

The Value and Development Characteristics of Jingdezhen Ceramic Painting

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Abstract

Jingdezhen ceramic painting has gone through hundreds of years of development history since the Yuan Dynasty, and has formed different development characteristics in each period. Under the background of the new era, Jingdezhen ceramic painting has important value in technology, art and culture, and its influence has been continuously enhanced in the development of decades, forming distinctive characteristics in technology, art and academic theory research.

Keywords

Jingdezhen; Ceramic painting; Value; Development characteristics.

1. Introduction

Ceramic painting is one of the most important types of ceramic decoration, with a long history and many kinds, among which Jingdezhen ceramic painting is an important part of Chinese ceramic painting. Jingdezhen ceramic painting originated in the Yuan Dynasty, and it has been developing for hundreds of years. After 1978, China entered a new period of reform and opening up, and Jingdezhen ceramic painting also ushered in a golden age of unprecedented prosperity and development. In the new era, Jingdezhen ceramic painting has made all-round progress and development. An in-depth analysis of the value and development trend of Jingdezhen ceramic painting in the new period will help us to form a clearer understanding and grasp of the future development of Jingdezhen ceramic painting.

2. A brief introduction to the historical evolution of Jingdezhen ceramic painting.

China's ceramic painting sprouted as early as the painted pottery in primitive society. Since then, Changsha Kiln in Tang Dynasty and Cizhou Kiln in Song Dynasty have been famous for their ceramic painting, but Jingdezhen's ceramic painting started late, and it didn't appear until the Yuan Dynasty. However, although Jingdezhen ceramic painting appeared late, it developed very rapidly. After hundreds of years of brilliant development history, it has become one of the best parts of China ceramic art, which is well-known at home and abroad.

2.1. Jingdezhen Ceramic Painting in Yuan Dynasty under the influence of external factors

Jingdezhen's ceramic industry rose in the late Tang Dynasty and the Five Dynasties, mainly celadon and white porcelain. In Song Dynasty, Jingdezhen mainly produced blue and white porcelain. Jingdezhen ceramics from the late Tang Dynasty to the Song Dynasty are mainly carved in decoration techniques, mainly carved, scratched and printed, but lack of ceramic painting[1]. It was not until the Yuan Dynasty that Jingdezhen ceramic painting rose. During the Yuan Dynasty, the government set up a floating beam porcelain bureau in Jingdezhen, and the types of ceramic decoration in Jingdezhen changed greatly, and ceramic painting began to rise on a large scale. Blue and white porcelain is the most famous ceramic painting in Jingdezhen in

Yuan Dynasty. Jingdezhen yuanqinghua is painted with suma liqing material imported from the Middle East, which is a type of underglaze ceramic painting with bright blue color, and its decorative techniques and modeling have a very distinctive Islamic cultural style in the Middle East. The theme of Jingdezhen Yuan Blue and White Flower is mainly the theme of flowers and birds and the theme of character stories, among which the theme of character stories is the most classic, based on traditional opera prints, and the characters created are vivid[2]. Jingdezhen blue and white flowers mainly adopt "layered belt" composition, which is a composition form formed under the influence of Islamic culture. In addition to blue and white flowers in Yuan Dynasty, Jingdezhen ceramic paintings in Yuan Dynasty also include glazed red, blue and white glazed red, red and green colors and other ceramic paintings. In-glaze red is a unique type of ceramic painting, which is a high-temperature ceramic painting with copper oxide as colorant. Because the in-glaze red pigment has strong volatility in the process of high-temperature firing, the in-glaze red ceramic painting has obvious freehand brushwork characteristics[3]. In the Yuan Dynasty, artisans also comprehensively used underglaze red and blue and white, forming a blue-and-white underglaze red ceramic painting type, with blue and red contrasting with each other and having a unique effect. Red-green color is a kind of over-glaze color ceramic painting type formed in the North during the Song and Jin Dynasties, which is mainly described by over-glaze red color and green color, so it is called red-green color. During the Yuan Dynasty, influenced by red and green craftsmen from the north to Jingdezhen, red and green ceramic paintings also appeared in Jingdezhen. Jingdezhen red and green ceramic painting in Yuan Dynasty inherited the artistic style of northern red and green ceramic painting, which was bright red and green, passionate and unrestrained, with distinctive folk art characteristics[4].

2.2. Jingdezhen Ceramic Painting in Ming Dynasty with Blue and White and Multicolored.

In the Ming Dynasty, blue and white porcelain has become the mainstream product of Jingdezhen ceramic painting and even China ceramic painting. During the Yongle and Xuande periods in the early Ming Dynasty, Su Ma Li Qing was still used for painting, which has always been regarded as the peak of blue and white porcelain. The blue-and-white ceramic painting in Jingdezhen in the early Ming Dynasty was still deeply influenced by Islamic culture in the Middle East, and introduced many objects in the Middle East. In the mid-Ming Dynasty, because the imported Su Ma Li Qing material had been exhausted, it had to be made in Ping Dengqing. Because Ping Dengqing's hair color is light, the blue-and-white ceramic painting style depicted by Ping Dengqing is fresh and elegant, which has a remarkable literati flavor. In the late Ming Dynasty, Jingdezhen blue-and-white ceramic painting entered a period of high prosperity. Blue-and-white porcelain was mainly made of domestic blue materials except imported green materials in Jiajing period. The output of blue-and-white porcelain in Jiajing and Wanli periods in the late Ming Dynasty was huge, which not only met the domestic market, but also exported to Asian and European countries in large quantities, and specialized export blue-and-white porcelain appeared[5]. During the Apocalypse and Chongzhen in the late Ming Dynasty, folk kilns entered a stage of great development, and many blue-and-white ceramic paintings with distinct freehand brushwork characteristics and rich flavor of life appeared. In addition to blue and white, Ming dynasty ceramic paintings also include "Daming multicolored". "Daming Multicolor" was developed on the basis of red and green colors in Yuan Dynasty, and still maintained the characteristics of red and green. However, because blue colors were not invented, they were often combined with blue and white to form blue and white multicolor. In Chenghua period of Ming Dynasty, a new type of ceramic painting called "Doucai" was also created and burned. Doucai is also a combination of blue and white and multicolored. Ming

Chenghua Doucai is fresh and full of literati charm, and is famous for its famous products such as Jigang Cup.

2.3. Colorful Jingdezhen Ceramic Painting in the Qing Dynasty and the Republic of China

During the Kangxi period of Qing Dynasty, Jingdezhen ceramic painting was further developed. Blue-and-white and multicolored techniques have reached historical heights. The water separation technique is one of the main techniques of traditional blue and white, and it is a technique of shading different levels of blue and white materials[6]. In the Kangxi period of Qing Dynasty, the blue-and-white water separation technique reached perfection, and it was able to achieve the effect of "five colors of ink" like China's ink painting, with very rich levels. From the point of view of water division techniques, the blue and white flowers of Kangxi in Qing Dynasty reached the pinnacle of space unparalleled. The development of "Daming multicolored" reached the peak of historical development in the Kangxi period of Qing Dynasty. During the reign of Emperor Kangxi in Qing Dynasty, due to the invention of blue and pure black color on glaze, the real multicolored on glaze was realized. Kangxi in Qing Dynasty was rich in colorful colors and strong in lines, which became the highest peak of the development of colorful ceramic painting. In addition, in the late Kangxi period, under the personal auspices of Emperor Kangxi, imitating the western bronze tire painting enamel, porcelain tire painting enamel was invented in the court, which became a new type of over-the-glaze color ceramic painting. Jingdezhen Imperial Kiln Factory invented pastel porcelain on the basis of enamel porcelain and multicolored porcelain. During the Yongzheng period of Qing Dynasty, famille rose porcelain became the mainstream of Jingdezhen's over-the-glaze color ceramic painting, with beautiful colors and sparse composition. During the Qianlong period of Qing Dynasty, Jingdezhen pastel porcelain developed extremely well, with dense composition and gorgeous colors, which was quite different from Yongzheng pastel aesthetics. At the end of the Qing Dynasty, pastel porcelain declined, and another new type of over-the-glaze colored ceramic painting-pale crimson colored porcelain emerged. Pale crimson ceramic painting is light in color and has a long artistic conception, which has a remarkable literati atmosphere. During the Republic of China, pale red colored porcelain declined and pastel porcelain was revived, which inherited the literati painting characteristics of pale red colored porcelain and greatly improved the aesthetic taste of the works. It was called new pastel, and the works of "Eight Friends of Zhushan" were the most representative. In addition, blue-and-white porcelain began to imitate the performance of literati painting, with the works of Wang Bu, the "blue-and-white king", being the most famous. In addition, the new colors introduced by the west in the late Qing Dynasty began to be widely used[7].

2.4. Contemporary Jingdezhen Ceramic Painting in Transition from Traditional to Modern

After the founding of New China, Jingdezhen ceramic painting entered a new period of development, and the development of traditional ceramic painting was restrained, and instead it was ceramic painting with special flavor of the times. In 1978, China entered a new period of reform and opening up, and Jingdezhen ceramic painting gradually entered a new stage of transformation from tradition to modernity. For decades, under the background of the new period, the pace of innovation and transformation of Jingdezhen ceramic painting has been obviously accelerated, and it has reached the peak of development after entering the 21st century, creating a new atmosphere and appearance on the basis of traditional Jingdezhen ceramic painting.

3. The value of Jingdezhen ceramic painting in the new era.

After 1978, it is a new period of socialist development and construction in China. In the new era, with the in-depth development of reform and opening up[8], Jingdezhen ceramic painting has gradually entered a new stage of unprecedented prosperity. On the basis of tradition, it has the courage to innovate and forge ahead, forming a new atmosphere, which is of great value for promoting the development of Jingdezhen and even China ceramic painting.

3.1. Comprehensive and diversified process value

Jingdezhen traditional ceramic painting has reached a very exquisite level in technology. Under the background of the new period, the creators of Jingdezhen ceramic painting, on the basis of inheriting the traditional Jingdezhen ceramic painting technology, constantly tap the new potential of the application of traditional materials and techniques, and constantly develop new materials and technologies, thus making Jingdezhen ceramic painting form a brand-new technological face. On the one hand, the creators of Jingdezhen ceramic painting in the new period inherited and expanded the traditional ceramic painting technology in Jingdezhen, and promoted its comprehensive and diversified development. Jingdezhen traditional ceramic painting technology is a valuable intangible cultural heritage, which has reached the peak of China traditional ceramic painting in terms of technology and techniques, and is very worthy of being passed down by contemporary ceramic artists. The creators of Jingdezhen ceramic paintings in the new era have protected and inherited the traditional Jingdezhen ceramic paintings very well, and most of the traditional Jingdezhen ceramic paintings have been continued, and there are a large number of national, provincial and municipal intangible cultural heritage inheritors related to the traditional Jingdezhen ceramic paintings. At the same time, the creators of Jingdezhen ceramic painting in the new period are determined to innovate, seek new ideas and change on the basis of inheritance, and actively adopt new technologies and materials to realize the comprehensive and diversified development of Jingdezhen ceramic painting technology[9]. In terms of process integration, Jingdezhen ceramic painters in the new period actively applied various traditional ceramic painting techniques and decorative materials, such as blue and white, famille rose, ancient color and high-temperature colored glaze, so as to obtain richer and more innovative process expressions. In terms of process diversification, the creators of Jingdezhen ceramic paintings in the new period consciously adopt a personalized way in applying process techniques, and construct a process technique language with distinctive personality symbols in their works, thus making Jingdezhen ceramic paintings in the new period show unprecedented diversity in technology[10]. On the other hand, in the new period, the creators of Jingdezhen ceramic painting pay more and more attention to the display of the ontological characteristics of process materials, which promotes the establishment of an independent process system for Jingdezhen ceramic painting and enhances its position in China painting circle. Traditional Jingdezhen ceramic painting has a tendency to constantly cover up its own material characteristics in the development process, which makes ceramic painting very similar to Chinese painting and oil painting, resulting in the increasingly weak expression of ontology technology language. In view of this, in the new period, Jingdezhen ceramic painters pay more and more attention to the noumenon of process materials, and strive to show the unique material and texture of ceramic painting materials in their works, which is different from Chinese painting and oil painting and helps to build an independent new system of ceramic painting process language[11].

3.2. The artistic value of innovation and development

Under the background of the new era, Jingdezhen ceramic painting has undergone great changes in artistic appearance, absorbing a large number of other artistic elements and elements of the times on the basis of inheriting the tradition, and promoting the all-round

artistic development of Jingdezhen and even China ceramic painting in an all-round way, which has important artistic value. On the one hand, the innovative development of Jingdezhen ceramic painting in the new era has built a brand-new Jingdezhen ceramic painting system, which has changed people's traditional thinking about Jingdezhen ceramic painting[12]. Traditional Jingdezhen ceramic painting has obvious stylized characteristics. Many traditional pictures are passed down from generation to generation, and they are very similar in composition, color and conception, which easily leads to aesthetic fatigue. Under the background of the new era, Jingdezhen ceramic painting creators boldly innovated and created in the art field, and established a brand-new new system of ceramic painting art. These refreshing Jingdezhen ceramic paintings in the new period make people shine, which helps to change people's prejudice and contempt for Jingdezhen ceramic paintings and help the art and academic circles to re-recognize Jingdezhen ceramic paintings[13]. On the other hand, the innovative development of Jingdezhen ceramic painting in the new era has advocated the creative spirit of art, which has made Jingdezhen ceramic painting get rid of the shackles of arts and crafts and gradually enter the pure art palace. In the past, due to the lack of innovative spirit of Jingdezhen ceramic painting, a large number of reproduction and production led to its only belonging to the field of handicrafts and difficult to board the art palace. In the new era, Jingdezhen ceramic painting has increasingly promoted the spirit of innovation and creation, and its works have become more and more artistic originality, thus getting rid of the shackles of stylization and gradually entering the field of pure art.

3.3. The cultural value of the integration of tradition and modernity

Jingdezhen ceramic painting has been an important carrier of China's national culture since ancient times, bearing extremely rich excellent Chinese culture. Under the background of the new period, Jingdezhen ceramic painting not only bears the heavy essence of China traditional culture, but also becomes the carrier of modern culture by constantly absorbing new cultural elements, which is also of inestimable value in culture[14]. On the one hand, under the background of the new period, Jingdezhen ceramic painting inherits and promotes China traditional culture, including traditional aesthetics, philosophy, literature, folk customs and other aspects. Although the main theme of Jingdezhen ceramic painting in the new era is gradually innovation and change, it has not abandoned traditional culture, but has been further explored and endowed with deeper ideological and cultural connotations. On the other hand, Jingdezhen ceramic painting under the background of the new period also bears rich modern cultural contents, including both artistic elements absorbed by western developed countries and advanced socialist cultural elements. In the new period, Jingdezhen ceramic painters adopted a "takenism" approach to modern art in western countries, taking its essence, discarding its dross and absorbing a lot of modern cultural nutrition. At the same time, ceramic painting with advanced socialist culture and red cultural theme is flourishing day by day, and thematic exhibitions are held constantly. In addition, Jingdezhen ceramic painting in the new period also belongs to the research category of "Jingdezhen studies", which inherits and expands the regional cultural content of Jingdezhen and becomes one of the important contents of the development of "Jingdezhen studies" in the new period.

4. The development characteristics of Jingdezhen ceramic painting in the new era.

Under the background of the new era, Jingdezhen ceramic painting has developed continuously for decades, forming a good trend of continuous growth in creation scale and level, and showing distinctive development characteristics in technology, art and academic research.

4.1. The creative group is growing.

Under the background of the new era, Jingdezhen ceramic painting has developed continuously and has a huge creative group. Jingdezhen ceramic painting creation group has been growing for decades, and its influence has been expanding. In recent years, the scale of local universities such as Jingdezhen Ceramic University and Jingdezhen College has been expanding day by day, providing more and more high-end talents for Jingdezhen ceramic painting industry. In 2016, the former Jingdezhen Ceramic Institute was successfully upgraded to Jingdezhen Ceramic University. Since then, Jingdezhen Ceramic University has continued to expand its school scale in striving for "double first-class" universities. In addition to Jingdezhen Ceramic University, Jingdezhen College and Jiangxi Vocational College of Ceramic Arts and Crafts have moved to new campuses in the past two years, and the scale of running schools is also expanding rapidly. In addition, Jingdezhen Vocational College of Art has also begun to enroll students, with a planned enrollment scale of tens of thousands. The continuous enhancement and expansion of the scale of Jingdezhen colleges and universities has promoted and promoted the strength of Jingdezhen academic ceramic painting to grow sturdily[15]. At the same time, with the deepening of the construction of Jingdezhen National Ceramic Culture Heritage and Innovation Experimental Zone, Jingdezhen has a stronger tolerance and creative environment, attracting more and more "Jing Piao" to settle in and becoming an important source of Jingdezhen ceramic painting creation team. Due to the increasing modernity of Jingdezhen ceramic painting, its performance in the contemporary China art market is also increasingly eye-catching, and its influence in the art market is also increasing, thus attracting more and more domestic and foreign artists to come to Jingdezhen for exchange and creation, and constantly expanding the "Jingpiao" ceramic painting team.

4.2. Continuous innovation in technology and art

For decades, the innovation of Jingdezhen ceramic painting has been accelerating, and an independent and perfect modern Jingdezhen ceramic painting system is being rapidly constructed and improved. Under the background of the new period, Jingdezhen ceramic painting constantly adopts new materials and technologies in the development process, which promotes the continuous innovation of technology and art. However, it must be admitted that there are still some problems in the application of new materials and technologies, and the transformation of scientific and technological achievements is not active enough, and many new achievements in ceramic science and technology are not utilized in time. Under the strong impetus of the construction of Jingdezhen National Ceramic Culture Inheritance and Innovation Experimental Zone, the new scientific and technological achievements in the field of ceramics have been accelerated and applied more widely in the practice of ceramic painting, which has become an important booster for the development of Jingdezhen ceramic painting. Jingdezhen ceramic painting continues to strengthen artistically, and the bad tendency of formalism is gradually effectively overcome, instead, it pays more attention to the ideological connotation and quality of the works.

4.3. Academic theoretical research is widespread and extensive.

At present, the academic theoretical research in the field of Jingdezhen ceramic painting is generally active. Especially after entering the 21st century, there have been many academic works related to Jingdezhen ceramic painting, which systematically introduce and elaborate Jingdezhen ceramic painting from different angles and categories. Among all kinds of academic journals, related academic research on Jingdezhen ceramic painting is also common, and many of them are published in national core journals. However, we also see that there are scattered characteristics in the academic theoretical research of Jingdezhen ceramic painting at present. Researchers hold their own opinions, many concepts and viewpoints are not unified and recognized, and there is also a lack of necessary academic contention. Many academic papers

have obvious propaganda characteristics, and there are not many heavyweight experts and scholars involved, especially the mainstream of art theory has not attracted widespread attention.

5. Conclusion

Jingdezhen ceramic painting rose from the Yuan Dynasty, experienced the Ming Dynasty, the Qing Dynasty and the Republic of China, and has been developing for hundreds of years. After the reform and opening up, Jingdezhen ceramic painting has continued to develop at a high speed in the new era, and has made many new achievements in technology, art and academic research and produced important value. Following the current good development track and trend, Jingdezhen ceramic painting will continue to climb new heights in the future and make new achievements and progress in all aspects.

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