

The Use of Traditional Folk Art Element in Modern Ceramic Art

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Abstract. Traditional folk art has a high degree of identification in form and contains genes of national and regional folk culture. With the development of modern potters' attention perspective, folk art elements begin to appear in ceramic works in a diversified text form, accompanied by many innovative expressions of expressionism, idealism and realism. This paper summarizes and analyzes the current mainstream text cases so as to conduct a systematic study on the expression forms, characteristics and techniques of traditional folk art elements in modern ceramic art.

The Culture and Art of Folk Art

As an important part of traditional culture, folk art is a form of creation based on historicity and locality. It is the behavior creation that people consciously produce in the process of production and life practice, and has the characteristics of popularity, life and folk custom. From the perspective of cultural ecological system, a complete set of cultural system does not only include specific forms of cultural expression, but also corresponding cultural background, including living environment, folk custom background, religious consciousness, etc. The appearance of the former is based on the visual creation of the latter. No folk art can exist independently from folk life. From the specific forms of expression, folk art involves a huge system and covers a wide range.

As an important expression carrier of national culture, folk art form is an important means of communication and inheritance of folk culture, which embodies a creative view based on folk production and life practice. At the same time, folk art also contains the excellent qualities of Chinese traditional culture and embodies the harmonious concepts of "harmony but difference" and "harmony is the most important". With the acceleration of modernization, many traditional folk culture forms are gradually disappearing from people's vision. The emotional implication of folk art makes modern people have an instinctive cultural return to original nature. Therefore, it is also easily captured and extracted by modern artists and applied in modern artistic creation. While preserving and inheriting the traditional arts and culture, they also participate in modern artistic creation activities with the quality of keeping pace with the times to form a humanistic landscape with typical cultural characteristics.

The Multidirectional and Inclusive Development of Modern Ceramic Art

Although the development of western ceramics took a long time and started early, its influence on Chinese ceramics was only formally deepened in nearly 30 years. In the early 1980s, the implementation of the reform and opening-up policy officially opened the window for China's foreign exchange. Many domestic potters took this opportunity to be guided by the spirit of modern western ceramics. As a result, the domestic ceramic creation field, which has been in a state of traditional pragmatism for a long time, has been able to absorb a fresh air of freedom and liberation. However, since the concept of free expression of western ceramic art began to flow into China, it has gone out of control. In the process of "learning from the west", many creators often only pay attention to the "shape" of the creation of modern western ceramic art, ignoring the particularity of the development of local ceramic art itself, thus resulting in a fanatical state of "blindly learning from the west".

The Grafting Relationship Between Folk Art Forms and Modern Ceramic Art

Modern scholars believe that the most effective way to protect culture is to keep it alive. However, the most serious bottleneck of folk art at present also comes from this. Due to various hard factors, folk art is difficult to get a new life through its own innovation and reform. Therefore, it must be supported by other means. Among them, the mutual grafting of artistic elements is a reasonable mode of thinking. If folk art wants to achieve cultural breakthrough in the contemporary era, it needs to rely on an expression that conforms to the acceptance concept of modern art.

Contemporary potters are gradually tending to pay attention to cultural elements that are often forgotten and ignored by the public. Folk art is just such a cultural form. As far as potters themselves are concerned, they often retain some residual memories of folk arts and occasionally show their nostalgia for traditional folk arts. Secondly, there are regional differences in folk arts. Different geographical environments also make different forms of folk arts, which is a reflection of local culture. Therefore, folk art has a considerable affinity for them.

The Application of Folk Art Elements in Modern Ceramics

Modeling Method.

Judging from the application cases of folk art elements in modern ceramic art, its modeling method is mainly reflected in the change of existing conventional modeling. For example, in the case of a monolithic device, the original shape of the device is changed through twisting, deformation, etc., and a directional change is produced. In the semantic expression, it reflects the emotion, thinking, concept, reason and so on that the device type wants to express by means of symbols and hints. At the local part of the instrument type, the characteristic expression of a folk art element is incorporated in symbol form by replacing, adding or subtracting comprehensive expression elements. Viewers can get the information that the creator wants to express or transmit by interpreting the details. However, regardless of any of the above, its essence is a process of reorganization and integration between different cultural elements. That is, through formal language reconstruction expression, the organic combination of form and content can be realized.

Generally speaking, the existing creative cases mainly take the change of local shape as the breakthrough point. As the large-scale application of folk art elements in modern ceramic art is still in the exploratory stage and has certain experimental artistic characteristics, its scope of attempt is often limited to auxiliary creation. From the perspective of implementation, creators are generally inclined to make some processing or supplement in details to change the modeling features. In addition to changing the details of the model based on the conventional model, there is another type that is more subversive. The overall shape breaks through the symmetrical characteristics of traditional models and pays attention to the clay quality of ceramic materials.

The expression of modern ceramic art on the elements of folk art in the modeling space is mainly accomplished through the transformation, reconstruction and subversion of conventional art forms. At the same time of innovation and re-creation, the ideographic mode emphasizes implicit, simple and restrained ideological expression style. The coordinated expression of the whole and the part of the model is used to regulate the expression of the whole work.

Decorative Technique.

As the identification of traditional folk art is generally high, viewers can often associate some of its characteristic details with its artistic noumenon. Therefore, the way to express the elements of folk art by means of modeling and decoration is to adopt the method of "looking at things and taking pictures".

In addition, "cultural ecology" is also the perspective of modern ceramic art on the elements of folk art. For example, in terms of subject matter, some cultural materials originally belonging to unfashionable fields began to enter the artist's field of vision. This kind of culture often involves both nationality and world. For example, Zhu Legeng's works are based on national cultural elements and incorporate the unique cultural symbols of the nation into his creation. On the basis of emphasizing

the formal sense of beauty in various forms, the expression of thinking is realized through some special expression methods of ceramic language.

Color Use.

Compared with modeling and decoration, the visual communication of color is often primary. When appreciating a piece of work, the viewer usually gives priority to color. From the perspective of creation, the use of color cannot only show the actual color of specific images, but also play a prominent or weakening role in the whole or part of the work through color comparison. Mr. Shi Yuren has been exploring the cross-border integration of traditional ceramic decoration and modern ceramic art since the 1980s. And one of the important objects that he first paid attention to was folk art. In his works, there is a special kind of folk art forms such as paper cutting and New Year pictures as the subject matter, from which the typical characteristics of traditional folk art are absorbed and applied to ceramic art creation. In the process of realizing the grafting of the two, the extraction of key features is emphasized.

From this, it can be seen that the skillful use of color can directly reflect the first visual image of folk art elements than intricate modeling decorations. Of course, this method of expression must first be based on the creator's highly generalized extraction of the morphological characteristics of the expressed images. At the same time, in the process of reduction, the corresponding elements are re-grafted in a way of decomposition, dislocation and integration.

Comprehensive Expression.

In the essence of artistic expression, the spiritual demands of contemporary decorative painting and other modern ceramic art forms are the same, and they are also common in artistic concepts and ideological understanding. For example, ceramic art or colored glaze also expresses expressionist artistic thinking and spiritual quality through the exertion of material characteristics. However, in this process, the latter relies on the illusion of mud and fire, while decorative painting is based on the characteristics of material color. In this way of expression, more and more artists have carried out in-depth experimental research, which has also resulted in many original works with different forms of expression.

In addition, from the perspective of artistic expression spirit, some works show strong critical color. By dividing, dismantling, exaggerating and deforming the traditional technical forms, the author's critical thinking on the current situation of folk culture protection is shown. The original consciousness and individual expression are very strong.

The Application of Folk Art Elements in Modern Ceramic Art

Direct Reference.

Direct reference is to the concrete expression of the whole or part of folk art elements in ceramic works. Through the characteristics of modeling, decoration and texture, the more intuitive expression of folk art elements is displayed. Viewers can complete the extraction and interpretation process of folk art elements in a short period of time, even without some association and imagination. This way of expression is not too complicated in the structural transformation of the corresponding elements, which generally does not require the creator to adopt too many generalizations. Judging from the expression effect, the expression technique is more realistic but less artistic. The form that has not been generalized and transformed is directly expressed in the works, and the picture is slightly rigid and dull, which is the deficiency of beauty.

Many modern potters began to pay attention to Peking Opera masks, ethnic costumes and other forms of themes. For example, some creators directly present Peking Opera masks in their works, or at the corners of the works, with line drawing and modelling technique showing the neckline, lapel, buttons and other forms of traditional folk costumes, with exquisite design. These folk art forms have a high degree of identification in morphological characteristics, diversified textual characteristics, and strong contrast in color blocks and lines, all of which make them have the necessary conditions to display in modern ceramic works.

Combination of Form and Meaning.

The combination of form and meaning is the echo of form and meaning. Generally speaking, the expression method of combining form and meaning is mainly embodied in two ways. One is to adopt local figurative style, which echoes the overall form and artistic conception with local realistic style. The other is to use whole or part freehand brushwork to realize its ideographic function. That is to say, the expression of folk art elements in ceramic art works does not directly "copy" the objects they represent, but realizes the semantic expression of the works through the combination of shapes, patterns and colors through partial extraction. From the point of view of expression techniques, the works show the trend characteristics of modern ceramic art, that is, they do not show the characteristics of objects by concrete modeling patterns, but create artistic expression texts by general techniques, and illustrate the main theme of the works by means of some characteristic index symbols.

Decomposition and Reconstruction.

Decomposition and reconstruction is an important topic in almost all art fields. From the analysis of creative behavior, the most important characteristic of modern art, which is different from tradition, is the cultural tolerance of "all rivers run into sea". What it pursues is often not only the real expression of things in the form of pen and ink, but also the level of technology and techniques as a channel of expression, or a language to realize the expression of concepts. As a language, it is bound to face grammatical reconstruction in different contexts in order to achieve diversified language expressions. In order to satisfy this adaptability, potters can split and combine the same element in different ways and structures. However, after all formal elements are processed in this way, the refactoring methods they can generate are infinite. In this way, more possibilities and changes can be produced, which is exactly what modern potters are pursuing together.

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