

## A Brief Analysis of the Nationalization Development of Chinese Ceramics "Fusion of Chinese and Western"

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### Abstract

**In this article, through tracing the history of China's pottery, combing the long-standing major events of the fusion of Chinese and western, around the development of China's modern ceramics, combine the rapid development of western modern art forms and the constantly influence to the world country, how specific expounded China's ceramic art according to the different periods of social construction production needs and the needs of the national consciousness promotion, conduct the process of nationalizing the modern art form and thinking, endowing ceramic art with Chinese cultural spirit and aesthetic appreciation of The Times.**

### Keywords

**Merge; Production; Trial Production; Construction; Research and Development.**

### 1. The Preface

The development of Chinese ceramics has a long history and profound accumulation, and even the English name China is the same as our country name, which shows its position in the history of Chinese civilization. Whether primitive society neolithic painted pottery, and the spring and autumn period and the warring states period under the influence of the bronze decorative of the dark grain pottery and primitive celadon, and the history of the qin and han dynasties pottery figurines and portrait brick, and of the sui and tang dynasties of the Yue kiln celadon and white porcelain of the Xing celadon, and song dynasty of " world famous kilns" "Ru kiln, official kiln, Ge kiln, Jun kiln,Ding kiln," five famous ancient kilns, and during the Ming and Qing dynasties porcelain biue and white underglaze red, It is the crystallization of the wisdom of our ancestors and the aesthetic product of a specific era. It is closely related to people's life and has a clear development vein. With the introduction of China's porcelain making technology to Europe, European ceramic products had obvious influence of Chinese art style. Chinese porcelain was once highly recognized by the European aristocracy and became popular in Europe. However, Chinese modern ceramic art, did develop under European influence. As the European industrial revolution and the industrial era coming one after another, photography to strong impact of classical realism, combined with Schopenhauer solipsism of materialists ontology, Nietzsche's horizon theory of truth comes from the volition , Freud spirit and psychological analysis of the development of modern western philosophy, such as promoted the awakening of self-consciousness and irrationality of creativity. Western modern art shows great vitality and develops momentum. Western modern ceramic art is also under this, modern artists use ceramic materials for artistic creation on the basis of it is with the participation of Artists such as Renoir, Gauguin, Cezanne, Matisse, Picasso, Miro, make modern ceramic art new language forms and charm. Although the emigration of European potters after world War II made The United States and Japan become new ceramic art centers, it cannot be denied that western modern art forms play an important role in the development of modern ceramic art.

## 2. The Fusion of Chinese and Western Cultures has a Long History

### 2.1. The Silk Road

The history of "Fusion of Chinese and Western" can be traced back to the 2nd century BC, western han dynasty emperor sent Zhang Qian go to the western regions and open "the silk road"connect, It from the changan connect to the hexi corridor, and xinjiang,to west Asia and European and western's commercial trade routes , and the "silk road" at sea from the south China sea at the Three Kingdoms period, all as Chinese and western political, economic and cultural exchanges between the main channel, Created the material, spiritual and cultural dissemination of the Prosperous Period of Hanwu. The silk Road has lasted for thousands of years, including the birth of Marco Polo's travels in the Yuan Dynasty, the spread of the four great inventions of the Song and Yuan Dynasties, and Zheng He's voyages to the Western Seas in the Ming Dynasty.

### 2.2. Buddhism Moves Eastward

Around the 1st century BC, in the 7th year of Yongping of the Eastern Han Dynasty, emperor Mingdi of the Eastern Han Dynasty sent emissaries westward to Tianzhu (India) to obtain Buddhist scriptures and dharma, marking the formal introduction of Buddhism into China. The statues were improved in the Six Dynasties, Sui, Tang, Song, Xia and Yuan dynasties, presenting strong Chinese characteristics. from the Kezier thousand-buddha cave, dunhuang mogao grottoes,the longmen grottoes murals and statues ,we can feel the buddha statues "Fusion of Chinese and Western" changes , and then formed the Chinese Buddhism culture and zen culture, there is master xuan zang westbound take the Sutra, there is also a monk Jianzhen spread of Buddhism in Japan, and more than 200 years of the Japanese ambassadors dispatched to Tang Dynasty Chinese cultural communication study. China has played a positive role in the introduction, study and integration of Western Buddhism, as well as its dissemination and promotion.

### 2.3. Western Painting Penetrating China

In the 15th century, under the background of the development of European navigation technology and overseas trade, missionaries came to China with merchant ships and introduced western clocks, prisms and religious art to China. The representative missionaries were Luo Mingjian, Matteo Ricci, Giovanni and You Wenhui. While spreading Christianity, Western science, technology and art such as geometry, perspective and geography were introduced into China. Western painting, with the attention paid by the ruling class of The Qing Dynasty to missionaries, make court became a testing ground for the integration of Chinese and Western painting. The collision and integration of "Xi ti zhong yong" represented by Lang shining and "Zhong ti xi yong" represented by Jiao Bingzhen appeared.

### 2.4. New Culture Movement

Under the historical background of the Opium War and the Sino-Japanese War, Chinese intellectuals set off a fever of Western learning in search of salvation. The study abroad movement in this period led to an unprecedented increase in the communication between China and the world, which coincided with the diversified development of western modern painting art. Influenced by neoclassicism, Xu Beihong, In his works, he presents the "classical realism" that combines realistic painting with social responsibility. Influenced by Impressionist Cezanne, Feng Zikai's works show the pure "Orientalism" of original art. Influenced by post-impressionism, Liu Haisu's works show the "expressionism" of faithful natural light and shadow. Influenced by surrealism, Ni Yide's works show the "expressionism" with weird realism and spirit burning ,as the localization exploration of a group of Chinese Western artists. In addition, the dialectical materialism and historical materialism of Marx and Engels also

flooded into China, and the Sinicization of Marxist philosophy became an ideological weapon to transform China. This period was an important period for criticizing feudal culture, accepting progressive ideology and culture, and setting off the upsurge of ideological emancipation.

## **2.5. The Reverse and Nationalization of Modernity**

Even though the middle of the 20th century modernism in Europe and the United States is the mainstream, but according to the need of the era of modern China in a reverse choice and a approach to nationalization style, such as the early establishment of the People's Republic of China for a large number of easy for common people to accept the new posters, comic books, prints etc. graphic works ,at the different historical period become the publicizing national volition and the important carrier to guiding the socialist construction; For example, in the process of "combination of the two", the creative principles of revolutionary romanticism and revolutionary realism broke through the bondage of the Soviet Union and better shaped the humanistic atmosphere and spiritual strength. Chinese modern oil painting is characterized by Chinese style line, flat color painting, scattered-point perspective's form, The artistic tension of dramatization and stage reflects the characteristics of nationalization of oil painting.

## **3. The Nationalization Development of "Chinese and Western Integration" of Chinese Ceramics**

### **3.1. Support and Recovery in the Development Stage of Economic Recovery**

During the War of Resistance against Japanese Aggression, the renowned Chinese ceramics also suffered a lot. In the early days of the founding of New China, many things waiting to be done. In view of the needs of people's material life, the ceramic production was guaranteed by recalling skilled workers, resuming ceramic production and dredging supply and marketing links. As demand increases, under the call of the Jianguo porcelain's design and production, as the design work of the central academy of fine arts and practical fine arts successively in jingdezhen, liling and yixing trial-manufacture of new products , make the way of the modern art design and thinking permeation to these area,and prompting the thinking of modern art and the fusion of traditional craft, This is also the prelude of the archaeological excavation, the skill restoration, the new product development of the Longquan kiln in Zhejiang, Jun Kiln in Henan, Cizhou kiln in Hebei and Dehua kiln in Fujian.

### **3.2. Inheritance and Research in Planned Economic System Development Stage**

This period is a drain on the basis of the experience and lessons of the Soviet economy construction, explore the period of China's socialist economic construction, despite the highly centralized planned economic system to complete the first five-year plan ", but "the great leap forward", "cultural revolution" and, the people's commune movement and rupture of sino-soviet relations bring new China heavy blow. But national investment has built a batch of daily-use ceramics factories, and support the ceramic production areas to archaeology, science and technology and art expert , especially with modern art design education art experts, make the modelling of the modern design method, decoration style and the way of thinking in the ceramic practitioners popularized, promoted the historical ancient famous kiln replay and splendour. For example, the restoration of longquan celadon firing technology, and the development of tableware, stationery and display porcelain; Jun Kiln in the restoration of traditional rose red, eggplant skin purple glaze on the basis of research and development of sky blue, moon white and other colors of glaze and so on, It's the "development of the cultural heritage of the motherland" positive response. In terms of daily ceramic production, continuous tunnel kiln, pressure grouting machine, rolling molding machine, forming desiccants and other equipment have been continuously put into production and increased production, which is the concrete

implementation of the national policy of "multi-point development and blooming of a hundred flowers".

### **3.3. International Integration in the Stage of Economic System Transformation**

Experienced 20 years of a single public ownership and planned economy after the frustration and confusion of rural household responsibility contract system as the starting point, respectively, in order to "change interest to tax" reform, set up special economic zones and development zone, and "planned commodity economy" exploration and practice, realized the "soft landing" of national economy, and with price" stage mode "and the way of the reorganization of the governance, Basically completed the transformation of the economic system. In this period, Chinese ceramics is an important stage of talent cultivation, formula optimization and product research and development in view of the fierce international market competition. The representative ones include the training course of the Ceramic Art Department of the Central Academy of Fine Arts in Yixing, the development and promotion of the ceramic glaze of Cizhou kiln in Handan Ceramic Research Institute by the graduates of the Central Academy of Fine Arts, the successful development of Zibo stoneware in Shandong Zibo Ceramic Company, the research and development of bone porcelain in Tangshan Ceramic Research Institute, In particular, The "Hanguang Porcelain" developed by Li Youyu, who graduated from the ceramics major of the Central Academy of Arts and Technology, exceeded the physical and chemical values and indicators in the world etc., which represented the positive role of ceramic talents in this period and the pace of integration with the international market.

### **3.4. Exploration of Nationalization in the Stage of Establishing Socialist Market Economic System**

In the economic development system and perfecting the process of the pace of reform and opening-up deepening, with the impressionism, fauvism, cubism, futurism, expressionism, abstract expressionism, surrealism, dadaism, pop etc. western modern art influx, with the United States the Otis led the ceramic art revolution and Japan Yifu Yagi led the walkers mud club, and under these influence, The "useless use" of modern ceramic art separated from practicability and the way of self-release emotional expression can be said to be the most intense collision between Chinese and Western art forms since the founding of new China. However, Chinese modern ceramic art gradually formed its own national style in the collision and controversial process. For example, in Mr. Yao Yongkang's pottery works, the clay sheet roll forming and respect mud, and the expression of respecting the clay and retaining the production traces is not only the expression form of modern abstraction, but also the lively and joyful expression of Chinese ink painting. Another example is Mr. Zhou Guozhen's shaping of the texture beauty of ceramic defects, although it reflects the break away from tradition, it also embodies the national spirit and humanistic care. Another example is Mr. Zhu Legeng's pottery horse. The combination of abstract modern modeling and traditional red and green decoration strongly embodies the national spirit and Oriental charm.

## **4. Conclusion**

Since ancient times, Chinese and western communication fusion never stopped, although China's ceramics can trace back to the neolithic age, has a history of heavy precipitation and innate classical temperament, but under the influence of the thinking of modern western modern art, the development of Chinese ceramics are always has its own rhythm and pace, for service on the basis of the different historical period social demand, Constantly carrying out the "Chinese and Western integration" of the national practice and exploration. As a ceramic art workers, learning of western modern art thinking and modern ceramic art form language is

important, but mindful of the consequential which countries each historical stage tasks and mission, ceramic art works only from national spirit and culture cause resonance, to give full play to the value and significance of the work, and agree with the national consciousness and the demand.

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