the concept of the initial formation. It can be said that reform and opening up is an important node in the development of Chinese ceramic painting. This period of ceramic painting in the inheritance of the late qing dynasty light reddish-red color artists and "zhushan eight friends" deep literati rhyme painting style at the same time, in the academy under the leadership of the gradual exploration of the art of cross-border and synthesis of the new field. Since then, the artistic language of ceramic painting began to become rich, not only to show the beauty of ceramic craftsmanship, but also a strong sense of formal beauty.

The introduction and dissemination of Western concepts of ceramic art creation has opened up the horizons of Chinese ceramic artists, bringing them back to the origins of art creation and a new view of the relationship between the individual and the material. Ceramic materials can not only be used to make ceramic objects for daily use, but also can be used for personal artistic expression. Under the influence of this concept, Chinese ceramic paintings have been greatly expanded in terms of subject matter and production process, breaking through the traditional shackles. After the 1980s, ceramic paintings by academy artists and ceramic paintings by traditional production areas can reflect this.

Before the reform and opening up, the ceramic creation of the academy school artists is based on realism, they have been educated professionally, inherited the traditional skills of Chinese ceramics. After the reform and opening up, influenced by the western art trend, the academy of ceramic education fusion of western art education model and educational ideas, this period of academy ceramic painting shows the artist's diversified artistic style, their

works have a broader artistic vision than the father and son of Chengmen, "eight friends of Zhushan" and more distinctive skills language. Traditional ceramic decoration is completed through the workshop-style assembly line procedures, with a single and standardized. College ceramic painting is the artist's independent creation, can not use a particular style to determine the art school to which it belongs. In a sense, the independent value and charm of ceramic paintings of the academy make them have a special significance beyond the general ceramic paintings. Such as Mr. Lin Fengmian's ceramic paintings, the use of new glaze color to create paintings, his ceramic painting style is deeply influenced by his painting style of Chinese painting, the two have similarities and differences, are depicted in nature as the object. His ceramic paintings inherited the literati painting vein, but also by the nourishment of Western art, showing a fusion of Chinese and Western characteristics. College school of ceramic painting creation to innovation as the tone, and folk ceramic painting to technique as the tone of creation in sharp contrast. Ceramic painting in the production area, most of the ceramic painting remains in the simple image of aesthetic ceramic painting. With the academy of artists to the production area for ceramic painting, folk ceramic painting vulgarization and popularization tendency has been improved. Lin Fengmian, Zhu Qizhan, Wang Zhiyi, Tang Yun and other painting masters to Jingdezhen ceramic painting creation, Jingdezhen porcelain artists began to abandon the nostalgia for tradition, the use of art forms, looking for ceramic painting form with social development and people's aesthetic.

3.2 Post-New Century (2000-2019)

With China's accession to the WTO and the increasingly rapid international political, economic and cultural development, the important strategic position of the cultural industry has been further highlighted, and the state has focused on introducing a series of policies and measures to accelerate the reform of the cultural system and promote the development of the cultural industry, and the development of the cultural industry has become an important part of China's national economy and social development. Under the guidance of the policy of actively developing

cultural industry of the 16th Party Congress, China's cultural industry has entered a period of accelerated development.

This period is a great fusion of ceramic experimental art, ceramic painting experimental spirit, ceramic painting experimental artists, and ceramic painting experimental art exhibitions. Avant-garde artists of contemporary art entered the campus, contemporary art tended to be scientific, and the creative power of experimental art was integrated into the main body of the academy. In Liu Zheng's early works, the picture subjects were taken from the ancient elegant exploration of plums, combining modern body painting with literati landscapes, producing a collision between traditional culture and contemporary concepts, looking back to the traditional literati spirit while fully emphasizing self-reflection and exploration of materials. In this way, the development of ceramic painting further raises the requirements for ceramic artists' creation, making them more comprehensive in their grasp of modeling, color, and formal language while emphasizing personal expression.

Prof. Zhou Wu completely abstracts the natural scenery into dots, lines and surfaces to express his artistic thinking. Their thinking about the subject matter of their paintings is no longer limited to whether or not it is auspicious and whether or not it has a so-called meaning. Instead, they focus on the subject matter itself, what contemporary painting methods are used to interpret the subject matter, and more importantly, what subject matter corresponds to the artist's inner self, and expresses his or her thoughts in a spiritually connected way.

Ceramic painting on ceramic material expression of colorful, multi-techniques, a wide range of subjects, but overall, reflecting social change, reflecting the current life, reflecting the mission of the era of the spirit of the level of very few, the vast majority of ceramic paintings to meet the pursuit of the beauty of ceramic materials, to meet the pursuit of the traditional realism of the aesthetic. Although ceramic painting has the conditions for the creation of art, such as the mastery of the material, the use of ceramic collection market constraints as well as the traditional ceramic aesthetics of the deep-rooted, ceramic painting close to life, reflecting the times, pointing to the spiritual aspirations of the contemporary people's works are very few.

High-temperature kiln color glaze in the ceramic firing process is widely used, not only has the texture of the beauty, structural beauty, but also into the kiln a color, out of the kiln of ten thousand colors of the fantastic changes, many ceramic artists are fascinated by the strange and colorful. Ceramic painting's unique charm, in attracting this college ceramic painting artists unremitting creation at the same time, but also attracted a lot of other kinds of artists. This from another side can also reflect, Chinese literati and ceramics home between the inexplicable relationship.

4. Ceramic Painting Trend Forecast

Various painting styles and even techniques have permeated ceramic painting in the contemporary painting world. Ceramic artists need to establish their own cultural confidence and theoretical confidence. How to get out of their own way, is always the current ceramic artists will always be the subject of ceramic painting, through the decades of ceramic painting development, ceramic art language of originality and independence of the lack of ceramic art language is always the shadow of the ceramic art world is difficult to erase, perhaps because of the development of ceramic painting is short, and its accumulation has not been enough to support the whole of the ceramic painting of the self-confidence of the ceramic painting, ceramic painting is always in the creation of the mainstream outside of the art of painting.

From the "Porcelain Biennale" enough to see, China's ceramic painting overall level is still relatively weak, from the value standard more eager to be recognized by the mainstream painting industry. This is also from another side that the development of ceramic painting needs a longer accumulation process. Ceramic painting art is not only the embodiment of maturity is not only familiar with the material, mastery of the use of materials, not only the use of materials and techniques, the development of the form of language and style diversification, but also more importantly engaged in ceramic painting artists independent artistic thinking and independent artistic spirit.

Ceramic painting is inevitable in the history of the development of Chinese ceramics, marking the ceramic from the traditional aesthetic habits to a higher art field, away from the service of daily life, pointing to people's spiritual and

psychological aspirations, the art of ceramic painting is still in the early stages of the contemporary theory and criticism of the lack of the quality of the practitioners as a whole, the lack of colleges and universities, research institutions, the lack of reasonable disciplinary construction of the curriculum, the ceramic painting in the mainstream of the art community Social awareness, in a fairly long period of time is still difficult to get rid of the label of arts and crafts.

Ceramic painting is an independent type of painting, the same as Chinese painting, oil painting and other traditional paintings and other types of painting, with a unique language charm and aesthetic interest. China's ceramic painting has been new for a long time, in the case of great development of techniques, ceramic painting artists will look to the other side of the transition to emphasize the subjective consciousness of the artist, downplaying or even ignoring the "porcelain" material itself is unique language emotion, "heavy art light technical The problem of "art over technology".^[4]

Based on the diversified integration of national art. Ceramic art in our country has a long history, in the long cultural history, constantly with the progress of Chinese culture, development, inheritance, enrichment, innovation, for a long time is the Chinese people should be proud of the spiritual impetus and excellent traditional culture. With the change of dynasties and the change of times in China, people's awareness of ceramic painting changes, diversity of thought expression, and the influence of globalization of thought, must be a new perspective, new ideas, new ideas of the big picture will lead the new diversified direction of watercolor paintings to traditional culture, foreign culture, national culture, the new culture of the pluralistic fusion of the new culture, will be China's ceramic paintings in the new century to show the soul of contemporary art! ^[5]This inclusive and diversified fusion, together with the precipitation of China's history and culture, will subconsciously influence the creation and aesthetics of artists. The fusion of techniques based on the form of creation. Technique innovation and fusion of ceramic painting has become an important visual expression. Creative form on the basis of the idea of continuous innovation, boldly promote the application mode of media

materials and other comprehensive techniques. Ceramic painting style, language form in the reasonable application of the art language with the flavor of the times to express the deep artistic value. Driven by the style, constantly breaking through new concepts and methods also gradually improve the future development of ceramic painting diversified mode. Ceramic painting creators need to truly understand the spiritual connotation of ceramic painting, with the feeling to create the most authentic works of art.

5. Conclusions

Now is the golden age of China's ceramic painting development, but also a need to continue to forge ahead in the new era, China's ceramic painting artists are with a heart of ceramic painting into real life, in the future development of ceramic painting should be adhering to the cultural connotations to Ruidong ceramic painting techniques to progress, to the progress of the techniques to enrich the diversity of ceramic painting to the spirit of innovation as the first impetus to promote the development of ceramic painting, as a means to promote the development of ceramic painting, the first power for the development of ceramic painting. Ceramic painting development of the first power, ceramic painting for the development of a new road.

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