

Research on the Presentation Forms of Chinese Character Elements in Modern Ceramic Art

Kun Zhang

Jingdezhen Ceramic Institute
Jingdezhen, China 333000

Abstract—The application of Chinese character elements in the field of ceramic art has been around for a long time, and is inseparable from the beginning of ceramic art. Therefore, the two are inseparable from each other in terms of artistic expressions and historical sources. It has long been an objective reality in which two different practical tools and artistic carriers promote each other. In the modern ceramic art expression, the application of Chinese character elements should be further combined with the characteristics of the times to explore innovative ways of expression between man and man and between man and nature, so as to realize the new development of the age of the ancient traditional art.

Keywords—modern ceramic art; Chinese characters; exploration on form

I. INTRODUCTION

As the ancient civilization in the world that has never been interrupted, the Chinese civilization not only has an extremely long history of development, but also gradually realizes the exchange and integration of various traditional cultures in this long process of development, forming a comprehensive cultural form in which each culture is part of each other, and can't be inseparable from each other. One of the typical representatives is the comprehensive application of Chinese character elements in ceramic art. Chinese characters have not only become one of the most important core expressions in the most ancient art category of ceramics, but also constantly influence the development of ceramic art expression. Even after entering the new era, modern ceramic art has re-developed the application range of Chinese character elements from an unprecedented aesthetic perspective and expression form, thus making the expression of Chinese character elements in modern ceramic art more unique and distinctive.

II. CHINESE CHARACTER ART PERFORMANCE CONFORMS TO CERAMIC ART PERFORMANCE

A. The Artistic Performance Process of Chinese Characters

Throughout the historical evolution of Chinese characters, one of the oldest forms of writing in the world has gone through a long process from being simple tools to complex art forms. In ancient times, the Chinese ancestors began to invent early Chinese characters from the knots, and gradually evolved into a variety of Chinese calligraphy types including

seal character, clerical script, regular script, cursive handwriting and grass writing. From a relatively simple transcript tool to an art form with literary expressions and words, this process is not only a history of the maturity and complexity of Chinese characters, but also an evolution process of the times in which Chinese characters gradually become independent art form with special artistic expression.

B. The Artistic Performance Process of Ceramics

China is the origin of ceramics. The birth and development of ceramics in China has gone through the process from being pottery to porcelain. In the primitive society, the Chinese ancestors initially used soil to make utensil and refined it. And it was used as a simple tool for the preservation of daily necessities such as food and water. As the times went by, the ancestors began to draw lines, symbols and figures on rough pottery, slowly forming painted pottery. When ancient Chinese invented the porcelain, the combination of pottery and porcelain formed the unique ceramics on the land of China with the use of various glazes. It also evolved from the relatively pure monochrome porcelain to more complicated patterns, more colorful blue and white, pastel. At the same time, as more and more enthusiasm and thoughts of the producers are integrated into the ceramic utensils, they are more and more deeply influenced by the producers and their living environment. Therefore, ceramics began to show popular culture and popular aesthetics trends in a certain social period, and are constantly integrated into the state of secular life. When ceramics became the carrier of many different classes of people for a better life and ideals, ceramics transcended the simplicity of things and became an independent art type with a personalized artistic expression.

C. The Two Conform to Each Other

From the historical evolution of Chinese characters and ceramic art performance, it can be found that both have undergone a process from being simple to complex, and they are not just the tools of text communication and containers, but have become the platform and bearing of the emotional appeal of producers and users to individuals or groups. And this fundamental overlap also determines that Chinese characters and ceramic art will inevitably interact, especially Chinese characters will more widely be applied in their artistic expressions of ceramics.

III. THE HISTORICAL ORIGIN OF THE COMBINATION OF CERAMIC ART AND CHINESE CHARACTERS

A. *The Basic Classification of Chinese Characters Reflects the Essence of Chinese Character Symbolization*

From the most primitive knot-tie method to the final formation of a complete Chinese character system, Chinese characters can be summarized into three main stages. The first stage is the physicalized note method represented by the knot rope. This has been recorded in the "Book of Changes". However, the use of physical objects often runs into the problem of limited physical objects and infinite memory. It is urgent to upgrade the recording method. Then, they enter the second stage of drawing. That is, the ancient ancestors recorded an event or a phenomenon with pictures or symbols. This is evident in many of the Paleolithic rock painting sites. The stage of drawing actually went through the process of change from complex to simple. The earliest rock paintings were more specific, such as the drawings of animal and plant are closer to the original of animals or plants. After entering the Neolithic era, the original complex graphics were gradually replaced by more abstract symbolic graphics, such as, the engraving and color of Liangzhu culture. The symbol of Tao Zun unearthed in Dawenkou culture is the symbolized abstract picture. After the third stage, Chinese characters gradually formed and matured, becoming a Chinese character system in the true sense. However, the Chinese characters at this stage also experienced the changes of the first pictogram, the later meaning, and the final shape. Even in the case of modern Chinese, the relatively pure pictographs and ideograms still exist, which fully demonstrates that the nature of the graphic and symbolic features of Chinese characters continues to this day, and is not missed due to changes in the times.

B. *The Ceramic Fully Use Chinese Character Symbols from Ancient Times to the Present*

Starting from the painted pottery, Chinese ceramic vessels have always made full use of symbolic characters and pure words. For the pottery of Banpo, Yangshao, Liangzhu, Hongshan, Dawenkou culture in Old Stone Age, symbolic and abstract Chinese characters are present at the same time as line stripes, animal and plant patterns, and geometric patterns. By the time of the Shang and Zhou Dynasties, the inscriptions on the pottery had been similar to many inscriptions in the bronzes, which basically formed the prototype of using Chinese character elements in ceramics.

Since the Tang Dynasty, due to the prosperity of poetry, the application of Chinese characters on ceramics has become self-contained, creating a new chapter in the era of ceramic art. Since then, the Chinese character element and the Chinese character system have become another core manifestation of ceramic art coexisting with natural graphics and abstract patterns. The ceramic art represented by the Changsha kiln in the Tang Dynasty opened the precedent for the literati poetry decorating ceramics, making up for the vacancies of the traditionally narrow and rigid graphics and graphic arts. The application of Chinese character elements in ceramic art has begun to have more profound humanistic

and artistic meanings. In the Song Dynasty, the text content on ceramic of Cizhou Kiln was more life-oriented and secular, reflecting the daily life of more ordinary people in the city, making the expression of applying Chinese characters in ceramic art more vivid and rich. Since the Yuan Dynasty, the Chinese character in ceramic art has gradually begun to transcend the scope of content, and has expanded to more expression forms such as fonts, glyphs and other calligraphy forms. For example, the Chinese characters used in ceramics must have literary content that can express feelings, and can't lack the brushwork and rules of different calligraphy styles. The two need to complement each other and match each other. After the Ming and Qing Dynasties, the performance of Chinese characters in ceramic art was more colorful on the basis of predecessors. It may be elegant, simple, gorgeous, and beautiful. It is possible to reflect the aesthetic orientation of the majority at that time, and combine the characteristics and requirements of social environment.

C. *Chinese Characters and Ceramics Have Never Been Completely Separated and Exist Independently*

Various kinds of evidence, including unearthed cultural relics and historical documents, have shown that the combination of ceramic art and Chinese characters is very early, and they have never completely separated and existed independently. Chinese characters are not only the key motivation for the continuous enrichment and expansion of ceramic art, but also an important platform for the continuous improvement and optimization of Chinese characters and calligraphy through the evolution of the times. The two are connected by flesh and blood, and they are like both sides of one thing. It is a typical embodiment of symbiosis and common prosperity.

IV. THE PRESENTATION OF CHINESE CHARACTER ELEMENTS IN MODERN CERAMICS

A. *Using the Characteristics of Chinese Characters to Express the Space of Ceramic Art from the Perspective of People and People*

After entering the modern society, ceramic art persists in the time-honored traditional culture. It is also increasingly influenced by foreign culture and diversified artistic expression forms. Therefore, it gradually develops towards personalization and sensibility on the basis of traditional generality. Modern ceramic art tends to show the artist's own emotions. With a more unique approach, the artist's personal style is demonstrated by more freely deformed means and less restrictive and constrained art forms. With the innovation of ceramics production technology, ceramic art expressions are becoming more diverse.

As an ancient and modern art category, ceramics still bear the important functions of conveying the designer's intentions, ideas, emotions and thoughts to the viewers. Therefore, the core of the artistic expression of modern ceramics using Chinese character elements is to communicate and interact with each other. Therefore, using

the characteristics of Chinese characters to express the space of ceramic art has become a strategy.

In modern Jingdezhen ceramics, it is often seen in the way of writing ancient poetry by means of seal character, official script, regular script, cursive handwriting, and grass writing to highlight the artistic expression. For example, on a square ceramic ware, each side is decorated with a calligraphy stroke and poems of the same or similar theme. The poetry and words of different facets are either dense or sparse, or high or low, so that the whole ceramics can be viewed at different angles, and there is no problem of monotony and dullness.

In order to reflect the individuality and modernity of modern ceramics, it is also possible to consider appropriate deformation when applying Chinese character elements. Chinese characters can no longer only express literal meanings, but can be given humanistic connotations. For example, during the Shanghai World Expo, the design of the emblem is the deformation of the Chinese character "世" (shi), which bends the Chinese characters into figures that seem to be embraced by three human arms. From the micro level, this distorted text pattern can be shown as a family of three holding hands. From the macro level, it can be expanded to the hearts and hands of all mankind. The Chinese character "世" (shi) after such deformation not only contains the core purpose of "understanding, communication, gathering and cooperation" of the Shanghai World Expo, but also reflects the traditional cultural connotation of Chinese characters, which can be described as the perfect unity of Chinese character contents and artistic expression.

B. Using the Characteristics of Chinese Characters to Enhance the Aesthetic Performance of Ceramic Art from the Perspective of Human and Nature

With green, low-carbon and environmental protection becoming the world trend, the harmonious coexistence between man and nature has become the consensus of human beings around the world. In the art and design fields, respecting nature and caring for the environment have become the top priority for industrial upgrading and sustainable development. And this is also fully reflected in all aspects of modern ceramic art design. In addition to the interaction among people, ceramic art also reflects the interaction between man and nature. This kind of artistic creation from the earth has already explained that it can't be separated from the nature, environment and other factors in the form of artistic expression. Therefore, using the characteristics of Chinese characters to enhance the aesthetic performance of ceramic art from the perspective of human and nature is another strategy for the realization of artistic expression in the application of Chinese characters in modern ceramics.

In fact, as early as 2,000 years ago in ancient China, there was already a very comprehensive and philosophical interpretation of man and nature. For example, in the twenty-fifth chapter of Laozi's "Tao Te Ching", "there is a mixture of things, born innate... there are four big in the domain, and people live in it. Man models himself after the Earth; The

Earth models itself after Heaven; The Heaven models itself after Tao; Tao models itself after nature." (Translated by Lin Yutang) It can be seen that in the ancient Chinese Taoist doctrine, there has actually been a fairly direct and close connection between man and nature.

Therefore, the application of Chinese character elements in modern ceramic art can also inherit this ancient principle to achieve design optimization and innovation in the new era. For example, in a fish-shaped ceramic decorator designed by Dajing Pottery, the interaction between human and nature is well demonstrated. The ceramic decoration has an erect fish shape as a whole. The fish mouth is upward, and the fishtail is stretched from the left to the right, forming a base. The belly of the fish is exaggeratedly enlarged, and a bas-relief of traditional Chinese knots is used to decorate auspicious language "good fortune". In this ceramic decorator, the superimposed Chinese character "Zhengcai Jinbao" obviously contains common meaning of welcoming fortune in Chinese traditional secular culture, and the type of fish-making type represents the homophonic culture that "fish" represents the richness. The shape of the fish represents nature in this decorator and is the objective environment for human existence. The combination of the characters in the fish such as "recruiting the treasure" is to expect a smooth life, hoping good life and environment.

Obviously, in order to make the decorative effect of ceramics more in line with the aesthetic trend of the public, the application of Chinese character elements in modern ceramic art should take into account the artistic aesthetics of Chinese traditional culture and more diverse global cultural trends, forming a comprehensive expression of the combination of Chinese and Western, and the integration of the North and the South. Therefore, it can expand and extend the expression of Chinese characters in modern ceramic art.

V. CONCLUSION

Modern ceramic art emphasizes individuality, sensibility, self-feeling, and expresses individuality with unique, free, deformed, unconstrained art forms. The form of performance is more diverse. As one of the most important carriers of Chinese culture, Chinese characters have become more and more unparalleled in the development of ceramic art in the new era. This is due to the function of Chinese characters and the expression of Chinese culture and art. Chinese characters have never been separated from the development of ceramic art since ancient times. Since the birth of ceramic art, it has been influenced by the stage development and change of this traditional art. Therefore, the application of Chinese characters in modern ceramic art to display its artistic expressions must not only explore its historical origins, but also actively change the characteristics of the times and the requirements of the times. In particular, it is necessary to examine the important role of Chinese characters in the expression of modern ceramic art from the dual perspectives of human beings, people and nature, so as to find innovative ways for modern ceramic art to use Chinese characters to strengthen expressions and highlight artistic aesthetics, and realize the transcendence and sustainable development of modern ceramic art creation.

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