

Inheritance and Development of Ceramic Culture under the Translatology Perspective

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Abstract: This paper analyzes the origin of the development of ceramic culture, analyzes the three major challenges faced by the ceramic culture branding, synthesis of the development of ceramic culture at home and abroad, puts forward the study and practice of ceramic culture development from the perspective of translatology: strengthening the cultural heritage of ceramics and expanding the culture of ceramics Way of life, to create a "company + studio" model and the development of ceramic culture promotion platform.

1. Introduction

The development of Chinese modern pottery gradually enters the fast lane. The "entry" emphasized here is an initiative of its own cultural attitude. It is the entry of foreign culture into the country and its acceptance and acceptance. It is a talent strategy generally adopted by higher pottery education in China Enter, but also pottery from the cracks in other art into the rise [1]. Recalling the development of modern Chinese ceramics in recent years, the greatest difficulty is still the establishment of ceramic culture identity, rather than the identification of Chinese ceramics identity issues.

China's famous ceramic culture and pottery art appeared and developed precedent porcelain art. From the beginning of the Tang Dynasty, porcelain wares gradually replaced pottery making, and pottery art began to go downhill. In any case, the development of pottery represents one of the great achievements of ancient Chinese handicrafts [1]. Appreciation of ancient Chinese pottery helps us better understand the splendor of ancient Chinese culture.

2. Representation of Chinese elements - ceramic culture

The so-called Chinese element refers to the external objects, symbols or customs that are recognized by all countries in the world and embody the traditional Chinese culture and spirit and embody the national image and national temperament [1]. The display of Chinese elements can not be separated from the material carrier and the spiritual heritage, just as the ancient Chinese culture and spirit show through the use of tangible paintings, porcelain, architecture and music. Ceramics contain the stigma and sedimentation of the Chinese traditional culture in historical evolution under fresh colors and concise composition.

In addition to painted ceramic plants, landscapes and figures of the pattern, but also reflect the folk and religious content. A piece of ceramic embodies the history and geography, religion, customs, customs, customs, lifestyle, literature and art, codes of conduct, ways of thinking, values and other profound and rich cultural heritage of the country or nation, forming a unique ceramic culture. In 2008, the Chinese media named the "Top Ten Chinese Elements," ranking second only to Chinese painting and became the well-deserved representative of the Chinese element [2]. Especially in the 2008 Olympic Games, the traditional Chinese element of ceramic shines brightly. From the platform of the Olympic branch ceramic style to the cheongsam of the ceramic flower ornament for Miss Olympic ceremony ceremonies, from the ceramic sculpture in the Olympic Park to the theme park of the Blue-and-white Flower etc., the ceramic has become One of the most favorite elements of designers.

3. Development of ceramic culture development status quo

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3.1 The origin of the development of ceramic culture.

Ceramic culture is a typical representative of the Chinese ceramic culture design, with a long history, mature technology, rich decorative techniques, strong appreciation, high recognition, a single design of ceramic works, and "pottery" can refer to the finished works and creative behavior, some people also referred to as "ceramic culture design" abbreviation, below introduces you to the origin of the development of ceramic culture.

China's modern ceramic art was born in Jingdezhen Ceramic University after the reform and opening up [2]. She has emerged from the traditional ceramic culture and is expanding in many fields with the development trend.

The development of pottery in China is closely related to the general environment of contemporary Chinese art. For the Chinese art, the 1980s was a time of confusion and exploration, old-fashioned and innovative interweaving. After more than ten years of experimental exploration, China's modern ceramics began to embark on the track of sound development in the mid-1990s and gradually formed a healthy and developing atmosphere.

A series of thematic exhibitions have played an important role in the development of modern ceramics. In just a few years, the intensive exhibitions and activities have brought Chinese and foreign potters a platform for exchanges and exhibitions, which greatly enhanced the development of modern Chinese carat standard.

3.2 Ceramic culture development at home and abroad.

Pottery is an international artistic language. Although it is in a different era, the development of pottery in the world also has corresponding common features. The United States and Japan play an important role in the development of modern ceramics in the world.

On the other hand, the freedom and enthusiasm shown by the American paintings, sculptures and their art teaching systems are unbridled. American artists break the rules and regulations and freely express their inner feelings [3]. The European pottery of this period underwent change. On the one hand, American expressionism had a significant impact on European pottery. On the other hand, the traditional culture and art of the Eastern countries also affected the European ceramic culture. Japanese pottery in the 1950s and 1960s also underwent change, finding a way out of tradition and innovation. Some of these artists broke away from the core of the art of creating wares and created pottery works of a certain artistic level. In short, the development of modern ceramics in the world is also showing a diversified trend [1]. The works of art in various countries and peoples show different styles. With the deepening of worldwide exchanges in modern ceramics, artists in various parts of the world have provided various kinds of development Opportunity.

4. Heritage of Ceramic culture

The development of modern Chinese ceramics needs a mature exhibition mechanism, more curators of independent pottery culture, complete exhibition venues, fair selection procedures, open

institutions of education, the establishment of an international pottery cultural exchange mechanism, the introduction mechanism of talents, Personnel training mechanism to create a good international communication and exchange [3]. The effective solution to the above problems is not only based on the thinking of the position and identity of the modern ceramic art in China, but also an organic strategy formulated to solve the rapid development of the large ceramics market in China.

With its rich and profound ceramic culture, countless treasures, and with great concentration, we can inherit the wisdom and artistic nutrition of thousands of years of our predecessors and absorb it into the creation of modern art to make our work full of energy, rich in content and long in flavor. To inherit and carry forward the Chinese element - the ceramic culture, we need to cherish more ceramic culture, heritage and promote ceramic culture.

The inheritance and promotion of ceramic documents is actually the inheritance and promotion of Chinese culture. On the one hand to protect the ceramic culture, enrich the blue and white reservoir. Organized senior experts and scholars to systematically collect and sort ceramic objects and materials, study its history, system, style and techniques, compiled into a detailed monographs and textbooks, making it a mature subculture of porcelain [2]. On the other hand, we should further highlight the status of ceramic culture in promoting culture and teaching in colleges and universities. The government may wish to promote its city logo as a Jingdezhen through its promotional activities, establish additional curricula and specialties in colleges and universities, fine blue-and-white flowers in the ceramics market, etc.

Correctly abandon and inherit, that is, take its essence to its dross. Cherish the traditional culture is the source of our artistic creation, take the sweet and sour springs to drink not only need to broaden their horizons, find spring eyes, dress nectar, the key is still in practice, that is, in all kinds of artistic creation bold use of the beauty of the ceramic culture. In the tradition of inheritance, selectively promote this culture [3]. Whether it is blue and white style patterns, or ceramic porcelain craft, and even ceramic culture contains deep introverted charm. We must constantly seek for solutions to traditional culture, inherit traditional culture and carry forward traditional culture. In practice, we should fully understand the traditional culture, based on the essence of its integration into our art to create, through the Chinese elements such as ceramics outside the color, shape imitation, direct access to their gods, rhyme to grasp, and thus Establish a mood, form an art masterpiece based on Chinese elements with its own unique style and charm.

5. The Development of Ceramic Culture from the Perspective of Translatology

In China, the art of pottery can be traced back to the period from 4500 BC to 2500 BC, and it can be said that an important part of the history of the development of the Chinese nation is the history of ceramics, the achievements of Chinese people in science and technology. The pursuit and shaping of beauty are embodied in many aspects through the production of ceramics, and form the very typical technical and artistic features of each era [4]. We must stand on the position of "modernity" and critically examine and creatively transform the value system of traditional society. On the one hand to eliminate the traditional, on the other hand continue to rely on tradition.

5.1 Strengthen the ceramic culture.

Nearly 2000 years of development, ceramic technology, ceramic culture, ceramic history, in Jingdezhen has been greatly development and precipitation. This laid the solid foundation for the future production of ceramic products that we need to engage in, the study of ceramic culture, the preparation for the development of ceramic industry, and the development of ceramic products [4].

Since the new period, the development of modern ceramic art in our country has basically shown the three relative trends of "aestheticism," "principle of reasoning," and "materialism." They co-exist side by side and interact with each other to form the basis for the creation of modern ceramic art in China Pattern and the overall style.

With the gradual improvement of people's living standards and aesthetic standards, ceramics have become an indispensable part of people's lives. From the ancient fashion, from ancient times, "painted pottery", "Jomon" to the modern ceramic industry in different poses and strangeness, after thousands

of years of development, evolution, transformation, ceramics has become today's dining table, interior decoration of the fashion logo. Pottery works have different levels of cultural connotation and aesthetic value, but in today's world, almost all works of art are commodities. Even avant-garde art, perhaps it can reflect some new sense of helplessness, but as long as it contacts the community, it has the value of goods [4]. Due to the different cultural connotations and aesthetic values embodied in various works of art, the cultural levels of the consumer objects that are respectively adapted to each other are also different.

5.2 Ways to expand the life of ceramic culture.

Artistic life is the ideal of mankind, a kind of free, artistic and more humanistic life longing for human beings. Artistic life can also be described as a beautiful life, an ideal life style or way of life. This kind of life is the combination of material beauty and spiritual beauty.

Living pottery as a material product is pottery artist through the design and creation of the United States, is art, it gives a beautiful infection and enjoyment. It realizes the combination of material and spiritual beauty. Therefore, living pottery can become an aspect of artistic life. This century, life has become more and more sophisticated for people in the city [5]. Everyone is designing their own life, indeed, life needs to be designed. People are no longer busy with pure demand, nor are they metaphysical. When buying and spending, people begin to pursue quality. This shift also indicates the broad prospects for the creation and development of living pottery. Ceramic pottery in developed countries has generally proved the future of pottery development in China. Although living pottery is not yet popular enough in China, it has great potential and market. Its development will continue to be excavated as the times go.

5.3 Create "company + studio" mode.

Improve market resilience. Integrate the resources of "one hospital with three", that is, integrate the resources of "Jingdezhen Ceramic Culture Research Institute, Ministry, Provincial Office and Municipal Office", vigorously develop the "company + work supplemented by the participation of artists (studios) Room "industry alliance of the art of the new model, through the internal division of cooperation within the ceramic industry, the integration of art ceramic upstream and downstream resources, the formation of industrial scale, to jointly resist market risk [5].

5.4 Development of ceramic culture promotion platform.

Create a state-level authoritative media to enhance brand awareness. By integrating the existing media resources in Jingdezhen, we will focus on building the national-level core ceramic art media [6]. At the same time, it will make strategic alliances with well-known Chinese and international art media to enhance the voice of Jingdezhen and further expand the influence and popularity of ceramic culture and potters in Jingdezhen.

Traditional Chinese ceramics have been practicing for thousands of years and come to the modern society. Nowadays, the traditional Chinese ceramic culture has its own prosperous or decaying course. In this process, people meditate on contemplation [6]. In this newly opened deserted wasteland of modern Chinese ceramics On how to sow seeds to reap the past glory. The development of traditional ceramics to today, when people meet the basic needs of life, the pursuit of more artistic conception is inevitable.

The new direction of the future development of ceramic culture needs to be supplemented by the neglect of "sensual" factors previously. It is devoted to satisfying and enriching the spiritual world of human beings and filling in things not obtainable in the material world. Just as the most fundamental attribute of art is to arouse the potential aesthetic power of mankind, if ceramic cultural design is to maximize the characteristics, it is necessary to change the traditional impression of ceramic culture based on the "sensual" factors in the design products Ceramic culture can make a broader space for progress and development prospects [6].

Modern ceramic culture modeling methods, rich decorative techniques, the use of a variety of color glaze, which is different from the traditional ceramic culture [1]. Ceramic culture creators, while innovating, will also focus on new styling and decoration to bring about new aesthetic thinking.

Starting from the aesthetic conception of Chinese traditional culture, the creation of ceramic culture should pay more attention to the aesthetic value of traditional culture Concern, heritage and innovation.

6. Summary

Traditional ceramics is the quintessence of Chinese traditional culture and a well-known brand that has influenced the world. It has left a wonderful mark in the development of world civilization. Inheriting the essence of traditional culture, expressing the spirit of the times and promoting the further development and dissemination of contemporary ceramic culture should become the spiritual pursuit of every pottery creator and our common aspiration.

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