

Constitution Study on the Application of Chinese Character Elements in Modern Ceramics

Kun Zhang

Jingdezhen Ceramic Institute
Jingdezhen, China 333000

Abstract—The application of Chinese characters in ceramic art has a long history, but with the modern ceramic art deeply influenced by the western diverse art trends, the once impregnable traditional art has also encountered shocks and challenges. With the strategic transformation of nostalgia and innovation in the field of modern ceramics, the application of Chinese characters in modern ceramics has gradually been back in vogue. This requires not only the concern of humanistic spirit of Chinese character elements in the creation of modern ceramic art, but also the emphasis on the new level of people and environment which is more global. Therefore, it is the only way for modern ceramics to keep pace with the times and surpass the times to follow the core constitution principle of modern ceramics' application of Chinese character elements and take a road of transformation that takes into account people and the environment.

Keywords—Chinese character elements; application; modern ceramics; constitution law

I. INTRODUCTION

Ceramic art, as a native culture originated in China, experienced a period of depression after it entered the stage of modernization. Under the repeated impact of foreign culture and pluralistic thoughts, the art forms and contents of traditional ceramic culture are in a state of confusion or even chaos. In the specific creation process, the designers and producers of modern ceramic art have blindly imitated or even copied the ideas or forms of foreign art, which has caused a lot of negative effects on traditional ceramic art. After all the confusion comes the silence. In recent years, with China's continuous rise of economic strength, the more dignified and profound cultural connotation of traditional art again entered the focus of public attention. Especially for ceramic art, an ancient culture that was almost born with the Chinese civilization, nostalgia is becoming a fashion. Chinese characters, in particular, the most representative cultural carrier, have become one of the core elements for modern ceramics to realize modernization and innovation on the basis of inheriting tradition.

II. THE POSITIVE ROLE OF THE APPLICATION OF CHINESE CHARACTERS ELEMENTS IN MODERN CERAMICS

"Cultural confidence is a more fundamental, deeper and more enduring force in the development of a country and a nation. The culture of socialism with Chinese characteristics

is rooted in the fine traditional culture of China, which was bred in the 5,000-year civilization and history of the Chinese nation. It is rooted in the revolutionary culture and advanced socialist culture created by the people under the leadership of the party in revolution, development and reform. It is rooted in the great practice of socialism with Chinese characteristics."

In the field of modern ceramics, Chinese character elements can be described as the most representative and typical symbolic display of the cultural character of the Han nationality. With the use of Chinese characters, the core carrier of Chinese national culture, Chinese modern ceramics can be more outstanding in the world pottery family, and become a unique representative of the culture of Han nationality.

"Efforts should be made to adhere to the position of Chinese culture, based on the reality of contemporary China and combined with contemporary conditions, and develop a socialist culture that is oriented toward modernization, the world and the future, and that is national, scientific and popular, so as to promote the coordinated development of socialist spiritual and material progress... Focusing on Chinese culture and incorporating things of diverse nature... It is important to tell China's stories well, show a true, three-dimensional and comprehensive China, and enhance the country's cultural soft power."

Mr. Lu Xun once said that "A second-rate artists can shape the 'image' well, while first-class artists can show the 'feeling' behind the image that is indescribable". The application of Chinese characters can be regarded as the most direct and powerful explanation of this "feeling" for Chinese modern pottery creation which has been excessively eroded by foreign culture and ideological forms. This "feeling" is the spirit of Chinese culture behind the communication tools of Chinese characters. It is one of the core elements of Chinese civilization that distinguishes it from all other foreign cultures.

"Efforts should be made to promote the creative transformation and development of China's fine traditional culture, inherit revolutionary culture, and develop an advanced socialist culture. It is necessary to develop an advanced socialist culture, stay true to the original self, absorb foreign countries and look to the future, so as to better

build up the Chinese spirit, values and strength and provide spiritual guidance for the people."

With the development of the times, the elements of Chinese characters have gone through layers of historical selection. From pictographs, ideograph and echoism, Chinese characters have experienced multiple changes from concreteness to abstraction, from sensibility to rationality. This is not only the change of the shape of Chinese characters, but also the adaptation and fundamental innovation of it made by the times. Therefore, the application of Chinese character elements in modern ceramics is actually realizing its artistic innovation through the evolution of the cultural connotation behind the form, and a historical change that inherits tradition while developing individuation.

III. THE CONSTITUTION LAW OF THE APPLICATION OF CHINESE CHARACTER ELEMENT

As the main carrier of communication and exchange, Chinese characters have gone through thousands of years of changes, with an ultimate purpose of enhancing the interaction between people. Therefore, the premise of modern ceramic art's application of Chinese character elements is naturally to build a bridge of recognition and understanding between creators and viewers, so that the application of Chinese character elements can be read and understood by people. Only in this way can people gradually grasp the creative spirit and cultural connotation behind the form through the cognition of the form.

Different from the fundamental core of focusing on practicability of the traditional ceramics, the modern ceramics has already surpassed the practical ware into the height of aesthetic ware and appreciation ware. Therefore, one of the backbones on which modern pottery surpasses tradition is the imagination and creativity that stylist is the distinctive and shining imagination and creativity. In the same way, one of the constitution laws of applying Chinese characters in modern ceramics is imagination and creation. This not only includes the alienation or deformation of Chinese characters themselves that is logical but beyond the conventional, but also includes the application of all art forms related to Chinese character elements in the design and creation of modern pottery, such as calligraphy, painting and sculpture.

The fundamental difference between modern ceramic art and traditional ceramic art lies in the design ideas and techniques that follows no set form or are even inconceivable, like the comprehensive application of different types, specifications and directions of Chinese characters on the same utensil. It is because of breaking through the limitation of the rules and regulations of traditional ceramics that modern ceramics realizes the mixed and personalized development from design idea to creation means by virtue of integration.

However, just as the principle of "harmony is beauty", no matter what kind of change and innovation modern ceramic art tends to make in its application of Chinese character elements, and no matter how many mixing modes it chooses,

it always need to adhere to the principle of coordination and achieve the mix and change on the basis of coordination.

IV. INNOVATIVE APPLICATION OF CHINESE CHARACTERS IN MODERN CERAMICS

The prospect of "all flowers bloom together" in the field of modern ceramics is inseparable from the inheritance and promotion of many traditional creative ideas and techniques. The so called "rise abruptly based on its accumulated strength" refers to the fact that only with a full understanding and grasp of the rich traditional ceramic culture can modern ceramic art achieve its own personalized and unique development. Therefore, one of the innovative ways to apply Chinese characters in modern ceramics is to combine tradition with modernity.

For example, one of the most excellent examples is "the origin of teacher", a work that won the gold prize in the competition of creativity of the 9th China arts and crafts master boutique competition. The background design of this work adopts the oldest reticular design, which can be traced back to the neolithic culture including banpo, hongshan and liangzhu culture. At the same time, another typical form of colored pottery in neolithic ceramic culture are made reference of, and the ornament that combining the small color bars and decorative lines that has contemporary lasting appeal is added on the foundation of large-scale red, green and yellow colors which are traditionally used in potteries. In addition, between the color lumps and the lines, the seal text breaks the rigidity and machinery of single color lump and repeated lines, representing a lively picture full of ancient style and charm. And among the crisscrossed lines, the scattered seals highlight the jump of color and interest again. At the same time, in terms of the shape and system of the objects, the techniques of Yin and Yang permeation and overlap and light contrast of modern pottery are comprehensively used. Therefore, while paying respects to predecessors and ancients, the creator of "the origin of teacher" also shows the unprecedented innovative idea of a modern ceramic designer, which not only reflects the typical characteristics of Chinese civilization, but also has a sense of the times and modernity.

For a long time, faced with the design mode of focusing on independent wares, modern ceramic art is gradually confronted with the bottleneck problem of creation technique and emotional expression. Therefore, it is inevitable to break through the limitation of independent formation of a single pottery and surmounting and breaking through thematic and device-centered creation.

For example, in the "Prevention and Hygiene" themed Ceramic Exhibition designed by American modern pottery designer Catherine Rose in 1999, including wall, floor, whether ceramic plate painting or ceramic simulation of real life have become part of the pottery exhibition. In the exhibition hall, many ceramic "hot-water bag" are suspended on the gray wall, while ceramic "water pipes" are arranged in a long line on the wall. Ceramic plate paintings on the floor are painted with microscopic images of bacteria and scenes of human baths. Moreover, the lighting equipment used in

the exhibition hall is also luminaires that emit cold light. And on the faucet that joins conduit, water bag and bath appliance; different characters are engraved, reading "Sanitation and Health Originate from Successful Precaution" all together.

Obviously, when the wall color and the daily utensils and devices simulated by ceramics are combined with the irradiation of cold light, the text solidified on the ceramics will become the most powerful medium to highlight the theme. In this way, the audience can also receive a shocking education in this comprehensive thematic exhibition, and feel the impact from the deep and profound cultural deposits under the fragile texture on the surface of modern ceramics. Extending from this design concept, the application of Chinese characters in modern pottery can be further advanced. In addition to the engraved text on the devices, the direct production of Chinese characters with ceramics as the theme can enhance the theme's depth and representativeness of display, and bring unparalleled artistic influence to the audience more easily.

In fact, to break through the limitation of time and space, modern ceramic art can also make use of the deep integration with the environment to make the ceramic art creation closely linked with the real objective environment. Just like the "Gate of Law" created by Ole Lislud, a famous modern ceramist of Norway in 1992, it is both a modern ceramic design and the real gate of the Supreme Court of Norway. With a height of over 30 meters, the "Gate of Law" is produced all by ceramic glaze. The bottom color of its main body is black, symbolizing the seriousness and authority of the law. In addition, the text is written in yellow, gray and other glaze colors, and the content of the text is the legal provisions of different types and contents. Because of the professional connotation of positive and negative, winning and losing displayed at any time in legal language, there is more metaphorical color in the "Gate of Law". That is, people entering and leaving this "gate" are likely to change their life, their attitude and even their direction including honor and disgrace, gain and loss, because of these words.

It can be seen that the application of Chinese character elements in modern ceramics can also draw lessons from the above creative models to make pottery become an indispensable part of the real environment, so as to form a new realm of ceramics constitution that integrates the work and the environment.

V. CONCLUSION

In the field of modern ceramics, with the progress of science and technology, the application development of Chinese characters in modern ceramic art is less limited to the graphic decoration language of the past generations. With ingenious structure, elegant form and rich connotations, the Chinese characters are pictographs with great artistic expression. It integrates the philosophical concept, aesthetic consciousness, thinking mode and thoughts and emotions of the Chinese nation, which has high cultural and artistic values and can bring people strong appreciation of art. Modern ceramic art has abandoned the use function of traditional ceramic art products, and emphasizes a new

relationship between people and the environment. It highlights the embodiment of personal emotion, consciousness and value, as well as the creation of unique, free, deformed and unrestrained art forms. The application of Chinese character elements in modern ceramics not only has more diverse forms of expression, but also has created more constitution laws that are full of characteristics of the times and unique artistic quality. Therefore, modern ceramics should fully recognize the core role of Chinese characters in carrying forward tradition and modern innovation, and understand and master the main constitution laws of Chinese characters application in modern ceramics. In addition, seeking breakthrough through innovation is the fundamental goal of modern ceramic art to apply Chinese characters. This requires not only the combination of traditional elements in modern design, but also more thematic and installation design, as well as deeper integration into the environment. This is not only an important strategy for modern ceramic art to apply Chinese character elements to realize creative development, but also the main way of revitalization and gorgeous turn for Chinese character elements in the innovation of modern ceramics.

REFERENCES

- [1] Xin Yifeng. Important Consideration on The Details of Metropolis [M]. Wuhan: Huazhong University of Science and Technology Press, 2015. (in Chinese)
- [2] Zhang Chunhua, Zhang Yuqing. Analysis on the Interior Design Scheme of "Hedaoxuan" Tea Art Studio in Shaoguan — the Combination of New Chinese Tea Culture Space and Regional Culture [J]. Art Panorana, 2016. (in Chinese)
- [3] Wu Huan and Bu Jinghua. Architectural Expression of Regional Environmental Characteristics — Design Thinking of International Ceramic Cultural Exchange Center of China Ceramic Museum [J]. Architectural Journal, 2016. (in Chinese)