

# Interpretation of Chinese Ceramic Painting Art

Weihua Yu\*

Ningbo Ministry of Finance and Economics, Ningbo, China

\*xzhsuda@126.com

## Abstract

**Chinese painting art has a long history. Since ancient times, along with the development of technology and the change of aesthetic standards, the performance of Chinese painting art has changed from primitive rock painting, murals, painted pottery to silk painting, and then to Chinese painting on rice paper, screen curtain, scroll, album, fan painting, ceramic painting and so on. Chinese painting in the process of its development with the help of different carriers continue to expand the development of these different carriers to the performance of the painting has the same and different points. When it comes to Chinese painting, it usually means Chinese painting, because Chinese painting has been running through the development of the national art. This paper interprets Chinese ceramic painting art and analyzes its similarities and differences with Chinese painting.**

## Keywords

**Ceramic Painting; Chinese Painting; Ceramic Decoration.**

## 1. Introduction

Chinese ceramic painting art has always been subject to various disputes in the academic circle. Some people equate traditional ceramic painting art with Chinese painting, while others think they are not the same kind of painting. Mr. Zhang Daoyi said in the preface to *The History of Chinese Ceramic Painting* written by Professor Liuqing Kong: "As a phrase, 'ceramic painting' is a combination of 'ceramics' and 'painting'. The relationship between the two is a combination as well as a restriction and limitation. Therefore, ceramic painting is not a kind of painting, just like stage art is not a kind of art. Stage art is a part of comedy, which is an organism of integrated art. Ceramic painting is a part of ceramic art, it is an organism of utensils." [1] Mr. Deng Bai said in "Deng Bai Art Collection": "Porcelain painting decoration, since the absorption of painting techniques, so that it has been amazing development, regardless of blue and white, colorful porcelain, painting style decoration, it has taken on a new look. [2] Professor Yongshan Yang said in the preface to *The History of Chinese Ceramic Painting* written by Kong Liuqing: "Ceramic painting has a close relationship with Chinese painting, but there is an important difference. Ceramic painting is different from painting forms that exist alone, and has certain subordination to the modeling of ceramic objects... The composition of ceramic paintings is different from that of albums and scrolls... The use of brush and color in ceramic painting is different from Chinese painting." [3] Professor Kong Liuqing believes that "ceramic painting has developed synchronously with Chinese painting since the Song Dynasty". The author thinks that the traditional ceramic painting art is as rich and colorful as the Chinese paper silk painting. It develops under the influence of Chinese painting, but is limited to the development of ceramic craft and ceramic pigment. Therefore, the traditional ceramic painting art and traditional Chinese painting both have the same origin and difference, if from the painting style point of view, we can think that the two are consistent, but the use of different carriers; If you look at the painting material, the two are different. Therefore, to discuss the relationship between ceramic painting and traditional Chinese painting cannot be generalized, we must see from which aspect to compare, from the aesthetic of painting art? The use of painting materials? Or

from the characteristics of painting style comparison? Generally speaking, there are both differences and homogeneity between the two. The following will be a comparative analysis from the above aspects.

## **2. The Tools Used in Chinese Ceramic Painting are Different from Those Used in Chinese Painting**

Because of Chinese paintings and ceramics painting through the different carrier, by the traditional Chinese painting to painting paper, ceramic painting on porcelain painting, therefore, in the selection of tool materials have slightly difference, but for both is painting a picture, so part of the material is common, overall the tools of materials used for the ceramic painting is more than the traditional Chinese painting.

The tools used in ceramic painting are not only the same as those used in Chinese painting, but also many other materials, such as the use of oil. In ceramic painting, oil is used to control the picture, while in Chinese painting, water is used to deal with the shade effect. There are two kinds of oil in ceramic painting, one is frankincense oil and the other is camphor oil. Frankincense oil is refined from maple trees and distilled from maple resin. It is brown and black in color, soft and somewhat viscous. The function of frankincense oil has two aspects. On the one hand, it is used to mix pigments so that pigments are not easy to dry out and form clumps. On the other hand, it is used to dye and render flower heads, bird feathers and leaves, etc. Camphor oil is extracted from camphor trees and distilled from camphor resin. It is characterized by light yellow, a certain degree of transparency, strong volatility, easy to dry, its role is to make dry pigment dilution open, so that the painting brush smoothly.

Some of the pens in ceramic painting tools and Chinese painting can be shared, and some are special ceramic pens, because the pen in Chinese painting is used for water painting, while the pen in ceramic painting is used for oil painting, even if the pen for color filling is used for mud color filling. There are many kinds of ceramic painting pens, mainly divided into brushes and filling pens. Brush is also called the material pen, is through the oil paint into the brush to outline the lines, the brush has large, medium and small, according to the picture to choose different types of pens. In general, the writing brush is not selected, but the autocratic writing brush is used. Some are also mixed with a small amount of ramie fiber. According to the needs of the picture, the writing brush can also be divided into large, medium and small. Wash pen is used to wash and dye flower head specially, make with pure wool, the wool requirement of apical is finer had better, the flower head that finer wash gives is more delicate. The brush is used to clean up the filled water material, generally choose inch print.[4].

Because Chinese painting is painted on paper, the tools used in addition to ink and paper are mainly the choice of brush. The ink used is divided into lampblack ink and pine smoke ink. Lampblack ink is made of tung oil smoke. The ink color is black and very shiny. When painting, it can depict the artistic effect of the shade of the picture, so it is suitable for painting. Pine ink, on the other hand, is black but without luster. It is usually used to draw feathers of birds, hair of figures, and for writing. In Chinese painting, the choice of paper is mainly to use the rice paper produced in Jing County, Anhui province, which is the best. Anhui rice paper is divided into raw rice paper and cooked rice paper. When painting, the choice of rice paper is also more careful. Cooked rice paper in the production process of the use of alum, used for painting will not be permeated, so it is suitable for fine brush painting, especially in the performance of the flower head dyeing level can be a good expression of the shade level. Another characteristic painting materials are silk and vellum, which can also be painted, but the silk must be alum to be painted, Chinese painting in the Tang and Song dynasties with silk painting, to the Yuan Dynasty after the main paper painting.

The choice of pen in Chinese painting is more exquisite, because different paintings need to choose different pens, so the selection of pen needs to understand the performance and role of the pen, the Chinese painting pen in terms of the texture of the hair has hard, soft and fine points. Hard hair is mainly made of weasel tail tip hair, because its tip, the pen is vigorous, so it is mainly used to draw lines, the common hard brush mainly includes leaf tendon, large and small orchid bamboo, clothing line pen, painting pen, small jinggong, small red hair and so on; Soft hair is mainly made of sheep hair, but also made of bird feathers. It is characterized by softness and strong water content. It is suitable for large-scale rendering effect when painting. It is made by blending soft and hard, such as seven purple three sheep, pure purple tip, baiyun pen, etc. On the same kind of wool production can be divided into the long feng pen, short feng pen, middle feng pen. Short feng, middle feng, long feng stroke out of line is graceful, such as painting people dress, dignified pen is easy to draw a thick line of short feng, middle, short feng is a mixture of the painting landscape appropriate uses center, in addition, due to the size of the picture when he painted, also can choose different sizes of pen, Single pen and large, medium, small options.[5] Therefore, painting is also very particular about the choice of pen, which is common between ceramic painting and Chinese painting. Both follow the principle of "sharp, neat, round and healthy" when choosing a pen, which is discussed in ceramic painting and Chinese painting. "Sharp" is the choice of the pen, the pen dipped in water can form a sharp edge, the pen to draw round when the edge is always thin and not split; "Qi" requires the pen to be easy to change when painting. The method chosen is that when the brush is tiled, the brush edge is neat and smooth without uneven; "Round" is not forked when writing round strength, so that the picture is sure but not muddy, choose to see the pen belly round and full, without miscellaneous hair; The "key" reflects the elasticity of the pen. The pen with good elasticity is not easy to shed hair, and it is strong and durable. [6].

From the above analysis, using tools we learn ceramic painting the main tool used is more than the traditional Chinese painting, and more exquisite, especially the selection of pen is very exquisite, because the pen for drawing is not only with the aid of water to the paint, still need to cancel the oil, the complexity of the process determines the rigor of the claim to the pencil.

### **3. The Pigments Used in Chinese Ceramic Painting are Different from Those Used in Chinese Painting**

There are more varieties of ceramic painting pigments than Chinese painting pigments, because ceramic painting and ceramic process are closely related, and there are great changes according to the different pigments of the process, which are mainly divided into under-glaze pigments and under-glaze pigments (ancient colors, pastels, and new colors). Underglaze color pigments with the continuous development of technology, varieties are more and more, in addition to blue and white and underglaze infrared, there are peach, golden red, yellow, haibi, pine green, dark green, aqua green, light green, bean green, eggplant color, brown, chestnut, tea, qibao black, yan black and so on. [8] Glaze color pigment and can be divided into ancient, enamel, new color, the pigment used by each process is different, the ancient color pigment according to the needs of painting and process with oil paint and water paint, oil paint main usu Ming liu, west, alum red, bright red and black, the diversion pigment mainly includes ancient yellow, purple, green, big green ancient aqua green, green, etc. The color of pastel pigments before and after firing is very different, such as powder green before burning is gray brown, after burning is green; White before burning is powder-white, after burning is colorless transparent glass white. Pastel pigments are very rich, in addition to those pigments used in ancient color, there are other pigments, mainly transparent pigments and opaque pigments, transparent pigments are: stone green, big green, freshwater green, light bitter green, bitter green, dark green, light ancient purple, white, ochre and so on. Opaque pigments are: glass white, light jade, jade, broad

green, pine green, palace powder, eggplant color, tin yellow, etc., the above pigments can generally be used alone. In addition, because of the particularity of the pastel process, that is, the glass white is filled with color or dyeing to make the picture full of stereoscopic, so there are many kinds of glass white filling and washing and dyeing pigments, the glass white filling pigments are called the net color, the net color pigments are: net big green, net bitter green, net yellow; Dyeing pigments are: carmine, old yellow, magenta, cyan, eggplant flower, guangcui and so on. Blue and white material, also known as zhuming material and raw material, is used for underglaze painting in the high temperature of 1300 degrees blue to form blue and white porcelain, used for underglaze painting in the low temperature of 750-850 degrees black, painting by controlling the amount of water to dye the change, which is like Chinese painting with ink and water harmony to paint. The new color pigments are greatly improved on the basis of pastels. There is no color change before and after firing, which brings great convenience to the painter and the color variety is also very rich. There are mainly western red, agate red, west red, peach, thin yellow, red yellow, thick yellow, grass green, sichuan color, olive green, cyan, ganqing, haibi, deep blue, generation ocher, adzuki tea, yan black, black and so on. [9] New color pigments can also be mixed in pairs, such as west red and brilliant black mixed into hemp, olive green, grass green and brilliant black mixed into dark green, agate red and black mixed into dark purple, sea green and brilliant black mixed into blue gray. The characteristic that new color pigment can be mixed greatly promoted the rich diversity of new color painting.

After thousands of years of development, Chinese painting has formed its unique national style, and has made great breakthroughs in the development, use and research of pigments. So far, Chinese painting pigments are mainly divided into mineral pigments, plant pigments and chemical pigments. Mineral pigments mainly include: red series (silver zhu, ochre, Zhu Xiang, cinnabar, yellow Dan); Yellow series (stone yellow, realgar, female yellow, earth yellow); Cyan series (air green, stone green, flat green, Zeng Green, white green); Green series (stone green, malachite green, verdigris, dingsha green); White series (clay powder, lead powder, ha powder); Black series of black stone grease; In addition there are mud gold, mud silver and so on. Plant pigment basically has: red blue flower, madder, purple stem, rouge, sandalwood, garcinia, pagoda flower, yellow leaf, unripe gardenia, flower green, 100 grass frost, pass grass ash to wait a moment. Chemical pigments are mainly: eosin, dark red, red, chrome yellow, sky blue and so on. [10].

Ceramic pigment was accompanied by the development of technology is evolving with the development of the pigment from single to diversity, from firing before and to change of color after firing, before and after can't mediate between color to each other all sorts of color can allocate, change process this ceramic pigment is rich, it is the rich pigment that makes the painting art of the kaleidoscope.

#### **4. The Artistic Style of Chinese Ceramic Painting Developed Synchronously with that of Chinese Painting**

Professor Kong thinks that ceramic painting has formed a synchronous development of painting art with Chinese painting since the Song and Yuan Dynasties.[11] The author agrees with Mr. Kong very much, because we can witness the correctness of the above views from the comparative analysis of the painting style of Chinese painting and the characteristics of ceramic painting art.

##### **4.1. Song Dynasty Line Drawing and Cizhou Kiln Black Flowers**

Song Dynasty landscape painting, flower and bird painting has been unprecedented development, both fine brushwork and freehand painting are superior to the Tang Dynasty, Xu Xi's grandson Chongji founded the boneless sketching method also has a great influence on the

later generations,[12] Song Dynasty Chinese painting is free, bold and unrestrained, showing the passion and ideal of life, natural attributes and moral character. Especially the appearance of the Song Dynasty line drawing, porcelain painting is very big, the line drawing at this time not only affects the white ground of Cizhou kiln black flower painting decoration, the influence of Ding kiln carving flower decoration is also very obvious. Magnetic state kiln in the period of Song, Jing is its development boom, the northern Song Dynasty magnetic state kiln lyrics from the Chinese painting techniques used successfully in porcelain painting, and burned the magnetic state kiln fine white ground black flower, ground black flower is influenced by the Song lyrics painting use uncluttered of decoration on porcelain body, images in the monochrome of brown line. From the unearthed white ground and black flower porcelain of Cizhou kiln, the white glaze and black color porcelain is mostly the high-grade porcelain of Cizhou kiln, and it is more common in flower and bird painting, which reflects the prosperity of flower and bird painting in the Song Dynasty. There are also baby drama themes and small scenes of life, generally seen on porcelain pillows, full of life interest.[13] Therefore, the black color painting of Cizhou Kiln in Song Dynasty and the drawing of lines on ripe silk in Chinese painting formed the similarities of different carrier painting artistic styles of the same time.

#### **4.2. Yuan Dynasty Ink Painting and Blue and White Painting**

From the perspective of the development of Chinese painting, Chinese painting in the Yuan Dynasty prevailed in ink painting, the theme of landscape painting as the most prosperous, focusing on nature and ink taste. Among the four masters of the Yuan Dynasty, Huang Gongwang, Ni Yunlin and Wu Zhonggui were all good at ink painting. [14] The four masters' painting style was simple and light and elegant, with light ink rendering and brush wiping, which was the main body of the painting style of the Yuan Dynasty. The popularity of ink painting is attributed to the cancellation of the painting academy system, which allowed some reclusive literati painters to paint freely without serving the court and painting according to the rules of court painting, thus enabling painters to have greater space for creation. Let's look at the artistic style of Yuan blue and white, with the development of foreign trade, the Yuan Dynasty Jingdezhen blue and white material, introduced the Sue linen from green (also called cobalt material), successfully fired out of the blue and white porcelain, porcelain is the advent of Jingdezhen porcelain painting and Chinese painting has a bigger piece, blue-and-white porcelain painting brush paint on the tyres, Through the thickness, the density of the brush to draw lines, point, line, such as writing, under a also have firm soft and the actual condition and shades, weight change, like the traditional Chinese painting is painted on rice paper with the writing brush, then show all kinds of art, it is in China into the artistic style of Chinese painting so as to push the development of Jingdezhen porcelain peak. In particular, the blue and white water separation technique in The Ming Dynasty borrowed from the Chinese painting in the Yuan and Ming dynasties, and also adopted the form of blue and white material divided into five colors, so that the blue and white painting is as varied as the ink painting, with infinite interest.

#### **4.3. Ming Dynasty Court Style Painting and Color Fighting**

In Ming dynasty, the development of Chinese painting is divided into three big system, namely, inheriting the Yuan Dynasty literati ink painting, palace imperial court decorative painting, "Zhejiang" painting, three big pie in palace painting and "Zhejiang" painting as the leading factor, especially to the Yongle and Xuande, Chenghua and Hongzhi in palace painting has reached the peak stage, compared with the imperial court decorative painting in the Song Dynasty, the Ming Dynasty imperial court decorative painting ink used is more, Therefore, in the rigorous and exquisite, there are more light breath, and the pursuit of gorgeous color. It is in Chinese paintings by single ink painting to the pursuit of gorgeous color of the development of the imperial court decorative painting, painting in blue and white porcelain painting is just Yu

Qinghua monochrome paintings but to develop in the direction of color, so the blue bucket color became the Ming dynasty porcelain painting in the development of new varieties, bucket color become China ceramic art from monochrome to color transition stage of development, For this reason, the History of Chinese ceramics said: "in a certain sense, fighting color is epoch-making."

#### **4.4. Boneless Paintings and Pastels of the Qing Dynasty**

Is an eclectic era in qing dynasty, in addition to the foreign exchange, the integration development are its main characteristics, therefore, the influence of western painting, Chinese painting, the landscape painting and figure painting during the period of the pursuit of perspective and realistic, and flower and-bird painting to Yun south field no bone painting as the main body, painted flowers chalk with fat, neat, witty, brightly colored, thick texture, delicate change, So that the picture appears fine, changeable. The qing dynasty porcelain painting drew lessons from the falangcai craft, combined with the boneless painting techniques of Yun Nan Tian in Chinese painting to create pastel art, which made the porcelain painting art reach its peak in the Qing Dynasty. On the one hand, the pastel painting art uses glass white as the background on the basis of the falangcai technology to make the flower head full of three-dimensional; On the other hand, it absorbs the delicate volume, texture and color processing in western painting, and pursues soft light and shadow effect. Then draw lessons from the Chinese painting without bones painting method on the basis of no outline of the line directly to dye, so as to get the Chinese painting of fine brush painting in the light of Yin and Yang subtle changes of the soft artistic effect. On the whole, compared with the Ming Dynasty porcelain painting, it weakened or even removed the powerful weight of the line, and strengthened the rendering of the charm of light and shade and the pursuit of riches and splendor of color.

#### **4.5. Late Qing Dynasty and Early Republic of China Literati Painting and Light Purple Color**

Late Qing Dynasty Chinese painting advocating "four yuan" Huang Gongwang's light ink dry pen gou Cun and light ocher rendering literati landscape painting, and called light purple color, light purple color shallow gray, rich literati painting freehand breath. Light purple color paintings are mainly based on landscape paintings, while flower-and-bird paintings are mostly based on auspicious and auspicious themes, which often reflect the artistic conception of literati paintings since the Yuan Dynasty and combine poems with poems to form "poetry, calligraphy and painting". At the end of the Qing Dynasty, porcelain painting combined poetry, calligraphy and painting with the arrival of literati painters such as Xin 'an School of Painting and Sea School of Painting. For example, Xiong Zhang, a sea school of painting, and Xiangqiu Wu, a landscape painter, also came to Jingdezhen for porcelain painting, which pushed the porcelain painting in Jingdezhen to a new height. That is, from the pure artisan tracing painting to the freehand brushwork painting development. The landscape drawings in light purple porcelain paintings are mostly quiet scenes such as pavilions and pavilions, and the figures are embellished with red or cyan to make them prominent and eye-catching. The ochre flowers and blue are often used in distant mountains. The flower-and-bird paintings are mostly used to express auspicious and auspicious celebrations, which is like the Flower-and-bird paintings of Shanghai school.

#### **4.6. Diversification and New Color of Modern Chinese Painting**

The development of modern Chinese painting can be summarized as three trends: one is to inherit the artistic characteristics of traditional Chinese fine brushwork and freehand brushwork; The second is to innovate on the basis of the tradition and inject new content into the works without changing the traditional mode; The third is to carry out a thorough reform, integration of western painting, decorative painting and other arts using Chinese painting sense of form for innovation and development. It can be said that the development of modern Chinese

painting with the liberation of people's thoughts and the development of foreign exchange shows a trend of diversification, this diversification of development reflects the pursuit of personalized artistic aesthetics of modern people. For example, Lin Fengmian absorbed the performance of the Central Line of folk painting art, combined with the focus on the performance of color and light in western painting, and broke through the mode of traditional Chinese painting on the whole. Chen Zhifu combines Chinese and Western decorative colors in his meticulous flower-and-bird paintings. Zhang Daqian's color painting draws lessons from the characteristics of western abstract expressionism and is unique. Li Keran uses traditional brush and ink combined with realistic western painting. Especially to the contemporary, the performance of Chinese painting is blooming, some to reflect the customs of ethnic minorities as the theme; Some seek resources from folk arts and crafts; There are tropical plants in Yunnan and other exotic flowers and herbs for the theme and so on.

The development of ceramic painting to modern because of the development of new varieties of ceramic pigments, ceramic painting pigments can only be fired from a pastel to the development of new color can be repeatedly fired, it can be said that the multiple firing of ceramic painting pigments is a qualitative change in ceramic painting. Because the new color pigment has the following characteristics: first, a variety of colors can be deployed freely; Second, the color of the new color pigment is basically unchanged before use and after burning; Third, the color variety of new color pigment is very much. The above three conditions make the new color pigments can basically adapt to the requirements of all kinds of painting, not only can achieve the artistic effect of Chinese painting, but also can form the art form of oil painting and decorative painting. It can be seen that the emergence of new color pigments makes the painting that was previously limited to painters who knew ceramic technology develop to the art that non-ceramic craftsmen can also draw on porcelain, which makes the ceramic painting art also appear diversified development.

## 5. Summary

Both ceramic painting and Chinese painting are painted with brush. Therefore, from the perspective of painting tools, they just express the beauty of nature and tell the painter's thoughts through brush on different carriers.

Ceramic painting pigments and Chinese painting pigments are refined from minerals, but these minerals are different, which makes them different in the color of pigments. Ceramic painting due to the firing and each painting style in the process of a great difference, so different varieties of ceramic painting its painting pigments have great changes. In general, ceramic painting pigments developed from a single blue and white material to the color of the new color, from the pastel pigment can only be fired once to the development of multiple firing, mixing and mixing of new color pigments, the development of ceramic painting pigments has brought a rich and varied painting art different from Chinese painting art.

The development of ceramic painting art is influenced by the traditional Chinese painting art, accompanied by the development and change of Chinese painting and the corresponding new varieties, which in addition to the development of technology, as well as the change of people's aesthetic thoughts.

## References

- [1] Xiumei Wu: Research on Traditional Handicraft Culture--Taking Ceramics and Hang Fans as Examples, Guangming Daily Press, 2013, P3.
- [2] Bai Deng, Bai Deng Art Anthology, Zhejiang Academy of Fine Arts Press, 1992, P69.
- [3] Liuqing Kong, Art History of Chinese ceramic Painting, Southeast University Press, 2004, p6-7.

- [4] Fu Fang: Jingdezhen Ancient Color Decoration, Jiangxi University Press, 2004, p21-22.
- [5] Chengwen Lang: The Wisdom of Chinese Painting, Zhejiang People's Fine Arts Publishing House, 2012, p287-289.
- [6] Gang Ning, Lejun Liu: Traditional ceramic ancient color Decoration, Wuhan University of Technology press, 2005, P32.
- [7] Wenyue Li, Jingdezhen pastel Porcelain Painting Art, Jiangxi University Press, 2004, p173-175.
- [8] Wenbing Zhang, Jun Zeng. new color techniques of ceramics, Beijing Arts and Crafts Publishing house, P35 -- 38.
- [9] Chengwen Lang: The Wisdom of Chinese Painting, Zhejiang People's Fine Arts Publishing House, 2012, p330-332.
- [10] History of Chinese ceramics, China ceramics association, 1982, P381.
- [11] Liuqing Kong, Art History of Chinese Ceramic Painting, Southeast University Press, 2003.
- [12] Shizeng Chen: History of Chinese Painting, China Book Publishing House, 2010, p67-69.
- [13] History of Chinese ceramics, China ceramics association, 1982, P242.
- [14] Shizeng Chen: History of Chinese Painting, China Book Publishing House, 2010, p74-75.