

Research on the Combination of Ceramic Art and Natural Elements from the Perspective of Humanism*

Yihong Yuan

School of Design
South China University of Technology
Guangzhou, China

Ziyang Zhou

School of Design
South China University of Technology
Guangzhou, China

Abstract—Humanistic ecology refers to a kind of spiritual culture with humanistic culture as the core. Humanistic ecology is a kind of culture that can direct at people's mind and spiritual reality. As a special form of art, ceramic art has both aesthetic and artistic values, and can lead people's spirit and aesthetic sentiment. Originated in China, ceramic art has been closely connected with nature since ancient times. The design of ceramic art can reflect the natural values of the makers themselves.

Keywords—humanities; ceramic art; view of nature

I. INTRODUCTION

The art of Chinese ceramics has a long history. Ceramic art has accumulated profound humanistic spirit in the course of thousands of years' development. With the precipitation of history, humanistic spirit has become an inseparable part of ceramic art and its soul. In essence, the humanistic spirit includes three connotations: culture, science and art. The relationship between man and nature should be equal and harmonious. When people in ancient times discovered ceramics and began to make them, they constantly injected natural elements into them. With the continuous development of ceramic art, the simple view of nature has been formed and gradually permeated into the manufacturing of ceramics. The continuous development of ceramic art has deepened people's understanding of nature. The subsequent religion, philosophy and other theories also realized the integration with the view of nature, which made the ceramic art reflect different views of nature in different historical periods and deeply reflect the relationship between contemporary people and nature. In today's industrial age, the trend of population concentration in cities and the acceleration of industrialization make people's demand for natural elements of products more and more urgent, and the ceramic art is the same. In today's technology era, it is of great significance for the long-term development of ceramic art to advocate the integration of natural elements into ceramic art.

II. CERAMIC ART AND HUMANISTIC SPIRIT

A. Humanistic Spirit

The humanistic concept of the West appeared mainly in the form of humanism. The educator Nietzsche first put forward humanism in the process of explaining the education of ancient classics.

The concept of humanity in Chinese traditional culture first appeared in *The Book of Changes*: "Gang Rou Jiao Cuo, Ren Wen Ye; Wen Ming Yi Zhi, Ren Wen Ye." The main idea of the passage is: "There are strong men in the world, there will be weak women, this is a basic law of nature; People in the society abide by etiquette, understand the rules, which are the performance of humanity." Although the humanity here cannot be equated with the humanistic spirit, it is the earliest burst of humanistic thought in the history of China. In fact, even in today, the connotation of the humanistic spirit is still improving [1].

People often have such recognition: the reason why people can become the spirit of nature, it is because human society has the spirit of humanity. Humanistic spirit is also an important prerequisite for human society to improve the spiritual level, and is people's thinking about the value and significance of their own existence. The most valuable part of humanistic spirit is people's adherence to and pursuit of truth, goodness and beauty, while truth, goodness and beauty are the cognition of value extracted from the spiritual cohesion of human society for tens of thousands of years. The value of truth, goodness and beauty lies in the balance between ideal and reality, and between history and the present. In this process, truth, goodness and beauty always appear in the form of ideological tension. It is precisely because of the existence of this ideological tension that people can find peace in their inner world in the busy and chaotic social life and keep introspecting themselves. In this way, people will not be lost in the noise and confusion in the flashy world, so as to find a way to realize self-adjustment, strip away the bad nature of human nature to the greatest extent, so that individuals can reach the highest realm of life as far as possible. In today's society, it is undeniable that if separated from the humanistic spirit, the human society will lose its basic moral standards, the soul of the society will become hollow, and the bad habits of human beings will be

*Fund: This project is supported by Basic Scientific Research Operating Expenses of South China University of Technology (Project Approval No.: XYMS201915).

exposed without restriction. Human society will no longer develop forward, or even there will be a regression of civilization.

B. The Humanistic Spirit of Ceramic Art

Any form of art and culture will reflect a certain humanistic value. The production process of ceramic art uses clay, glaze color, pattern and other unique forms and aesthetic concepts to show their own humanistic spirit. In ceramic art, Chinese traditional aesthetic taste can be seen everywhere. Ceramic art can also reflect people's expectations for a better life in different times. It can also be said that ceramic works are actually a kind of humanistic spirit. The beauty and goodness embodied in the ceramic art directly reflect the thoughts and artistic concepts of the ceramic makers themselves. Through the appreciation of ceramic works of art in different times, people can see the development of society, the rise and fall of culture, as well as people's pursuit and desire for happiness and morality. These connotations are reflected through the pattern, shape, decoration, glaze texture of ceramic works. The spiritual pursuit of the times can be seen in these ceramic artworks. It can be said that the development of ceramic art is the history of adapting to the development of social aesthetics. Ceramic works can also reflect the history of people's pursuit of the supreme good spirit, as well as the understanding and perception of its makers on the development of ceramic art. In the course of thousands of years of ceramic culture development in China, ceramic art has undergone significant changes and development, and made progress through such changes. In this process, humanistic ideas play a guiding role in the progress of human society.

III. THE EVOLUTION OF NATURAL ELEMENTS IN CERAMIC ART

The relationship between ceramic art and nature endures long. In prehistoric times, the relationship between man and nature was especially close. Primitive people began to use all kinds of beautiful pottery made from natural resources. From the production materials and decoration of pottery in this period, it's obvious that the worship of nature is everywhere, which directly reflects the simplest concept of nature of mankind at that time. At the end of the Spring and Autumn Period, *Kao Gong Ji*, an important handicraft work then, describes the traditional concept of natural creation in China in this way: "Tian You Shi, Di You Qi, Cai You Mei, Gong You Qiao. (When making utensils, people must choose the most suitable working time according to their characteristics and requirements, so that the utensils produced are excellent)" Such traditional concept of natural creation has long guided the artistic concept of Chinese ceramic art. Ceramic production techniques also reflect the close relationship between man and nature.

Under the influence of the concept of natural creation, China's ceramic art has long demonstrated the pursuit of simple natural aesthetics. China began to create ceramics in the late Eastern Han Dynasty. The main pursuit of ceramic art production is simple, clean and natural beauty, especially the jade beauty formed by the glaze of ceramic products until

the Song Dynasty. The pursuit of jade beauty is closely related to the traditional concepts of Taoism and Confucianism. The development of ceramic art was also affected by the prevalence of Taoist and metaphysical ideas such as "Tao models itself after nature" and "unity of heaven and man". From Eastern Han Dynasty to the Six Dynasties period, different animal shapes began to appear in Chinese ceramic art creation, which was also a direct reflection of people's worship of nature at that time. It is not difficult to explain why celadon has been highly praised in southern China. The reason is that cyan is the most similar to the color of nature in southern China.

Since the Song Dynasty, Chinese ceramic art has gradually separated from the pure pursuit of natural elements and completely exceeded this category. The former glazed porcelain gradually began to be replaced by blue and white and colorful painted porcelain. During this period, the aesthetic concept of ceramics began to gradually become secularized, and natural elements began to weaken in ceramic works. However, from this period to the Ming dynasty, Chinese ceramics retained natural elements. In the late Ming dynasty, Song Yingxing wrote the classics of creation "*Tian Gong Kai Wu (Exploitation of the Works of Nature)*". The title of the book contains strong natural elements. The book is filled with descriptions of the relationship between creation and nature, as well as a section on the design of ceramic production, in which "Su Ji Yu Gu (white, shiny and flawless porcelain)" became the standard of ceramic art. This fully reflects that the porcelain production in the late Ming dynasty still retains the admiration for the beauty of porcelain itself, and the popularity of blue-and-white porcelain with impressionistic ink painting also reflects people's pursuit of natural interest from another perspective.

After entering the Qing Dynasty, especially in the Emperor Qianlong period, ceramics production began to pay too much attention to the consideration of the craft, the neglect of natural elements and natural interest made most of the ceramic production in this period also known by the craft. Therefore, the modelling of ceramic product is more diversified, and revolving vase, vase with a movable neck appeared. In addition, the adornment of pottery and porcelain of this period also becomes multifarious gradually. For example, Bai Hua Bu Lou Di (Draw a lot of flowers to cover the base), Zha Dao (The combination of powder enamel and rolling process) and other elaborate decoration techniques began to prevail. Such concept of ceramic art prompted the Chinese ceramic art after this period less freshness of nature, and more vanity. Until the period of the Republic of China, the influence of this kind of ceramic art still exists and is reflected in the local ceramic art.

Contemporary ceramic art forms are more diverse. First of all, the production of ceramics began to show the trend of industrialization, and the natural elements were greatly impacted. Secondly, handmade pottery is still popular in contemporary times. Traditional ceramic art has been well continued in contemporary times, and modern pottery technology has also started to rise gradually. These two kinds of pottery even appear a trend of integration. The pursuit of

natural elements in ceramic art is also recovering gradually. The pursuit of craft skills and overelaborate decoration since Emperor Qianlong period has achieved a certain degree of transformation in contemporary times.

IV. THE SIGNIFICANCE OF ADVOCATING NATURAL ELEMENTS IN CONTEMPORARY CERAMIC ART

At present, the trend of naturalization of contemporary ceramic art has gradually become clear, and the rise of the trend of pursuing natural elements also marks the specific direction of the development of ceramic art in the future. Both traditional ceramic artists and modern ceramic artists attach great importance to the natural design of ceramic art, and this trend is constantly strengthened. Materials selection, theme selection, technique application and concept application in the design and manufacturing process of ceramic products are all developing towards naturalization. In view of this, it is of great practical significance to strongly advocate the view of nature in the current ceramic art production process.

First of all, vigorously advocating the view of nature in the manufacturing process of contemporary ceramic art can promote the inheritance of the essence of traditional ceramic art, which is of great significance. From its birth to the Song Dynasty, traditional ceramic art praised the natural elements and regarded the natural beauty as the highest level of aesthetic appreciation. After the Song Dynasty, people gradually weakened the natural elements in the ceramic art. During the Qing Dynasty, many traditional natural elements in the ceramic art gradually disappeared. Therefore, the promotion of natural elements in contemporary ceramic art can promote the revival of the essence of traditional ceramic art to the greatest extent. For example, the gradual rise of folk blue and white since the 1980s is a revival of the traditional view of nature of ceramic art. The period of the late Ming and early Qing dynasties is the golden period for the development of blue and white. The blue and white of this period is natural, pure and fresh, and the adornment of pottery and porcelain is the animal and plant in natural landscape. However, after the establishment of royal kiln system in Qing dynasty, the natural view of blue and white gradually disappeared. The rise of folk blue and white in modern ceramic art production is also the revival of royal kiln blue and white in late Ming and early Qing dynasties. It also inherits the concept of nature in traditional ceramic art.

Second, modern industrial production actively promotes green production. In this context, it is of great significance to promote the green design of ceramic art by promoting natural elements in the process of ceramic art production. At present, the world is facing more and more serious environmental pollution problems, and the world resources are increasingly scarce. The importance and urgency of green concept in production activities in modern society is self-evident. The concept of green environmental protection is related to the long-term interests of mankind and the sustainable development of human society. The ceramic art industry has gradually embarked on the road of rapid development after experiencing the millennium development in China. Especially in recent years, the production scale of

ceramic art has been constantly expanding. The resulting material consumption, resource shortage and ecological pollution are also worthy of people's attention. Therefore, it is of great significance for the sustainable development of ceramic art to advocate green design and development of ceramic art and take green environmental protection as the core concept of ceramic industry development. Advocating the view of nature in ceramic art design is the concrete embodiment of the revival of traditional ceramic art in modern ceramic art. At the end of 1980s, the core concept of natural view of ceramic art gradually prevailed in the world, and it was at this time that modern ceramic art began to enter China. Such change has a great impact on the creation of ceramic art, and the green design strongly advocated by it has been accepted by more and more ceramic experts. What modern ceramic art pursues is the design that is close to nature, rather than the material and decoration of ceramic. Some relatively coarse materials that are not suitable for ceramic production in the past can also be used as green materials to create ceramic art in modern ceramics.

Finally, the pace of life in modern society is getting faster and faster. Advocating the view of nature and introducing natural elements in ceramic art creation can also reflect the humanistic care of ceramic art indirectly. Human society originally communicated with the natural world. It is of great significance to realize the integration of human beings and nature and let human beings embrace nature with open arms. Ceramic art works are made from natural materials, which can better reflect the natural elements and thus reflect the artistic conception of communication between human and nature in ceramic art. Such ceramic works of art can cause emotional resonance of city people, make people appreciate the tranquility and pleasure brought by the natural elements of ceramic art with more rich emotions, make people's mood more peaceful, let urban people seek the tranquility brought by the natural elements from the glitz and bustle, and promote the healthy development of urban people's body and mind. Therefore, in the design and production process of contemporary ceramic art, the shape and decoration of ceramic products should be closer to nature and avoid using harmful chemical additives to human body as far as possible. In this way, not only the natural elements of ceramic art can be reflected to the greatest extent, but also the humanistic care of ceramic art can be reflected.

V. THE STRATEGY OF REFLECTING NATURAL ELEMENTS IN CERAMIC ART CREATION

To make contemporary ceramic art creation fully reflect the view of nature and natural elements, the first is to realize the naturalization of ceramic art creators, which requires artist not only depict the external appearance of nature, but also reflect the life and infinite vitality of things in nature through the description of the appearance of nature in the process of ceramic art creation. Its essence is to promote the naturalization of ceramic art itself through the naturalization of ceramic art creators. Therefore, the creation of modern ceramic art puts forward higher requirements on the creators. Ceramic art creators have to slam the door buckish world in the process of creation of the utility of secular, return to

nature, close to nature, to achieve themselves in harmony with nature, and comprehend natural elements and experience the vitality of nature through outdoor sketching, and finally conclude their own perception and experience into the creation of ceramic art works. The artistic conception and mood of the ceramic artist are the important foundation of realizing the natural view of ceramic art creation. Modern ceramic art world is full of worldly vanity. It is not realistic for the whole ceramic art industry to abandon utilitarian heart, and be close to nature. This is not only a difficult problem for the development of contemporary ceramic art, but also a challenge to the ceramic art world. Contemporary ceramic artists should gradually change their own aesthetic concept and enhance their own aesthetic perception. Only when ceramic artists themselves have a higher level of view of nature can ceramic artworks reflect more natural elements.

There are many strategies for making ceramic art to reflect more natural elements. First, the creators of ceramic art should pay attention to the design of ecological creation. The selection of raw materials and the design concept of the work should take natural ecology as the basic starting point. The most direct way is bionics, which has been practiced since ancient times. Therefore, contemporary ceramic art creation also needs to absorb the essence of this kind of traditional ceramic art creation technique, constantly explore the way of bionics, and gradually develop bionic ceramic works with their own style. The raw materials of ceramic art works should be environmental protection materials, so as to convey more natural elements to the appreciation of ceramic art works and reflect the concept of ecological nature protection.

Secondly, the creation process of modern ceramic art works should reflect the natural and simple style as far as possible. Although a lot of modern contracted style designs come from the west, China has rich contracted style design concept since ancient times. Modern ceramic art and traditional ceramic art works also have a lot of simple design boutique, and continue to increase. The naturalization and economization of ceramic art creation have become a trend of ceramic art development. It should be noted that the simplicity design of ceramics is not solely for the purpose of simplicity. Its ultimate purpose is to serve the natural view of ceramic art through simplicity design.

VI. CONCLUSION

China's traditional ceramic art has rich humanistic spirit since ancient times. With the continuous expansion of the ceramic art industry, the development of ceramic art should advocate the basic idea of adapting to the modern, natural and simple development under the care of humanistic ideas, and realize the naturalization of ceramic works through the naturalization of ceramic art creators. In this way, ceramic art can better reflect the natural elements and continuously promote its sustainable development.

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