

Exploration of Language Art in the Creation of Modern Ceramic Art

Lai Yingqin

Quanzhou Arts And Crafts Vocational College, Dehua County, Quanzhou, 362500, China

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Abstract: The development of ceramic art in my country has been around for a long time, and the Western ceramic art concept has prompted Chinese ceramic artists to continuously stimulate creative passion and enthusiasm. Different ceramic artists will have distinctive ceramic art language in the process of creation, and these art languages show the characteristics of tolerance, individuality and openness. If a ceramic artist wants to create his own ceramic art language and form a complete system, he needs to constantly contact and experience with his own emotions, fully feel the personalized language and emotions contained in the work, and create for his own ceramic art Provide experience. This article mainly studies the artistic language displayed in the current ceramic art creation, and the final research results can provide a theoretical basis for the author and others' modern ceramic art creation.

1. Introduction

Modern pottery is a new art form developed on the basis of traditional pottery. The texture, clay and fire art in modern ceramic art are all its unique language forms, which are also the main characteristics that distinguish it from other art. This is because the artistic language of modern ceramic art has the characteristics of individuality and uniqueness, prompting more ceramic artists to continuously inspire their own inspiration and make full use of this artistic language to create works with aesthetic characteristics and extremely high value. Therefore, this article studies the artistic language in the process of modern ceramic art creation, which can better encourage the author and other ceramic artists to improve the quality and creative value of their works.

2. Features of Modern Ceramic Art Language

2.1 The Materials Used in Ceramic Art Are Restrictive and Exploratory

The creation of modern ceramic art mainly uses “clay” as the main material. Compared with similar sculpture art, the creative materials of modern ceramic art are too limited to clay. However, modern pottery is actively exploring different ways of expressing art based on limited materials. The first is to explore the use of soil on the premise of understanding the chemical properties of soil. After successfully mastering the most essential and apparent characteristics of “mud”, you can better use the material to create excellent works for spiritual and emotional communication and communication; secondly, the quality and nature of “mud” Obey [1]. The ceramist changes his cognition and attitude towards ceramic materials by obeying and adapting to the characteristics of the “mud” itself; finally, the ceramist and the soil communicate with each other, communicate with each other, and merge with each other. In the process of long-term contact with “mud”, ceramic artists have been digging deep into the characteristics of “mud”, and in this process, they have also continued to adapt and assimilate.

2.2 Ceramic Art Craft Has Limitations and Breakthroughs

The creation of modern ceramic art is formed by traditional ceramic art by absorbing modern artistic creation concepts and aesthetic value orientation. Therefore, the forward development and progress of modern ceramic art must reflect both of the above. However, the traditional ceramic art is more to retain the traditional creation craft, and this kind of creation craft has the characteristics of perfection and completeness, but the modern artistic concept pursues to break the tradition. This

has also led to contradictions and oppositions between modern art concepts and traditional pottery techniques. Therefore, in the process of creating works, ceramic artists pay more attention to reconciling the contradictions between the two, and constantly break through the limitations of ceramic art as much as possible. Modern ceramic art has broken through the traditional principles of standardization, unification and quantification, but on this basis, it expresses its unique artistic language through the application of innovative methods. For example, in the firing process, many methods such as firewood burning and smoke burning are used, and the current flamethrower is also used to help the ceramic shape. This also makes the language expression of modern ceramic art continue to enrich.

2.3 There is Contingency in the Firing Process

Traditional ceramic art attaches great importance to skilled craftsmanship and experience. Therefore, the drama created is more perfect and uniform. But now ceramists pay more attention to the unique effects of the works created. For example, the cracks, bubbles, scratches, etc. that appear in the creation may become one of the forms of artistic language of the ceramist, and at the same time, they will also be the “Accidents” are regarded as things full of profound meaning and artistic aesthetics, and they are given special connotations and characteristics.

3. Analysis of Artistic Language in the Creation of Modern Ceramic Art

3.1 Material Language-Muddy

The production of modern pottery is mainly from the cognition of soil. The works created by modern ceramists are mainly carried out through clay, so the importance of clay to ceramists is self-evident. Pottery clay, porcelain clay, etc. are mainly used in the creative process of ceramic artists. This type of clay has physical and chemical properties. For example, clay has the characteristics of plasticity, sintering, and shrinkage. These properties will also affect the effectiveness of the final pottery works. These characteristics are collectively referred to as muddy [2]. For example, ceramists can grasp the plastic characteristics of the soil itself, and create works that are rich and express the author's emotion and aesthetic experience. In addition, pay attention to the shrinkage and sintering of the soil itself, which causes the cracking of the work. The ceramist must control according to his own creative ideas and trends; in addition, the ceramist needs to be based on the thought theme and inner emotion to be expressed. Choose the appropriate soil material, and use various production methods such as throwing, kneading, twisting, tapping, pressing, and scratching to fully excavate the mud.

The creation of pottery art is based on mud as the premise, and it is also the external form of expression of pottery art. For example, in Huang Huan's pottery work “Twisted Mud”, there is not too much artificial carving, but naturally formed in mud. On the basis of its reserved texture, it is deeply described and created. The texture and trace of these mud are the author's creative intention and inner spiritual expression. In addition, the work also applies glaze to clarify the connection between ceramic art and clay. This work fully demonstrates the plasticity and sinterability of clay, and brings a strong visual experience to the viewer.

3.2 Texture

The ceramic artist will use the ceramic material and production process to design the texture style and form on the surface of the work when creating. At the same time, the formation of these textures is also caused by the ceramic artist's understanding and thinking about life. There are textures in traditional ceramic art, but most of them are formed occasionally. People at that time did not realize that such crafts and styles could be created. However, the creation of modern ceramic art pays more attention to uniqueness and individuality, and the existence of texture can better achieve this effect [3]. Therefore, texture is an extremely important form of expression in ceramic art. Ceramic artists can change and innovate texture in accordance with the rules of repetitiveness, contrast and uniformity of artistic creation, so as to innovate the artistry of modern ceramic art. The

texture must not only conform to the production form and theme, but also convey the inner emotion and spirit of the work. Generally speaking, the texture is mainly divided into artificial production, natural formation and glazed texture. The most common and common is the artificially produced texture. The existence of this kind of texture is more to express the creative intention of the ceramic artist, the emotion and the fullness of the work. The spiritual world [4]. For example, the surface texture in “Women and Dreams” created by Huang Sheng is mainly made of mud pieces. At the same time, the texture serves the external form of the main body of ceramic art, prompting the joyful and relaxed emotions of the work to be expressed; in addition, the glaze texture refers to It is a special texture layer formed after the glaze experiences high temperature, with richer visual effects and characteristics. The texture of pottery art is one of the main artistic languages, and at the same time it shows a very close relationship with the material of pottery art. Therefore, the ceramist must pay attention to and master the rules of the material and texture of pottery art, so as to promote the artistic quality of pottery art and have more aesthetic value.

3.3 The Art of Fire

Ceramic firing is an extremely important and critical link in modern ceramic art creation. To obtain a perfect ceramic art work, we must pay attention to the important role and value of the kiln fire in it.

The development and progress of modern industrial civilization has promoted the improvement and promotion of kilns and firing technologies, and the temperature in the kilns can be strictly controlled. Therefore, the production level and quality of ceramic products have also improved, and mass production has appeared. Unified products. However, in this context, the creation of some pottery works lacks individuality and uniqueness, and there is no way to reflect the intention and spirit of the creator [5]. Therefore, in order to solve such problems, modern ceramists also pay attention to enhancing the richness and expressiveness of their works by applying kiln fire. The ceramist uses the kiln fire to change the texture and texture of the work itself, which promotes the full display of the creativity and expressiveness of the kiln fire.

Modern ceramic art not only uses shuttle kilns alone, but also uses methods and methods such as wood burning, smoke burning, and Raku burning to stimulate the creativity and artistry of the kiln fire. Firewood burning is a traditional kiln making method, which mainly uses wood as the fuel for burning ceramics. Charcoal ashes will produce a certain chemical reaction with the surface of the ceramics, which will lead to the result of the final ceramic work showing a rustic, original and natural. Beauty. For example, Liu Jian’s work “Flowers in Shiwan” always exhibits natural and simple characteristics, and further shows people’s infinite yearning for nature; Rakusaki is a method of firing utensils that originated from the Japanese tea ceremony, which is incompatible with traditional firing. The production method is different, and the whole firing process also has the characteristic of performance. The ceramic artist puts on special clothing and uses special tools to place the created pottery works in the kiln, and puts the works that reach a certain temperature in special vessels. This is a process where the pottery works react with the air. Promote the qualitative change of the glaze on the surface of the work, and make the outer color and texture effect of the work unique. For example, in “Low-Temperature Glazed Pottery”, this method of firing is used. The colors displayed are extremely rich, and the form of expression is smooth and natural, which expresses the author's yearning for and the theme of the pursuit of nature; it uses raw materials such as branches, leaves and bran for firing. This kind of firing method is uncontrollable and it is difficult to accurately grasp the actual firing effect. Therefore, you can freely use the inspiration of the ceramic artist. Better show the free and easy nature of the work.

3.4 Free and Changeable Modeling Language

Plastic language is one of the common expression languages in art. Through this artistic language, viewers can better understand and comprehend the intention and connotation of the work, and then generate emotional resonance.

The modeling language contains major elements such as color lines, composition, space, and volume. The combination of these elements makes the artistic image more expressive and visual

impact, and to a certain extent, it can also promote the creation of ceramic art to have a specific expressive function. The freedom and variability of the modeling language is mainly realized by using tools and techniques, which promotes the time, progress and changes of the work to be expressed [6]. For example, in Luo Xiaoping's "People's Square" work mainly focuses on the use of skills to express characters, and reproduces the appearance of different characters in People's Square through the application of rapid shaping. Its style is mainly freehand and relaxed, and there is also a strong uncertainty, and some details are blurred, indicating that the creation of the work was completed through memories.

4. The Exploration of Artistic Language in the Creation of Modern Ceramic Art

4.1 Comprehensive Use of Artistic Language and Expression of Emotions

Potters want to express emotions and connotations mainly through pottery works, so they also use different artistic languages. This requires potters to be able to fully use and master multiple artistic languages, and at the same time have rich life experiences and experiences. In this way, ceramic artists can truly combine life experience with the artistic language of ceramic art creation.

4.2 Personalized Exploration of Artistic Language Structure

In the process of creating works, potters need to create and construct their own artistic language structure, and use this structure to express their own aesthetic values and artistic emotions. The external form and performance of the works contribute to the structure of artistic language. When ceramists are conceiving their works, they mainly conduct in-depth analysis, decomposition, reorganization and construction of artistic language, and then form a relatively stable artistic language structure with colors, lines, and clay as the main external forms [7]. In addition, when ceramists personalize the artistic structure, they will in-depth exploration of certain characteristics of artistic language; ceramists will also challenge the traditional ceramic production process to promote the creation of ceramic works. The characteristic of "reversibility" attracts more viewers' curiosity, and at the same time can show the individual characteristics of ceramic artists.

5. Conclusion

The artistic language of modern pottery art is to continuously absorb Western and local artistic ideas through the use of inclusive characteristics, and further show a unique artistic language in material modeling and craftsmanship. The art language of modern ceramic art not only contains aesthetic elements in the process of its formation, but also because of the relatively difficult control of the kiln fire, the work produced has greater uncontrollability, and it will also affect the expression of the ceramic art itself. The connotation and meaning of. Therefore, ceramists must grasp every detail in the process of creating works, and at the same time constantly try to figure out the artistic language of pottery, and create and construct their own modern pottery artistic language as much as possible.

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