

On the Transformation of “Rational Beauty” to “Art Beauty” in Ceramic Art

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Abstract: The success of ceramic art creation is characterized by the combination of “beautiful materials” and “delicate techniques”. They are the concrete transformation of the material form of the ceramic material and a leap and qualitative change of the ceramic process from rational beauty to artistic beauty. The rational beauty inherent in ceramic materials is an objective law that must be followed in the creation of ceramic art. It guarantees the realization of the beauty of ceramic art to a certain extent. The choice of ceramic material is the embodiment and sublimation of the ceramic art’s thoughts and feelings, which reflects the subjective delusions of the ceramic artists. The perfect combination of the inner rational beauty and the external form beauty of ceramic art is an intersection of the thinking patterns and behaviors of ceramic artists. They are the techniques of material form transformation that are concentrated in rationality.

Keywords: Ceramic; Art; Rational Beauty; Artistic Beauty; Transformation

Chinese traditional art is worthy of our glory and heritage. Ceramic art has been produced in the Stone Age. With the constant development and change of history and people’s aesthetics and pursuits, ceramic art has gradually developed into a traditional Chinese cultural product with unique art. The concept innovation and cultural heritage of modern ceramic art creation Chinese traditional ceramic art has become the representative of Chinese traditional culture with its unique craftsmanship and profound connotation, and has been admired and attracted by all walks of life around the world. 1. From the concrete form of art, a more prominent feature of ceramic art is reflected in the perfect combination of craftsmanship and art form determined by material materials. The creation process of ceramic art can be understood as the ceramic art creator to transform the ceramic material in a certain way according to certain aesthetic principles and rational principles, and then realize the ceramic art creation. The conversion process realizes the configuration and selection of the ceramic material, and then the actualization of the modeling, firing, decoration, and finally the final display, thus reflecting the catharsis of the pottery artist’s thoughts and emotions. 2. Ceramic art works, no matter how innovative and concise, sublimation, are inseparable from the deliberation and design of ceramic materials, and then to the perfect display of artistic creation. Thus, ceramic creation can be understood in its essence as both the craftsmanship of ceramic materials and the aesthetic display of artistic creation.

The uniqueness of ceramic art is reflected in its craftsmanship and taste. It forms a ceramic art with Chinese characteristics with exquisite, rich and unique creative techniques. It is a transformation of the material form of the ceramic material that combines the beauty of the material with delicate skills. It is a transformation from rational beauty to artistic beauty. Ceramic art creation is the realistic embodiment of the personality display of the ceramic art family and the sublimation of thought and emotion. The external form beauty and texture pursued by ceramic art cannot be separated from the chemical composition of the ceramic material and the physical and chemical properties of the ceramic

material determined thereby. The craftsmanship of ceramic products determined by these elements constitutes the rational beauty of ceramic art. The artistic beauty of rational beauty and ceramic itself constitutes the overall beauty of ceramic art.

Traditionally, ceramic art has conducted in-depth discussions and research on ceramic art creation, and strives to rely on ceramic to realize its emotional expression and artistic creation needs. 3. However, no matter how the artist enters the artistic level, it is impossible to break away from the rational beauty that the ceramic material itself has. And this rational beauty also determines the form beauty, craft beauty, material beauty of ceramic art, and then determines the overall beauty of ceramic art works.

In “Kao Gong Ji”, there are general guidelines for the creation of ceramic art: “with the assistance of the heaven and earth, coupled with the beautiful materials and delicate skills, there are excellent craft works.” The “beautiful materials” and “delicate skills” respectively reflect the creative guiding requirements for the materials and craftsmanship of ceramic art works, which are the necessary guidelines in craft creation. Throughout the creative process of ceramic art, we can find that the beauty of the pottery period is mainly reflected in its simple color shape, which is determined by the manganese and iron oxide contained in the painted materials. For example, in the decoration process of painted pottery art works, the red decorative color is hematite pigment, and the black decorative color is manganese oxide pigment. These decorative materials and minerals are an important foundation for the original people to create a beautiful material world. 4. Later creations of ceramic art did not break away from this color creation mode.

For example, the creation of white porcelain is due to the inclusion of iron oxide clay containing lower composition as the main ceramic art creation material; The appearance of celadon is due to the use of porcelain clay containing a certain proportion of iron oxide as a raw material for creation. Therefore, in the creation of ceramic art, in order to create a ceramic product with typical artistic beauty, it is necessary to use ceramic material with specific chemical composition as the material basis of creation. The formation and establishment of this creative concept directly affects the style and trend of creation, and the driving materials must be guided by the creative concept. Therefore, the human emotion expression throughout the creative concept is the invisible pillar of the grasp of modern ceramic art creation, that is, any expansion and application of ceramic art materials in the process of modern ceramic art creation must be conducive to expressing the human emotion of ceramic art. The creation of modern ceramic art requires skill and more importantly the support of ideas. Only with the creative concept of the modern era and the ability to reflect the human emotions of modern society, and to find an artistic language that can express one's own unique personality, can we create modern ceramic works with individuality. The expression of the subject's thoughts and emotions is the soul of modern ceramic art creation. Thought and emotion are the spiritual core of creation. A successful work must have emotional factors as the internal quality, in order to let the viewers resonate with some kind of thoughts and emotions. The creation of modern ceramic art requires the artist to have a more mature and avant-garde artistic concept. At the same time, the creator must have a profound cultural accomplishment and rich experience in life. On the basis of the insight into the essence of art and the sensibility of personality, there must be a rational understanding of human universal emotion. Because reason contains a person's artistic accomplishment and understanding of beauty. The completion of a successful art work is the result of clear rational thinking and vivid emotional sensation, while the

control of “material” serves the emotional expression.

The so-called “delicate skill” means that in the process of creating a ceramic art, the technology that meets the requirements of the ceramic process is required to achieve the goal of “delicate skill”. For example, in the process of creating blue-and-white porcelain pottery works, the material foundation of blue-and-white porcelain must first be required, and secondly, the craftsmanship of making blue-and-white porcelain is required. This craftsmanship includes the techniques and painting techniques of blue-and-white porcelain. Only by combining the two can the goal of “delicate skill” be truly realized. In the process of ceramic art creation, in order to achieve the creative goal of “delicate skill”, it must be supported by ceramic material technology and production process, in order to truly achieve a higher level of craft creation. The creative concept of “Beautiful material” and “delicate skill” not only fulfills the material and technical creation requirements of ceramic modeling, but also realizes the material and technical creation requirements of the connotation expression of ceramic art creation.⁵

The creation of modern ceramic art also pays more attention to the perfect combination of materials and craftsmanship. The research and application of ceramic material selection and production technology is the improvement of traditional ceramic art, not only the rational support of ceramic art, but also the material technology foundation of modern ceramic art. The pottery artists understand the whole process of ceramic creation as the joint development and research on the material materials and the production process. They have their own understanding and grasp of ceramic material selection and the modeling of ceramic products, which are completely embedded in the creation and research of ceramic technology, thus forming a good integration of the creative thinking, creative emotion, creator behavior and material form of ceramic products. This is the transition process of ceramic art from rational beauty to artistic beauty.

In a sense, ceramic art is largely evolving and developing. It is largely influenced and constrained by new ideas, new processes, new creative materials, and new expressions. In particular, the emergence of new expressions and new creative ideas determines the evolutionary path of ceramic art. Ceramic art in the traditional sense is mainly based on practicality. This aesthetic meaning has long existed in the history of ceramic development, especially in the early human history, people actively use ceramic as a daily tool. China's traditional ceramic art has a very high level of skill. It uses more and more gorgeous decorations, gradually has the dual connotation of aesthetics and practicality, effectively combining technology and artistic styles effectively, and is a good reflection of the creators' own intelligence and life experience. In the traditional pottery art, the practicality is the first. People create a large number of ceramic works, which are used to hold water, wine, tea, etc., and are used as various living utensils. They are very important for people's daily production and life. The meaning and impact. The traditional ceramic art works fully expand the role of the earth, fully embodying the concept of life in which people and nature live in harmony. At the same time, it is influenced by the traditional culture of our country. It has high requirements for the color of ceramic art. It usually presents a state of glaze and various shapes, which can express some life visions of ancient people. In the process of creation, modern ceramic art no longer uses practicality as the main standard. It is more about expressing the beauty of the ceramic art itself, reflecting the characteristics of the times, and effectively presenting the personality and thinking characteristics of the creator itself. The most fundamental reason why modern ceramic art has undergone changes in aesthetics is the significant improvement of social productivity. People's demand for ceramic art has changed. People need ceramic art with more representative representation as a living product. In modern life, ceramic works are not a necessity in people's lives.

There are so many alternative varieties that people can use. At this time, it is necessary to effectively highlight the beauty of modern ceramic art to truly meet people's social needs. In the creation of modern ceramic art, it plays an important role and significance for presenting the creator's inner feelings and expressing self-spirit, and has become an important way for modern people to express themselves. The creation of modern ceramic art can fully connect various things, combine various things that do not have a certain connection, and make continuous innovation and efforts on emerging things, thus forming a new aesthetic embodiment.⁶ Under the impetus of modern radical ideas, more pottery creators have created their own ceramic works. For example, in the case of reduced natural resources, more ceramic creators have joined the creation of resources and environmental protection, and are committed to promoting and supporting the protection of the ecological environment from the perspective of ceramic art creation materials. For example, the "leather products" created by modern ceramic artists are a new form of ceramic art. This highly-simulated ceramic art work is the result of the ceramic artist's independent use of ceramic material for rational creation. Whether it is from the choice of creative materials, ingredients, to the end of the modeling, firing process, and even the final stage of display, it is the result of the scientific and reasonable research and grasp of modern ceramic art by ceramic artists. Among them, there are independent thinking and research on the careful selection, application and exertion of ceramic materials. Through the ceramic material, the modern ceramic art effectively displays the emotions and thoughts that the creator wants to express. The language of the material can provide a good creative opportunity for the creators.⁷ Therefore, in the contemporary ceramic art creation process, there is no lack of cognition and grasp of material rational beauty and practical application. Therefore, ceramic art creation is the imaginative play and beauty reproduction of the concrete form of the ceramic material under the influence of the rational and beautiful thinking mode.

In the creative process of ceramic, it is still the ceramic art itself that can play a good role in determining the quality of ceramic art. This kind of ceramic art works is the complete unity of the sensibility and beauty of the rationality and leakage that is contained in the creative process. For example, "Vase" by Jonny Norders. The author makes a very clever use of the rational traits inherent in ceramic materials, and combines it with his own perceptual cognition. He has successfully created a work with three female hands, reflecting his creative thinking. This creative method has broken the original vase creation mindset and successfully created a novel vase shape. Therefore, in a certain sense, the work can be interpreted as the monologue of the inner world of women, and it is the longing and embarrassment of women for the future beautiful world. Naturally, if there is no modern science and technology in the process of creative art creation, it provides a rational basis for ceramic materials. Then, no matter how strong the creative enthusiasm of ceramic artists for ceramic art creation, how strong it is to express the perfect inner world is impossible, and it will be eclipsed by the lack of rational language of ceramic art. In many modern ceramic works, a variety of irregular shapes can be combined to form a richer style. For example, expressing a certain picture of life, showing some good wishes, etc., many modern ceramic art effectively display some scenes in nature, with a multi-level aesthetic.⁸

Similarly, without the unique creativity and ingenious conceiving of the ceremonial creators, the subjective creative consciousness and the free exchange and expression of emotions, it is impossible to

completely reproduce the ceramic art. The ceramic material is still ceramic material, and nothing can change at all. Compared with the previous creations of ceramics in any period, the artistic creation of “Vase” is entirely based on the needs of the emotional expression of ceramic artists. From the selection, matching, and final use of the production materials, it is done according to the subjective will of the creator. Therefore, in the process of creative art creation, it is inevitable to emphasize the combination and unity of form beauty and structure beauty. It is the premise and foundation for realizing the objective beauty of form, structure beauty and subject consciousness.

Ceramic art's inner rational beauty and external form beauty are the blending of ceramic artist's thinking and behavior, and it is a mutual transformation between rationality and material. In ancient China, the discussion and research on the combination of sensual beauty and artistic beauty of ceramic art has emerged. On the basis of the theoretical framework of Confucius' “content and form”, Zhu Xi of the Song Dynasty conducted further research and research, and developed it into the essence and subject level. Zhu Xi proposed that personal self-cultivation should be based on lining and then rising to the psychological level. ⁹From a broader perspective, the inner rational beauty and the external formal beauty are the overall aesthetic principles, especially at the level of artistic expression, and there is no doubt. Chinese ink paintings are more concerned with the overall layout effect of pen and ink, especially ink and paper. From the material science point of view, these three are a form of solidification. Only by combining materials with creation can we achieve a good complement to artistic creation. Based on the same reasoning, the Western oil painting creation is also the principle of matching painting techniques and painting materials. Only by based on good material materials, can the perfect purpose of artistic creation be achieved. ¹⁰ For example, the master of art Da Vinci, in order to express his creative ideas and achieve the desired creative effect, often choose to personally modulate the creative pigments to meet the purpose of expressing a specific artistic effect. In the same way, in the creation of sculpture art, it is also to strive for the rigor of material selection, in order to better achieve a good combination of form beauty and inner form beauty. Therefore, fundamentally speaking, these artistic creation processes are not separated from the internal structural requirements of materials, and strive to realize the expression of their own creative ideas with the inherent rational beauty of materials.

Contemporary ceramic art creation, in terms of the expression of specific art forms, reflects the creator's subjective experience of the entire creative process. ¹¹Further analysis of “Vase” reveals that the creator has begun to examine and grasp the glaze and white porcelain materials that can reflect the flesh-colored texture after having the original creative image and creative will. Furthermore, in the subsequent creative process, the author always pays attention to the grasp and application of high-quality materials, and puts this creative enthusiasm into the realization of the objective rational beauty and subjective sensibility of creation. Therefore, from the whole process of creation of ceramic art, ceramic art creation is a comprehensive grasp of ceramic materials, and then carefully study the transformation of the material form of ceramic art. This realizes the objective and subjective grasp and reference of the ceramic art to the entire ceramic art world, and completes the transformation of the ceramic art from rational beauty to artistic beauty.

In short, ceramic art creation is an organic combination of inner rational beauty and external form beauty, and is the two basic aesthetic elements that have to be considered in order to realize the overall

artistic effect of the ceramic process. Talking about rational beauty alone in the absence of material is a kind of unfounded rhetoric. Similarly, there is no rational beauty but only formal beauty and material beauty, and there is no paradox without any practical basis. Therefore, in the process of contemporary ceramic art creation, we must pay attention to the rational beauty, but also can not ignore the external form beauty. After having the inner rational beauty and the external form beauty, we must take care of the creator's ideological autonomy and independence, and take a unified view of the overall situation to realize the overall beauty of ceramic art creation. Therefore, the more successful ceramic art creation is based on the independent aesthetic thoughts of pottery artists, carefully selecting materials, and integrating their creative ideas into the rational beauty internalized by materials, thus realizing the transformation from rational beauty to artistic beauty.

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