

Research on Inheritance and Innovation of Anhui Jieshou Painted Pottery

Sihan Zhao*, Dezhong Yang

School of Anhui University of Finance and Economics, Bengbu 233000, China

Abstract

As the representative of the historical inheritance of contemporary Huaihe River culture, painted pottery, the leader of traditional folk arts and crafts, has the accumulation of time and the traditional production mode. It also belongs to folk craft, because its characteristics are closely related to the majority of farmers. Develop a reasonable and effective inheritance, protection and innovation mechanism, so that Jieshou painted pottery handicraft art can get a longer and stable development, strive to bring spiritual prosperity to the people and bring more economic benefits at the same time, and promote the inheritance, development and innovation of Jieshou painted pottery handicraft art with the overall strength of the country and the joint efforts of the people, especially folk traditional craftsmen.

Keywords

Jieshou Painted Pottery; Industrial Art; Inheritance; Innovate.

1. Overview of Arts and Crafts

The concept of Arts and crafts can be traced back to its basic definition, which can be interpreted as creation, which refers to the creation of specific objects to meet the needs of human production and life. For the specific process of the whole arts and crafts, we can conclude that there are two essential existence of Arts and crafts, one is the specific goods produced, and the other is the cultural connotation and value behind it. The former is clear and profound through the latter, and the latter is based on the existence of the former. The handicrafts produced by people are understood and accepted by the majority of people because they are visible, specific and practical. The meaning of the second level is not easy to be understood by the people because it is a spiritual level. The special way of existence of Arts and crafts can become the conditions of time and space and their relationship. Therefore, arts and crafts are closely related to people's life. Different times and regions have unique ways of production and life, and different specific and variable contents in different periods. In the long history of mankind, the emergence and existence of Arts and crafts is inevitable. It has played an important role in promoting people's life structure. It is not only the necessary existence of production and life, but also an important force to meet people's spiritual life at a deeper level. Therefore, arts and crafts are not only constantly produced and changed with the development of the times, but also affect the change of the overall social structure in its own unique way of existence.

With the development of the times and the gradual reduction, elimination and disappearance of craft categories, the traditional folk handicrafts used only for public appreciation gradually fade out of people's vision, and some folk handicrafts are in the stage of extinction or renewal. The premise of the existence of folk arts and crafts is first practical, and then beauty and entertainment. This basic necessary attribute is not important with the backward production mode of folk arts and crafts and the continuous progress of people's living standards. The era of large machine production can solve most of the problems in people's production and life.

When discussing folk art, Mr. Zhang Daoyi once pointed out: "Folk art is an important part of our national culture. It is the crystallization of the beauty of the people's honest style, which contains the national psychological quality and spiritual quality and reflects the simple aesthetic concept. Folk art is the basis of all art. No matter how many new art forms and manifestations have appeared in social history, it cannot be separated from the basic concept of folk art." [1] folk art is not only the source of art, but also the stream of art. In the past, it was a precious national art heritage. At present, it is an essential factor to enrich our lives and continue the national soul. Folk arts and crafts are produced because of its necessity, exist with unique artistic characteristics, and have a long history because of its rich cultural heritage. Chinese folk arts and crafts is the ocean of art. It has hundreds of millions of creative forces and a vast land for survival and development. It not only has its own past and present, but also has a promising future. As a source, it keeps flowing, and as a stream, it keeps running. [2]

Jieshou painted pottery belongs to traditional handicraft, with the accumulation of time and traditional production mode. But it also belongs to folk craft, because its characteristics are closely related to the majority of farmers.

2. Artistic Composition of Jieshou Painted Pottery in Arts and Crafts

Jieshou City in Anhui Province is located in the middle reaches of the Huaihe River Basin, with simple folk customs and rich cultural heritage for several years. [3] According to records, Jieshou painted pottery is distributed on the South Bank of Yinghe river. Its production place is around 13 villages. In the early years, the surrounding people lived on it, so the villages were named after the pottery kiln. Finally, people call this area "Thirteen kilns".

As for the design of Jieshou painted pottery, we can find that it is very scientific. On the basis of simple graphics, we are good at using S-line, which makes the overall modeling lines of painted pottery full of changes. From the front, there is a symmetrical sense of left and right, but there are changes in size and radian at the details, so that the overall shape has a sense of volume and beauty at the same time. It can be seen from many painted pottery shapes that its overall shape proportion is mostly 6:4, which skillfully uses the scientific golden section method. Because of this, Jieshou painted pottery is stable in the process of making and firing, and the deformation rate of the finished product is also very low.

From simple clay modeling to exquisite patterns, Jieshou painted pottery brings us a long-term aesthetic feeling with a simple and frank image. Jieshou painted pottery has experienced the development of history and the changes of the times. It still retains its unique temperament and has the artistic beauty of "simplicity like nature, powerful movement and realistic shape. [4] The creation of Jieshou painted pottery is rooted in the local region and culture, so it is a traditional folk arts and crafts. It is precisely because of the local unique regional and cultural characteristics, such as local paper cutting, wood painting, and unique production skills that Jieshou painted pottery has become an irreplaceable traditional folk arts and crafts.

The magnificent development context and sincere and simple artistic characteristics of Jieshou painted pottery reflect the strong regional characteristics and cultural heritage of Jieshou, and engrave the artistic color and cultural heritage of the folk arts and crafts in Northwest Anhui, which also makes Jieshou painted pottery become an artistic organic carrier of the deep feelings of local families and place people's warm hope for a prosperous population, full house of children and grandchildren, freedom and other good life. The rich, long-standing and inclusive folk culture tone makes Jieshou painted pottery naturally become a universal carrier of Jieshou regional culture guidance, art appreciation and social moral education. Today, the value of Jieshou painted pottery has surpassed the art of Tao itself, and is not limited to the title of "intangible cultural heritage". It contains the soul of the regional culture and the foundation of folk arts and crafts, and eventually becomes an important part of China's traditional culture and

China's traditional arts and crafts, and the best carrier of the essence of regional culture and folk culture.

3. Inheritance and Innovation of Jieshou Painted Pottery

In today's society, the traditional folk arts and crafts will be inherited, but it must be constantly updated with the development and changes of society. Philosophically speaking, everything is developing and changing, and there will always be the basic problem of inheritance and innovation. Inheritance is a historical witness, while innovation is for the longer-term development of Jieshou painted pottery. How to do a good job in inheritance and innovation, it lies in the subject both inside and outside, but we should ensure that it exists with the times and society. Innovation is inevitable, but inheritance is the foundation. From the perspective of philosophical materialist epistemology, inheritance is something that has been accumulated through history, and innovation is something that can exist all the time. Without inheritance as its basic reference, the next step of innovation cannot be carried out, and there will be no development without innovation following the times. Without development, the inheritance of the final foundation will disappear. Innovation and inheritance are the unified relationship.

Jieshou painted pottery plays an undeniable role in promoting the life of Jieshou and even the people in the surrounding Huaihe River Basin. This so-called influence is not only in the practical value orientation of people's life, but also in the influence on the local cultural heritage. It permeates into people's spiritual life with the accumulation of history. Jieshou painted pottery contains profound cultural value. It affects generations with the development of history and social changes. It is one-sided to analyze Jieshou painted pottery, a traditional folk handicraft, only from its craft form and shape. We should really see the legacy of history and times on it. Holding the heart of collecting antiques is a one-sided misinterpretation of traditional folk handicrafts, which has lost the historical heritage contained in Jieshou painted pottery, and whether it determines the historical value of Jieshou painted pottery to the whole traditional folk handicrafts.

Jieshou painted pottery, as a national intangible cultural heritage, not only represents the development history of the Chinese nation for thousands of years, but also the crystallization of the great wisdom of the Chinese people for thousands of years. It has irreplaceable value for inheriting and developing excellent traditional art and culture.[5] With the great attention of the government and the broad participation of the people, the inheritance and development of China's intangible cultural heritage has made great progress. However, the economy is developing rapidly and continuously, and our pace cannot stop. The long-term way is to continuously enhance the protection of intangible cultural heritage. For example, in terms of the protection of Jieshou painted pottery craftsmen, formulate a systematic and reasonable re-employment system for painted pottery craftsmen, and ensure that they enjoy the treatment consistent with their pay according to the retirement standards of professional and technical posts; In the aspect of talent training of traditional construction skills, it is combined with regions and school education. The painted pottery craftsmen who have been systematically trained are arranged and used as professional talents after strict examination; In terms of material supply quality, solve the problem of traditional material supply, support traditional material production enterprises, and strengthen quality management and supervision.

Although the government vigorously supports intangible cultural heritage and the development trend of traditional folk handicrafts is becoming increasingly clear, compared with the rapid development of the background of the times, most of China's regional cultural enterprises have a short development time and lack successful experience and models in brand construction. Building a regional cultural brand of Jieshou painted pottery handicraft art has become the primary problem faced at present.

Jieshou painted pottery faces challenges in both theory and practice in the current society. I think the more important thing is practice. It requires courage and wisdom, countless hard work creation and sacrifice of personal interests, so as to push Jieshou painted pottery industry to a new stage of development.

In the long run, Jieshou painted pottery belongs to the future, and industrial art also belongs to the future. Arts and crafts related to life and the future are the key to the future. It has increasingly become a symbol of human life progress and the development of culture and art. Jieshou painted pottery brings the hope and ideal of the future into thousands of families and everyone's life. At the same time, it carries this hope and requirement to create an innovative life. Jieshou painted pottery is an art that benefits people's life. The future form of Jieshou painted pottery is the form of beauty that people hope. The integrated development of traditional folk arts and crafts and innovation in the Huaihe River Basin, represented by Jieshou painted pottery, plays an indispensable role in promoting the development of Arts and crafts in the whole Huaihe River Basin. We should carry out reasonable and effective resource development on the basis of ensuring the inheritance and protection of Jieshou painted pottery in combination with the innovation and development trend. We must not lose Jieshou painted pottery, a traditional folk handicraft art, because of greed in material life. Develop a reasonable and effective inheritance, protection and innovation mechanism, so that Jieshou painted pottery handicraft art can get a longer and stable development, strive to bring spiritual prosperity to the people and bring more economic benefits at the same time, and promote the inheritance, development and innovation of Jieshou painted pottery handicraft art with the overall strength of the country and the joint efforts of the people, especially folk traditional craftsmen.

Just like the arduous road of entrepreneurship that our ancestors have taken, we still need to continue this great spirit of hard work and simplicity in the future development. Our craftsmen and painted pottery lovers in the new era have the responsibility to participate in its development. A person who loves life must love Jieshou. Let's work together for the new development of Jieshou painted pottery!

References

- [1] Li Yanzu, Introduction to arts and crafts [M] China Light Industry Press, 1999, P. 72.
- [2] Gao qiujuan, On folk crafts [J] Science and technology information (science teaching and Research), No. 29, 2007.
- [3] Peng Xiaomei, Research on innovative application of "Dao Ma Ren" pattern in Jieshou painted pottery [J], 2015, issue 5.
- [4] Peak On the artistic techniques of Jieshou three color carved pottery [J] Chinese ceramics, 2008, issue 4.
- [5] Cui Lequan, From culture to heritage: an example of Sports Intangible Cultural Heritage [a] China Sport Science Society. Summary of papers of the 10th National Sports Science Conference 2015 (I) [C] China Sport Science Society: China Sport Science Society, 2015, issue 2.