

The Artistic Features and Expression Language of Contemporary Ceramic Sculpture Art

Rui Gui

College of Technology and Art Jingdezhen Ceramic Institute, Jingdezhen, Jiangxi 333001, China

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Abstract: The times are changing, and the economic strength is increasing. People are no longer just satisfied with the demand for materials, but pursue spiritual pleasure. In today's society, people are regarded as a fashion standard in the pursuit of art, especially in ceramic sculpture. Ceramic sculpture is an important component of China's ceramic art, and it has a strong artistic atmosphere in the history of China. Chinese traditional culture is facing the impact of Western foreign culture, and its ideological connotation is constantly being tested by foreign ideology and culture. Ceramic sculpture artists are mostly ignorant of the true way of going through and facing the essence of traditional Chinese art. The spiritual roots of traditional art are everywhere, and even the spiritual significance of local artists' exploration is lost. This paper starts with the artistic characteristics and expression language, analyses the spiritual connotation of ceramic art and explains the current situation of contemporary ceramic sculpture, discusses the influence of national culture on Chinese contemporary ceramic sculpture, and expounds the application and embodiment of national culture in contemporary ceramic sculpture creation, from which to gain inspiration and then apply its artistic connotation to the author's artistic creation.

1. Introduction

Ceramic sculpture is the art of combining earth and fire. Like other ceramic works, it uses clay or porcelain clay as its material to create a three-dimensional artistic image. After the fire is burned, the art in this fire is born, and thus it has the reputation of “flowers wrapped in fire”. It is an important part of ceramic art. Ceramic sculptures must be burned at high temperatures to change the nature of raw materials. Therefore, they have an influence on the form of expression and the scale of the works, and emphasize the stability of their center of gravity. Dynamic modeling is subject to certain constraints. The limitation of this craft has been increasingly utilized by ceramic artists with the emergence and development of modern ceramic art, thus breaking through the traditional forms of ceramic sculpture [1]. However, the modern ceramic artists still follow the language expression of the pottery fire and the earth, paying attention to the combination of technology and art, thus creating a colourful modern ceramic sculpture.

As one of the half of the ceramic art, ceramic sculpture, in the environment of the modern consciousness of ceramic art, its value as a traditional craft has also changed with the cultural changes of the times. The Chinese ceramic sculpture art of the century has been explored and interpreted by several ceramic artists in several historical periods, showing a positive development trend. However, there are many problems in the development process. Especially after entering the century, due to historical reasons and special limitations of professional development, some basic concepts are blurred, such as what is modern ceramic art, and its development is after the reform and opening up of ceramic sculptures in China. Influences [2]. At the same time, the theoretical research on the modern transformation of traditional ceramic sculpture is in its infancy, and the research results are mostly concentrated on the technical theory and creative theory. Therefore, this paper combs the artistic characteristics of contemporary Chinese ceramic sculptures, trying to answer the innovative breakthroughs of Chinese modern ceramic carvings on traditional ceramic art, and the beauty of the beauty of Chinese ceramic sculpture technology and art. This article intends to glimpse the essence of Chinese ceramic sculpture in the discussion of “expression language”, and at the same time arouse people's artistic consciousness of ceramic sculpture, an ancient ceramic art

category, and inspire people's inner sincerity to art.

2. The Artistic Characteristics of Contemporary Ceramic Sculpture

2.1 Art Theme

The theme is one of the indispensable elements of a work of art. He embodies the spiritual connotation of art works and is one of the ways of expressing the inner feelings of artists. Ceramic sculptures have been produced so far, and the ceramic sculptures of different eras have different themes. The role of funeral and idolatry has become the main purpose of traditional ceramic sculptures for a long time. Nowadays, with the continuous development of art, ceramic sculpture is no longer limited to this. More ceramic sculptures have been given the artist's personal feelings, making it a pure art rather than a traditional craft.

Due to the change of the production group, contemporary ceramic sculptures have gradually changed from artisans as the main group to artists as the main group. Therefore, the ceramic sculpture has changed in the theme, from the original handicraft to the carrier carrying the artist's personal emotions, the work itself has a certain transformation in the spiritual connotation [3]. Most of the traditional ceramic sculptures are mainly traditional auspicious figures or birds and beasts. The use is mostly religious or daily necessities, as shown in Figure 1.



Fig.1 Traditional Chinese Ceramic Sculpture.

Since most of the producers are ceramic artisans, most of these works only contain people's good wishes for life and other emotional thoughts with auspicious meanings. In addition to using their own superb skills in the works, the craftsmen do not integrate personal emotions. However, with the development of the times, as mentioned above, contemporary ceramic sculptures are more than just an object for people to watch. They are more and more ways for artists to express their inner feelings. They tell their inner feelings and their individuality. Bridge and medium. They not only express their own material beauty and form beauty, but also show their personal feelings and subjective will. And some of the specific emotions are difficult to measure with a universally existing value and aesthetic taste, but it is undeniable that contemporary ceramic sculpture is changing from the traditional aesthetic taste to the new aesthetic direction. Like all other forms of art, ceramic art is the expression of the human spiritual world [4]. Whether it is joy, pain or neutrality, it is the projection of the artist's inner world. He emphasized the sincerity and intuition of ceramic art creation. It is believed that a good ceramic art work must be the most sincere expression of the author's inner feelings and is the honesty and unity of the author in conceiving and realizing his works.

While using ceramic sculpture as an expression medium of emotion, artists are constantly exploring the expression of this new language.

2.2 Material Selection Diversity

The performance of sculpture is inseparable from the creator's understanding and application of materials. The same is true for ceramic sculptures. The process of making contemporary ceramic sculptures is not only a process of expressing the inner feelings of the individual, but also a process

of expressing their own understanding of the soil. For ceramic sculpture materials, they can be divided into two categories: mud and glaze. The creator needs to understand the characteristics of the mud and the means of expression of the glaze in order to create the right materials for his work. In addition, innovation based on existing materials is also one of the characteristics and charm of contemporary ceramic sculptures (hereinafter referred to as contemporary ceramics).

2.2.1 Ceramic Clay and Porcelain Clay

Ceramics are a general term for pottery and porcelain in definition. Ceramics are made of clay as a raw material, processed through a certain production process (mainly with mud-clay, mud-plate molding, mud sheet molding, etc.) and then fired at high temperature. Usually the finished product can be divided into two categories: utensils and ceramic sculpture. Pottery and porcelain have different characteristics due to the difference in raw materials and firing temperature. Most of the ancient porcelain is made of natural porcelain clay [5]. After the solid impurities are removed and the iron is removed, the natural properties of the porcelain clay are basically retained. The use of clay is also roughly the same. Therefore, the traditional Chinese ceramics industry relies more on natural clay. If Chinese traditional ceramic art always runs through the characteristics of “perfectness” from workmanship to aesthetics, then contemporary ceramic art and even ceramic sculptures are more concerned with the expression of “individuality”. It breaks the aesthetic standard that traditional ceramic art must be “excellent and indispensable”. In contemporary ceramics, there are more “traces” that are traditionally called “inferior goods”. Some of them have deep cracks on their surfaces. Some works are mottled on the surface, and some glazes are not allowed to “tolerate” in traditional pottery. But the seemingly inferior phenomenon happens to be the most fascinating and soulful value of playing ceramics. The artist uses the characteristics of ceramic clay and porcelain clay to create more, and seeks a certain harmony in the comparison. Lu Bin's work (Figure 2) combines the two materials of enamel and porcelain to form a visual difference. The relatively rough texture of the enamel is attached to the work made of porcelain clay, which is a delicate and rough.



Fig.2 Artwork That Blends with Porcelain.

2.2.2 Colourful Glazed

The glaze is in fact a solidified form of glass. There are many different classification methods for the types of glazes, which can be divided into high temperature glazes and low temperature glazes according to the firing temperature. In the eyes of the artist, the glaze is like the paint of the oil painter. It is one of the language forms that give them the colour of the work and further express the effect of the work.

In the traditional pottery art, due to the background of the times and the influence of mainstream aesthetics, the glaze on the ceramic surface is mostly characterized by smooth and smooth, and each glaze has its own aesthetic standard, such as Xing. “Silver-like snow” of kiln white porcelain; “Wenrun as jade” of Longquan celadon; “White as jade, bright as mirror, thin as paper, sound as sound” in Jingdezhen porcelain. From this, we can see the “demanding” and “perfect” requirements of the ancient glaze. In the process of firing glaze, due to its own chemical changes, it is easy to produce glaze defects such as glaze bubbles and glazes. These phenomena, which were not tolerated at the time, were regarded as treasures by artists and became artists' creations. One of the occasional

and most artistic forms of expression. Artist Zhou Guojun is good at refining and refining his works with the texture formed by glaze. His work “Snow Leopard” series (Figure 3), each of which is adorned with different glazes, some with color glaze and Flower glaze, etc., but the most outstanding one is the texture glaze. In the ceramic manufacturing process, the cracking of the glaze is caused by the difference in shrinkage between the glaze and the mud [6]. In the traditional ceramics, it seems that only the cracked porcelain produced by the kiln is accepted.



Fig.3 Artwork That Blends with Porcelain.

However, now, as shown in the picture, the glazed surface is cracked, the glazed surface is irregularly split, and the white glaze is mixed with black lines. Not only does it not become a failure to destroy the work, but the texture pattern thus formed looks like an abstraction. The leopard print, the white glaze against the black lines is as white and white as the white snow, and the whole work is more artistic.

3. The Artistic Expression Language of Ceramic Sculpture

3.1 New Exploration of Mud Language

In the creation of contemporary ceramic sculptures, mud, as the medium of creation, has its own value, which means that the soil itself has vitality and expressiveness. This is different from the traditional ceramic sculptures in the past, because in the traditional feudal society of China, ceramic craftsmen as the working class at the bottom of the society cannot in any case have this kind of consciousness. This change of subjectivity, the change of aesthetic trends, It will only begin when the high material needs of human society are met and the level of civilization reaches a high level. The constant pursuit of art and spiritual level requires artists to pay more attention to and consider the objective things that exist around them.

Influenced by contemporary art, the concept of ceramic sculpture creators has undergone tremendous changes. They have abandoned the shackles of previous creative ideas and techniques, and began to pay attention to the expressive power of the media itself and the ideology of the creators themselves. With the help of new tools, contemporary pottery artists have created new rules for production techniques in their creations. They are expressed through different molding methods such as tearing, hitting, rolling, pulling, etc., and the processing on glaze is also constantly carried out. Experimental exploration. In the creation of contemporary pottery, how to find a reasonable style that can express the earth, and express the thoughts and thoughts of the sculptors through this style is the pursuit of the sculptor [7]. It is because of this pursuit that there have been many experimental attempts to diversify the expression of ceramic sculptures. The traces of finger squeezing, the texture of the tool tapping, the contrast of different materials, the glazed changes of different methods of firing, and the painting after firing are widely used in the creation of contemporary ceramic sculptures to jointly construct the works. Unique language. The diversification of this creation also provides more ways for contemporary ceramic sculptors to express their thoughts and feelings.

3.2 Ceramics and Sculptures

In today's society, the economy is developing rapidly, information and communication are developed, and the culture and art between countries are more broad and subtle than the previous ones. The spiritual, cultural and artistic aspects are no longer the luxury of a few people, but become the daily life of the masses. a part of. Along with people's growing desire for spiritual culture and art, ceramic sculpture art as a creative practice has gradually shown its increasingly important role in people's cultural and artistic life. It not only gives material world to people's environmental world but also profoundly affects people's life world in a specific materialized way, and further affects people's cultural and artistic concepts and spiritual concepts; it not only for people's survival The world creates object systems with material decorative functions and creates the most perceptual and direct cultural types for people's lives. Therefore, to some extent

It is said that ceramic sculpture art embodies the specific living state of culture and is one of the most important external visual expressions of social and cultural forms.

Today, people are no longer satisfied with the simple living for survival. The demand for spiritual art makes people look to the art world. People need psychological comfort and need to pursue their own individuality. Ceramic sculpture art as a cultural creation, its activities and ceramic sculpture art itself will become a way of human survival and development. For an artistic creation such as ceramic sculpture art, it is not just a subjective and random artistic behaviour of pure individualism, nor does it simply mean the use of ceramic sculpture art works by means of the form created by art [8]. Among them, it is more and more important that today's artists need a rational and conscious consciousness, and their behaviour is not just an activity that simply gives the functions and forms of ceramic sculpture entities, but creates the way to use ceramic sculpture as a medium to create a culture to guide an idea, and this kind of cultural thought influences the contemporary people's life world and future aesthetic orientation in a material and cultural form.

4. Conclusion

In the process of development, contemporary ceramic sculptures have gradually separated from the practicality of traditional ceramic sculptures in terms of artistic characteristics. Began to become an independent art form. The creative groups that produced these works have gradually evolved from artisans to artists-oriented situations. Contemporary ceramics are more unconstrained in style. More and more ceramic sculptures have abandoned the traditional "perfect" aesthetics, and gradually become a purely artistic work by the artists to express their own inner feelings. Mud and porcelain clay are gradually being used as a new material by sculptors. From mud to glaze to fire exploration and application, artists are looking for their own expression language, and artists practice it themselves. Re-examine and explore the new language forms of this ancient art. However, the new exploration of the production method does not mean to abandon the traditional production process. China has nearly a thousand years of ceramic production technology, and the techniques it inherits are also a valuable asset for the artists. While absorbing the traditional production process, we continue to research, develop and innovate materials, and eclectic. Paying attention to the perception and feeling of the current life and society, and achieving a high degree of harmony and unity between creative techniques and emotional expression, thus forming a ceramic sculpture language of its own and with a personal language style. Only in this way, ceramic sculptures will have a new look. Shown in front of the audience.

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