

Study on the Inheritance of Traditional Ceramic Culture in the Ceramic Art of Contemporary Life

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ABSTRACT

As a branch of contemporary ceramics, life ceramics is distinguished from purely expressive, purely artistic expression of ceramic works. It has a certain aesthetic function and expresses the creator's thoughts, but also has certain practical functions; it is created by ceramic creators by hand, which is different from the large-scale production of ceramic products. In this article, the researcher believes that only on the basis of understanding the connotation of traditional culture can people create their own, world, and excellent modern Chinese life ceramics.

Keywords: life ceramics, traditional ceramic art, inheritance and innovation

I. INTRODUCTION

The purpose of pottery creators to create life ceramics is for people eventually, specifically for the good life of people. Although people begin to live from the day of birth, the quality of life is constantly improving. From the pottery in the Neolithic period as a symbol of agriculture and settled life at that time to the combination of human pursuit of spirit and material in the contemporary life, ceramic art has brought endless material and spiritual wealth to mankind. What people see and what their hearts feel is almost full of glory.

If the ancient ceramic art is pursuing the "practical + aesthetic" quality; then, the author believes that the contemporary life ceramics is pursuing the "aesthetic + practical" quality. The definition of contemporary life ceramics is not as important as the definition of ancient life ceramics. Its creators more integrate personal aesthetic concepts and emotions, and their creation is more free and relaxing. If the ancient pottery marks the beginning of human mind and the prelude of human civilization, today the ceramics created by potters is to let people taste life and enjoy life. While they are pursuing material life, they are more inclined to pursue a spiritual life under a modern concept, so as to harmonize people's concepts with modern lifestyles. From the point of spirituality of art, the ceramics of contemporary life can be said to have a higher level of sublimation than ancient ceramics.

In order to make life ceramics popular among people and make it more widely accepted, potters must face up to traditional ceramics and conduct comprehensive analysis, thinking, absorption and re-creation of traditional ceramics. The reason to start with traditional ceramics is that traditional ceramics is

presented by the life people have experienced and the preservation of history, and it has a profound national character. Traditional ceramic culture is not only famous, but also has the possibility of continuation and development. These all require people to rediscover, and reinterpret, as well as cherish and expand. Of course, people's attitude towards tradition should be being respected and not superstitious. Going to life is the first, and tradition is the second. Whether tradition (including traditional techniques) is correct, it is also a must go to life to test the merits and absorb its essence.

The development of modern ceramics in China has just been over a few decades. Life ceramics, as a newborn among them, is just like a baby just learning babbling. It requires the traditional wise man to lead it and point it to find a way out in real life and find a place in daily life to present its final value.

II. PASSING THROUGH ANCIENT TIMES TO MODERN TIMES — THE CONJUNCTION OF TRADITION AND MODERNITY

Chinese traditional ceramics have been developing for thousands of years and come to modern society. How will it continue to develop in current society? Chinese traditional ceramic art has experienced its own ups and downs. In this process, people meditate and think on how to sow seeds in the newly opened desert and wilderness of Chinese modern ceramics to reap the glory of the past. With the development of traditional ceramics to this day, after satisfying people's basic needs for life, it is inevitable to pursue more artistic concepts. For life ceramics, as an extension of traditional ceramics, how to integrate tradition into the contemporary? Standing on the cornerstone of tradition,

how can people make new creations? The author will explore this issue from three aspects.

A. The inheritance and development of traditional ceramics in modern life ceramics: the reinterpretation of Chinese traditional ceramic style

Chinese traditional ceramics have various styles. It can be divided by times. Before the Yuan Dynasty, the aesthetics of ceramic art basically advocated nature and "based on jade". For example, the natural effect of "borrowing jade to describe porcelain" pursued by the five famous kilns. The emphasis is on naturalization, and the pursuit of the natural art realm of imagination. After the Yuan Dynasty, their aesthetic appeal seemed to be more influenced by the West Asian culture, pursuing an artistic style with strong colors and rich patterns. According to the distinction between official and folk kilns; the porcelain of official kilns is delicate and exquisite, and the porcelain of folk kilns is vivid and free. Both of the above art styles can be fully utilized in the ceramics.

It uses traditional symbols and modern language to create works. It also uses the reinterpretation of traditional ceramic style to produce different forms: either simple, trendy, simple, or luxurious. The Chinese taste is more or less, either explicit or metaphorical. In general, using traditional culture and modern techniques to produce it, if used properly, it should be a pretty good ceramic work of life. Because Chinese culture, especially Chinese traditional ceramic culture, is a very unique "personality" culture, which not only has its own unique language, but also its own set of unique values and outlook on life. It is a pity that there are not too many works of this type of life ceramics at present, but too few, and even there is someone doing the opposite. Some people always think that "Chinese" is backward, and the "archaic" is bad, especially some young people are disgusted to hear "tradition". They think that "tradition" is synonymous with "old-fashioned" and "antiquated".

Perhaps this confusion of "traditional" equals "old-fashioned" is because too many so-called "traditional" modern ceramic works have no content of the times and cannot produce contemporary aesthetic appeal. As a result of this misunderstanding, it often creates a culture of "abandoning tradition" and "pushing it and then making it back". If this situation continues, there would be fewer and fewer works with Chinese characteristics in the ceramics industry in the future. This is not inadvisable.

B. The inheritance and development of traditional ceramics in modern life ceramics: the inheritance and innovation of traditional craftsmanship

The ancient thinker Zhuangzi of China once discussed the relationship between "technique" and

"Tao", and believed that art contains the elements of "technique". It can also be said that "technique" is the foundation and premise of art. Skilled techniques can be "advanced into the Tao". He used "dismembering an ox as skillfully as a butcher" "without seeing the ox" to demonstrate the depth of skill in "spirit instead of the eyesight", and elaborate the viewpoint of "Tao". In other words, "technique" as a "tool", when it reaches the state of being enchanted, it is the day of "Tao". From this, people can understand that the ancients attached great importance to skill.

Of course, the inheritance of craftsmanship referred to here is not to completely copy traditional craftsmanship, but to extract and update new craftsmanship from traditional ceramics craftsmanship on the basis of retaining some excellent traditional craftsmanship. As mentioned above, the main difference between life ceramics and mass-produced daily-use ceramics is that they are handicrafts rather than industrially produced mechanical products. Since it is a handicraft, its craftsmanship and technology are essential. This is what requires people to conduct in-depth research and study of traditional process technology. A series of excellent traditional craft cultures such as throwing, sharpening, printing, engraving, painting, and glazing are all ceramics craftsmen in ancient times who accumulated experience and skills in long-term creation experiments which have been passing on by generations and have been continuously enriched and developed to form a complete, effective, and unique traditional ceramic-making process. These should be inherited and carried forward in the creation of modern potters. Traditional ceramic craft has its own unique system and development path. As a classical human activity, it has expansibility and accumulation. Some people may think that these traditional craftsmanship techniques should be cancelled, which is wrong. People must see that the more modern industrial production develops, the more valuable traditional handicrafts are. It is also a must to see that traditional handicrafts have a high cultural content, distinctive national cultural characteristics, human touch, and more artistic quality. It is the crystallization of the wisdom of hundreds of millions of people since the beginning of culture. Contemporary potters must not only be extremely skilled in traditional skills, but also transform their styles afterwards, sum up the experience of previous generations, accept it, and make it become their own. This is the expression of "sublimation" in the artistic practice of the creator's inner cultivation. Even the real art that people think is inseparable from the concept of manual skills at the earliest.

Compared with the more unpredictable creative meanings in artistic creation, although manual skills have a strong acquired nature, in the final analysis, artistic creation is ultimately related to certain skills.

The craftsmanship of traditional Chinese ceramics is not derived from inspiration. It has experienced continuous thinking, diligence and practice of generations. The study of traditional Chinese ceramics skills is an indispensable part in creating handcrafted life ceramics. People must master this proficient technology before they can control them and carry on the innovation and transformation. This coincides with the requirements of the ancients when creating literary works. It is called as "ancient essence of the hundreds of family for a long time, and the person who anoints his pen". Of course, while attaching importance to traditional manual techniques, it is also necessary to pay attention to development and innovation, and look for personal style, rather than just mechanically imitating and repeating. In the traditional ceramic art, what people should inherit is the reasonable craftsmanship and technology, not the invariable style of the work. It must also be emphasized that ceramic art has strong craftsmanship requirements, especially the application of life ceramic art to actual life requires even more craftsmanship. But after all, artists and craftsmen are different. The former is the creator, and the latter is the producer. The former shows talent, and the latter shows skills. Therefore, the mastery of traditional craft forms is a factor, and the unique artist's creative language and personality are also indispensable in the life ceramics. Japanese life ceramics is a good example of the inheritance of traditional crafts. They attach great importance to the training of traditional craftsmanship at the student stage. The students' learning is completed in day-to-day practice, including from the selection and processing of soil to the firing into the kiln. The process is complete and orderly. The entire set of traditional craftsmanship has become a compulsory content for every Japanese potter. At the same time, they also attach importance to the cultivation of students' innovative ability. Teachers encourage students to look for personal style from the beginning, and to modify and improve their own style through the market. The integration of ceramics works with life enables its value to be realized, so that the creators know what works are needed by people, and adjusts the orientation of future creation. At this point, it is very worthy of reference and learning for Chinese ceramics colleges.

C. The inheritance and development of traditional ceramics in modern life ceramics: the application and reflection of the spiritual connotation in traditional ceramics in life ceramics

Chinese traditional ceramics contains thick content of traditional Chinese ancient thought. The development of traditional Chinese ceramics is based on the oriental aesthetic ideals unique to the ancient Chinese. Confucianism and Taoism are representative of the basic characteristics of Han culture that are

different from other famous cultures in the world. The Confucian aesthetic ideal is the unity of sentiment and reason, and the Taoist aesthetic ideal is the unity of mind and things. Together with Chu Style and Buddhism Zen, they constitute the overall structure of Chinese classical aesthetic ideals. Advocating the harmonious unification of nature and people is a prominent feature of Chinese culture on the spiritual level and ideological concept. If people compare with foreign ceramic works and observe and examine Chinese traditional ceramic works calmly, it will be found that there is a subtle difference between the two. Many foreign ancient and modern ceramic models give people a direct feeling of simplicity and rational expression. The impression of traditional Chinese ceramic models appealing to people is subtle, rich, and more emotional. If the former shows actual determination, then the latter shows poetic charm.

The contour lines of traditional ceramic modeling, such as the lines of Chinese painting, are meandering and twist, free and vivid, rigid and soft, and rich in changes. Emphasizing the expression of natural charm, while rejecting the texture features of modeling, this is inseparable from the ancient Chinese aesthetic thought. The pursuit of natural beauty above emotion, not accustomed to any form of pure rationality, is actually the pursuit of harmony between man and nature, showing a sense of humanity, emphasizing emotions rather than rational values. In the ceramic modeling, the emphasis is on the embodiment of the aesthetic ideology that is full of living charm and nature. The traditional Chinese ceramics are based on static beauty, and the overall shape gives a quiet and stable impression. All kinds of shapes exist in a symmetrical and balanced manner, not emphasizing the momentum, but focusing on the static, blending the implicit and timeless natural charm to make it more artistic.

Compared with traditional ceramic art, contemporary life ceramics is in the background of a great era where Eastern and Western cultures blend. The values and cultural connotations of this era are very similar to those of ancient times. In the current information age, on the one hand, the globalized value of material and culture has led to the convergence of human civilization tendencies, and is forming an unprecedented common platform for the human world. On the other hand, the anti-globalization concept that respects history, region, and human nature keeps the diverse world culture constantly rich and diverse. As a developing country, China must face the violent impact of strong science and technology and culture and irresistible value identify. Formally in this context, artists are inevitably influenced by cultures from creation to application, and the times have made them inescapable. The issue of culture and cross-culture is inevitable in the world. This trend is unstoppable and there is no need to stop it. However, it will be necessary

to promote one thing, namely the coexistence and pluralism of culture. The same is true in the art field. As a cutting-edge art, life ceramics is certainly being concluded in. This requires the use of the spiritual connotation of Chinese traditional ceramic culture to enrich the ceramic art of contemporary life, so that it is influenced by Western culture while retaining the spiritual cultural connotation of local ceramics. When people are more and more fascinated by the variety of fashion objects, it is even more necessary to pursue an object that is close to the soul, to pursue a simple and beautiful oriental literati style with a return to the original, a quiet and introspective state of mind, and to merge the excessively exaggerated, luxurious and impetuous Western style.

Although in modern times, the trend of creating and life ceramics cannot be separated from the world trend, but it is not necessarily subject to the trend. Different countries have different humanities, and the Chinese have a Chinese path. It is also necessary to have enough confidence to accommodate the advanced design concepts and design systems of other countries. On the basis of maintaining the spiritual connotation of traditional Chinese ceramic culture, through learning and borrowing advanced Western technology, while carrying the fresh elements of the West, it is the modern life ceramics that truly shows its unique aspect in style and has become portion of world's diversified art culture.

III. LIFE CERAMICS — AN ASPECT OF REALIZING ARTISTIC LIFE

Artistic life is the ideal of mankind, a kind of free, artistic, and more humanistic life that humans yearn for. Artistic life can also be said to be a beautiful life, an idealized lifestyle. This kind of life is a combination of material beauty and spiritual beauty.

As a material product, life ceramic is a design and creation that ceramic artists have gone through, and it is artistic. It gives people a beautiful infection and enjoyment. It realizes the combination of material and spiritual beauty. Therefore, life ceramics can become an aspect of realizing artistic life.

In this century, for people in the city, life has become more and more refined. Everyone is designing their own life. Indeed, life needs to be designed. People are no longer busy with simple needs and no longer pursue the metaphysical style of speech. When buying and consuming, people begin to pursue quality. This transformation also heralds the broad prospects for the creation and development of life ceramics. The widespread development of life ceramics in developed countries proves the future of life ceramics in China. Although life ceramics is not yet popular in China, it

has great potential and market. Its development will be continuously excavated as the times progress.

In contrast to the production of large machines, the life ceramics that exists to beautify people's lives is not necessary to produce quantity and practical value as the main existence value like daily ceramics, but to display and promote traditional handicrafts and reflect the creator's personal emotions. Therefore, modern life ceramics can raise artistic value and cultural value as the main value while still having practical value. People can choose life ceramics instead of just buying a useful thing like they used to buy porcelain, but can consider more the corresponding relationship between the living ceramic art and people's cultural temperament and aesthetic psychology, and the coordinated relationship with home decoration. At present, people's attention to interior decoration just brings new thinking, new vitality and expressiveness to the development of life ceramics. If the interior design of the family shows the personal cultural heritage and taste cultivation, then in the family, the life ceramics as a detail is the display of the owner's personality. It also embodies a culture, and a self-life concept. It fine-tunes the style of people's lives, and makes every bit of life stun everyone.

IV. CONCLUSION

As the saying goes: "Only the big hero can be the true character", the so-called artistic life is the true life. Art is also a fun activity. Therefore, an artistic life is also a fun-filled life. A large part of the creative concept of life ceramics is also for people's fun life, expressing the author's perception of life and pursuing a design close to the soul. Most works of life ceramics are opposed to excessive exaggeration, luxury and impetuosity, trying to create works that are suitable for this era and express the specific characteristics of life in this era.

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