

Innovative Development of Chinese Painting in Modern Ceramic Decoration

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Abstract

Chinese painting has a far-reaching influence on the decoration of traditional Chinese ceramics. Ever since decorating ceramics with paintings, ceramic painting has become associated with Chinese painting. From the development of blue and white to colorful, pastel and new color, every stage of the development of ceramic painting is closely related to the development of Chinese painting. Modern ceramic decoration is more rich and diverse, and has more new understanding to the traditional Chinese painting. In addition to the basic techniques of Chinese painting, ceramic decoration has more innovative development.

Keywords

Chinese Painting; Ceramic Decoration; Techniques; Innovation.

1. The Origin of Chinese Painting and Ceramic Decoration

Chinese painting have a very similar relationship of cause and effect with ceramic decoration, and the impact of Chinese painting on ceramic decoration is extremely far-reaching. Deng Bai once said, "Since the absorption of painting techniques, the painted decoration of porcelain has made tremendous progress. The colored porcelain, such as blue and white, multicoloured, and so on, took on a brand-new look, after the appearance of the painting-style decoration" [1].

The form of painting, appears Chinese painting in the ceramic decoration, has long existed, such as Changsha Kilns in the Tang dynasty, Cizhou kilns in the Song dynasty, and porcelain from Jingdezhen (blue and white, multicoloured, famille rose, enamel color, new color, etc.) in the Yuan, Ming and Qing dynasties. In particular, the Yuan dynasty's blue and white porcelain, the Qing dynasty's ancient porcelain and pastel porcelain, as well as modern new color porcelain have a great relevance with Chinese painting. The following article will analyze the relationship between them from the perspective of dynasty.

1.1. The Development of Chinese Painting and Blue-and-White Porcelain in Yuan Dynasty

Firstly, we come to understand the development of Chinese painting in the Yuan dynasty. In the Yuan dynasty, because of the unprecedented liberation of People's thoughts and the abolition of the academy system, Chinese painting is no longer subject to the painting academy system. This has brought the brand-new development vigor to the Chinese painting, and it is also a comprehensive innovation of Chinese painting. At this time, free, literary and artistic literati landscape painting rose. It, which pays attention to the integration of poetry, calligraphy and painting, stresses the natural and the pen-ink sentiment, as well as pays attention to the display of emotion and the expression of subjective interest. This style of painting has the most direct reflection in the Yuan Blue-and-white porcelain [2].

Yuan dynasty is the prosperous period of blue-and-white porcelain decoration. Blue-and-white decoration absorbed the five-color method of Chinese ink painting, which is mainly flat coating,

and combine with hook, dot, texturing and dye. The traditional Chinese painting of Yuan dynasty changed the formal style of the court and became full of vivid expression. The blue and white of Yuan dynasty also has this kind of painting style. In particular, the Porcelain Water Division method of blue-and-white in the Ming dynasty makes Chinese painting techniques become more flexible. This method can make ink produce different shades of change, which leads to paintings have clear levels and rich changes, and there is no difference between porcelain decoration with the ink painting on paper. Chen Liu mentioned it in *TaoYa*, "blue-and-white is also called understatement. Even the same colors have shades. Sometimes a bottle or a can can be divided into seven or even nine colors. It's so beautiful"[3].

1.2. The Development of Chinese Painting and Pastel Porcelain in Qing Dynasty

The technique of porcelain pastel decoration was originally borrowed from the fine brushwork of Chinese painting. Later, under the influence of literati painting techniques, the new pastel gradually from meticulous to freehand brushwork. The fine brushwork in Chinese painting has matured considerably from Song dynasty to Qing dynasty. In the Song dynasty, meticulous brushwork was used to depict scenery, especially the flower and bird paintings as well as figure paintings. For example, the review of famous paintings of the Song Dynasty, which is Liu Daochun's work of painting history and painting theory in Song Dynasty mentions someone took Huang Sheng's painted eagle as a real one and tried to capture it[4]. This shows that the paintings are exquisite and lifelike. Pastel-colored porcelain reached its peak in the third dynasty of the Qing dynasty. At this time the fine brushwork has been quite mature. And because the emperor's pursuit of delicate and sophisticated artistic effect, the porcelain pastel painting and Chinese meticulous painting also reflects the pursuit. This makes both of them exactly the same.

1.3. The Development of Modern Chinese Painting as well as New Pastel and New Color Decoration of Ceramics

Influenced by Western painting and various literary trends, modern Chinese painting has undergone great changes. First of all, the style of painting represented by Xu Beihong emphasizes realism. It applies perspective, light and shadow from Western painting to Chinese painting. Secondly, the artistic style represented by Qi Baishi absorbs the essence of traditional Chinese painting. It focuses on the development of freehand brushwork, just like the painting of the Shanghai School in the late Qing dynasty.

In modern times, a light crimson color appeared on the porcelain decoration, which was a popular innovation in Tongzhi and Guangxu dynasties of late Qing dynasty. The light crimson color is from Huang Gongwang's light crimson painting in Yuan dynasty[5]. Why this style of painting became popular on modern porcelain? It is mainly due to the rise of the modern literati painting art of the Shanghai School. As light crimson color belongs to low-temperature glaze porcelain, it is easy to fall off the color after placing for a long time, so it has not been developed for a long time. Although the history of its development is like a flash in the pan, this is enough to show the impact of Chinese light crimson painting on porcelain decoration.

It can be seen from the above that the development of Chinese painting and ceramic painting is in one continuous line. They have a natural relationship, and Chinese painting has a profound impact on the development of porcelain painting decoration.

2. Innovation and Utilization of Chinese Painting Technique in Modern Ceramic Decoration

2.1. The Innovation of Chinese Painting Technique and Blue-and-White Decoration Technique

Texturing method used in Chinese landscape painting and “five-color ink” painting techniques have the same performance in the ceramic decoration of the blue-and-white water diversion. The “five-color ink” of Chinese painting means “focus, strong, heavy, light and clear” [6]. Traditional ceramic blue-and-white decoration uses “Water Diversion”, which is a blue-and-white porcelain painting decoration method and is created by Jingdezhen kiln during the Ming Chenghua years, to achieve the ink effect of Chinese painting. It is similar to the “Cover dye” in the Chinese painting. Blue-and-white water separation is also divided into five colors, which is “head thick, two thick, right thick, right thin, light shadow” [7]. In addition, the performance techniques of line drawing, color and freehand brushwork in Chinese painting also have similarities in blue and white decoration. Line drawing refers to the use of pure lines to describe the decorative picture. The decorative technique of line painting on porcelain was first used in the painting of Changsha kiln and Cizhou kiln. And the blue-and-white porcelain decoration in the Yuan dynasty also follows this technique. In Chinese painting, the color something is called coloring, which draws the lines and uses these lines as borders to fill in the colors. In this way, the color gradation is clear and neat. Freehand brushwork is similar to the literati ink-and-wash painting in Chinese painting. It directly with the brush to show the shape of the object, and a pen can be divided into different levels of effect. The use of writing brush is free and lively.

This technique of Chinese painting is still affecting the ceramic painting decoration. However, with the change of people’s aesthetic taste, the use of Chinese painting techniques of blue and white decoration has the new content. On the one hand, it broke the traditional Chinese painting composition form, with a diversity of characteristics. The unique composition in the visual sense is often easy to make people have a bright feeling, which makes works produce bright spots. Such as figure 1 of the “Blue and white fish game,” this is the author’s own work. The work uses the three-point composition, which causes the picture to have the balanced feeling. With the help of Chinese ink and wash painting techniques, the close-up and distant view of the lotus pond is rendered to perfection. The shade of blue and white density control just right. It has manifested the blue and white and the Chinese ink painting natural consistency.



Fig 1. Blue and white fish game

Another example is the figure 2 of the “Blue and white glaze red fish plate”, which is the good work of Ning Qinzheng. The composition of the work breaks the traditional Chinese painting composition form. Its screen through the point, line, surface of the composition of the design principles is set in a corner. The use of the pen is generous and strong, reflecting the traditional freehand blue and white aesthetic characteristics.



Fig 2. Blue and white glaze red fish plate

On the other hand, blue and white decoration broke through the traditional techniques and carried out innovation, especially, the blue and white water division technique innovation. Modern ceramic blue-and-white decoration is not only limited to the pursuit of traditional Chinese painting artistic effect, but also innovative design. As shown in Figure 3, the professor Yang Bing's painting "Blue and white water porcelain plate painting." It breaks the imitative effect of traditional Chinese painting. Work is between the traditional Chinese painting and decorative painting. And the use of water division technique makes the screen rich layers of space. It is bold in the use of freehand brushwork and fine brushwork at the same time.

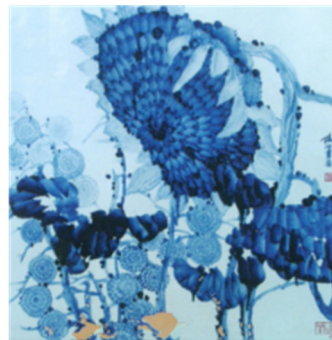


Fig 3. Blue and white water porcelain plate painting

Figure 4 is the blue and white lotus seed bowl which is the work of Ma Jun, a famous ceramic artist in Jiangxi province. It uses blue and white water half knife mud techniques, and depicts reeds and cranes on a thin embryo. The entire blue and white tire bowl's diameter is 124 centimeters, and it is 49 centimeters high. The thinnest place is less than 2 millimeters. In the bowl, nine cranes dance among the swaying reeds. They form a delicate luxury from the inside to out with the thin-walled process. The whole picture is full of vitality and spirituality.



Fig 4. Blue and white lotus seed bowl

2.2. The Innovation of Chinese Painting Technique and the Decoration Technique of Pastel and New Color

Traditional porcelain pastel decoration, drawing on the techniques of Chinese fine brushwork, will have the following characteristics: First, the similarity of the tick lines. The outline of Chinese painting pays attention to the strength and momentum of the brush, and the lines in the painting differ from one another. For example, Wu Daozi's "Portrait of eighteen figures" strongly demonstrates the importance of "Line" as a scaffold in Chinese painting[8]. In Chinese painting, whether figures, flowers and birds in the creation of landscape are inseparable from the support of the line. Line is one of the important components of Chinese painting modeling. Second, the similarity of the pen's using. Chinese painting uses drag, collapse, point, lying, splash and other techniques, with the pen for the center, the flank, the adverse front. This method pays attention to the strength of the pen and stroke in the speed, pause, turning and other aspects of change. It expresses the structure, posture and expression of the object through the shape outlined by the lines, which requires not only accuracy but also a sense of strength and diversity[9]. The above two points are also reflected in the ceramic pastel decoration. The pigment, which is mixed with glue or oil, used for drawing lines in pastels. The drawn line can be as thin as hair, or sharp as rock. Thirdly, the similarity of chapped rubbing technique. When painting landscapes of Earth, stone, and tree stumps, Chinese paintings often use the texturing technique to enhance the texture and heaviness of the paintings. This generally requires the pen to be natural and smooth, without posturing. "Wipe" is generally just to enrich the "Cun" techniques, and also play a role in modifying the "Cun" failure sometimes. It will use hidden writing techniques to show the effect of light and shade. It is also used in ceramic pastel decoration to show the dark parts of the branches and stones in order to enrich the level of the picture.

Modern ceramic pastel and new color decoration show a variety of innovative use, when they inherited hook line, texturing skills and other techniques in the Chinese painting. A variety of metal oxides and various silicate fluxes are combined to form new ceramic color pigments after melting. It has many colors and good performance. The color drawn before firing is basically the same as the actual color after firing. And the color can be coordinated with each other. It can be repeatedly fired. These characteristics are new color before all the ceramic painting can not reach. It is this feature to color painting with a lot of convenience, especially for novice ceramic painting decoration artists. The new color pigment color variety is quite complete, so it can adapt each kind of painting request. Therefore, with the new color pigments to decorate ceramics can depict a variety of figures, landscapes, flowers and birds patterns. It can achieve such as oil painting, printmaking, Chinese painting, decorative painting, lacquer painting and any other artistic effect[10]. In the modern ceramics decoration, the new color decoration technique has become one of extremely popular techniques. Artists who have never been involved in ceramic painting can adapt to painting on porcelain by painting with new colored pigments. It can not only be used alone, but also combined use with pastel, sculpture, color glaze, blue and white and other decorative techniques, and creates new decorative style in practice. For example, the "Finger painting" new color decoration of ceramic, which is the use of fingers instead of a brush to paint on ceramics with fresh paint, is a innovation in modern ceramic decoration. "Finger painting" was originally painted on paper with a finger dipped in ink. The finger painting of Gao qipei, Pan Tianshou and Hong Shiqing have great influence on Chinese painting. The subject matter involved in finger painting is all-encompassing, such as landscapes, figures, flowers, insects, birds and so on. It can be seen that the use of finger painting in ceramic decoration is also related to Chinese painting, but it belongs to an innovative variety. For example, the Finger painting of flowers in Figure 5, it was done by Qi Peicai, a master of ceramic applied arts. This painting uses a comprehensive decorative techniques, which is blue and white

water and new color finger painting combined techniques. The picture is noble and elegant, which has the charm of Chinese painting but is more elegant than Chinese painting.



Fig 5. The Finger painting of flowers

3. The Influence of the Rich Color of Chinese Painting on Modern Ceramic Decoration

There are many kinds of colors in Chinese painting. Its coloring technique is divided into fine brushwork and freehand coloring. Meticulous color design pays attention to the layering of dyeing. Freehand color design is not so strict requirements, as long as the color is coordinated. It's more about the way you move your pen. The main methods of fine brushwork coloring are separate dyeing, lifting dyeing, baking dyeing, all dyeing, cover dyeing, spot dyeing, wake dyeing, contact dyeing, dry dyeing and so on. Separate dyeing is the main dyeing technique in fine brushwork. It separates out the structure of the object and gives the color a gradient effect. Lifting refers to making the color of the picture become lighter or darker. All dyeing is the process of dyeing the ground color to set off the color of the object. Cover dyeing refers to achieve a unified overall rendering, when dealing with the light and shade of the image. Shade dyeing is a local rendering, after the overall shade color, so that it has a heavy and calm color changes. Spot-dyeing is more flexible, and is usually based on spot-dyeing flower heads or detailed description. Wake dyeing is a way to make a dull picture more vivid. Contact dyeing generally uses similar colors to dye out the level of color. Dry dyeing is the process of spreading color around, which usually paints the face[11].

The color design of ceramic decoration is based on the dyeing method of Chinese painting. For example, the design color of pastel are also used in the spot dyeing or washing method in the flowers. However, pastel and Chinese painting use different materials for color design. Chinese painting uses water to complete the point dyeing technique, but pastel is blended with oil for spot dyeing. In addition to color, the rich and varied color of Chinese painting also greatly affects the ceramic decoration, such as the traditional pastel decoration to pursue the flamboyant color. The modern ceramic decoration also greatly borrowed the gorgeous color relations in the Chinese painting, and combine the techniques of color design in Chinese painting to make innovative use. The Lotus Crane series in Figure 6 is made by Ning Gang. Its overall color effect of the picture is gorgeous, and the randomness of the texture contrasts sharply with the beauty of the lotus. The manner of the cranes in the painting is vivid and delicate, which are leisurely or foraging. Interspersed with ears of wheat and fish, they reveal a rich, colorful and peaceful world. Painting in color with golden tone as the theme, and its color techniques learn from the traditional Chinese painting on the spot-dyeing. The use of traditional themes and traditional Chinese painting color techniques combined with modern aesthetic. In the end, the work is rich in simplicity and plain in a smart show, and it also appears quaint and elegant.



Fig 6. The Lotus Crane series

4. Conclusion

With the development of ceramic technology and the development of ceramic pigments, ceramic painting has gradually developed. But each stage of development and change with the development of Chinese painting has a certain relationship. In the Yuan Dynasty, literati painting occupied the mainstream of painting, and ink painting has a great development, so the ceramic blue and white decoration appeared a “Water”decorative techniques. After the appearance of Yun Shouping’s paintings of boneless flowers in the Qing dynasty, the technique features of boneless paintings were also found in the pastels of ceramic decoration. In modern times, the literati freehand Chinese painting of the Haishang and Xinan school of painting appeared, so there was a shallow crimson painting ceramic painting. From above, it can be seen that Chinese painting and ceramic painting are in the same vein, and the two have a common technique, but the use of different pigments and carriers have a difference.

With the unprecedented development of science and technology and the diversification of pigments, modern ceramic decoration has further development. In short, China’s modern ceramic painting should reflect the Chinese tradition and innovation. It must dare to try new techniques, with a more diverse material tools and styles to create ceramic works of art, which can reflect the Chinese characteristics and conform to the modern aesthetic vision. Because this is the foundation of the innovative development of China’s modern ceramic decoration, we can not abandon the Chinese tradition and blindly pursue the western modern ceramic art. If we blindly pursue the west, imitating the west, we only follow behind, then thousands of years of China’s brilliant ceramic art would lose its development space.

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