

Journey to the Hometown

Fang Li^{1,2}, Tana Bai³

1 Inner Mongolia Normal University, Inner Mongolia 010051, China

2 Chinese National Academy of Arts, Beijing 1000292, China

3 YanShan University, Hebei 066004, China

ABSTRACT. *Mr. Zhu Legeng left his home town for so many times to explore the most beautiful scenes of the modern ceramic art all over the world and went back home again to write one after another symphony of life for contemporary ceramic art by using of the soil and fire in the homeland that bestowed life and art inspiration upon him.*

KEY WORD: *ceramic art, hometown, works*

1. Looking Back at the Hometown Road

In the golden autumn of October, which was a season of harvesting, Jingdezhen ceramic Museum would welcome the ceramics exhibition of Mr. Zhu Legeng --“Looking Back at the Hometown Road”. This was the first time that Mr. Zhu Legeng had held a retrospective exhibition. The exhibition was just as fertile as millions of hectares of wheat, just like his creativity on ceramic art because of his hard work, wisdom, affection and wish.

The burning smoke of the sunset is warm and calm. On the hills, the high winding horns of the farming cattle are just like two harps playing the movements of the paddies and wind. The footprint of the cowboy in the childhood witnessed the hard-working and the memory of his youth. The displayed work “China OX” seems to take us to see the leisureliness of the artist’s hometown beyond the gap of time.

2. Jingdezhen Exhibition

Jingdezhen is the city that has a long history and famous fame both home and abroad. In the early years, the production of the ceramics was the work of people in their spare time. The farmers who share the happiness and woe with land for their whole life time know more about the tacit agreement between people and land. People are not only sow seeds in spring, but also know about the solemn oath between the people and the life.

The exhibition vividly displayed the tracks of the art creation of Mr. Zhu Legeng. As the center of the whole world’s ceramics exhibition, Jingdezhen is an awesome city, and Mr. Zhu Legeng is just an excellent ceramicist brought up by this city. We can see the old Jingdezhen through his works because there are awesome skills of his father in his body. Mr. Zhu Legeng’s father, Zhu Ming, is a famous ceramic artist. Half a century ago, in “Ceramic Art” magazine inaugural number, the first issue of the cover is just his “Frozen Ground Red Plum”.

Due to his father’s hospitality, his house was always full of virtuous friends, such as the famous “the eight friends in Zhushan” and their descendants. They usually got together making poems, painting, and interchanging skills of ceramics. Mr. Zhu Legeng was influenced by what he constantly saw and heard. When Mr. Zhu Legeng entered Jingdezhen ceramics art research institution on his 20s, his father gave him a seal graven the “all things are all teachers”, telling him the nature was the best friend of artists, and Mr. Zhu Legeng still remembered those words. This is the seal that carved the wordless love of a father, just like the shine bright the world and the worm us in the huge brilliant world with his love.

Mr. Zhu Legeng was growing up under the influence of his father and the contemporary elder artists, which laid the solid foundation of his mastering the traditional skills. Because of his profound and firm artistic skills, he was chosen by Mr. Zhu Danian as one of the authors of his huge work “The Song of the Forest”. Many virtuosos such as Mr. Zhang Songmao and Mr. Shi Yuren were all the authors of the work and Mr. Zhu Legeng was the youngest one. And also because of that, he was recommended by Zhu Danian to go further study in the Central Academy of Arts and Crafts, and got lots of guidance from some famous artists. He was a person who had a strong ability to learn. He studied drawing characters with Mr. Fanzeng in Beijing, and studied decorative painting with Mr. Zhu Danian and Mr. Quan Zhenghuan. After coming back from Beijing, he added the elements

of decorative painting into the creation of the old pastel porcelain. It was the basic color that his forebears dip-dyed into his life, bringing a new style to the glaze decoration in Jingdezhen.

Mr. Zhu Legeng is filled with passion of creation and enterprising spirit. He links the five colors, the red and green color, the glaze and the writing decoration together, inaugurating a brand-new style, opening his second stage of multiple decoration. As one of the first group of postgraduates, Mr. Zhu Legeng's graduation design "five colors column type vase" won the first prize in Jingdezhen Pottery Flower Prize. At that time, there was an increasing number of ceramic production zones all over the country because of the policy of "Chinese economic Reform". The output of Jingdezhen whose title was the world porcelain capital is no longer on the top in all over the world, so the title was in grave danger.

At the beginning of the new century, on the invitation of the Korean Barley Hall, Mr. Zhu Legeng created series of decoration fresco paintings. The charger of Barley financing group, Mr. Hong Zhengji hoped that Mr. Zhu Legeng could decorate the hall into a palace of ceramic art, with both the inside and the outside of the palace surrounded by ceramics in a brand-new contemporary language of ceramic art. This was a big challenge for him. It costed him four years and more than one hundred tons of porcelain soil to accomplish this huge ceramic fresco painting series. In 2006, Barley Art Gallery in South Korea held the second Asian Pottery Exhibition in Seoul, and at the same time it held the ritual of completion of Mr. Zhu Legeng's ceramic fresco paintings. The artists from China, Japan and Korea witnessed the completion of the huge project. They observed Mr. Zhu's works with shock and admiration. These works laid a solid foundation of his status in the world ceramic field. Many international ceramic magazines took these work series as covers. Now, this building which is called "the Pottery Palace", has become an important cultural attractions in Seoul. The importance of this work is that Mr. Zhu Legeng moved a big pace from indoor art to outdoor art, opening a new chapter of architectural ceramic art.

Exhibition also displayed some of his sculpture works. In people's memory, Mr. Zhu Legeng was mainly doing flat ceramic decoration, but in fact, he did a lot of experiments in sculpture and colorful glaze in his postgraduate age. After finishing ceramic fresco painting series, he improved not only his skills in cellar temperature and the character of the soil, but also his ability in three-dimensional modeling. Since then, Mr. Zhu Legeng completed a series of indoor and outdoor ceramic fresco painting and sculpture, the style of which were both different from the traditional one and the western ones. Take his magnum opus "Pegasus" as an example. Though it is a sculpture, it still has the artistic conception of the China paintings. On an endless ice land, a standing horse sink into thinking, making perfect use of the transparent character of the blue glaze. His work "China ox", "Wind", "Ode" and "Zen" were all full of power and grandeur with so many sculptures arrayed together. This kind of work pay particular attention to the whole overall mod and spirit. Every work was made by hand. They are not only the independent original works, but also a clustered mega works. Mr. Zhu Legeng's pottery sculpture formed his own unique style.

Early in the 90s, Mr. Zhu Legeng had already tried for many times to combine the glaze and color. After the arrival of the new century, he exploited a hand-made irregular but natural texture of porcelain plate, poured the colorful glaze to form natural mountains and rivers, and then doing some paintings on it. These works became his important work series, gaining appreciation of collectors. There was the kind of porcelain plate and vase painted with good colorful glaze selling in the market. People could buy them home and painted glaze and color, and this has becoming a career. We can see how his innovation influenced the city Jingdezhen.

Mr. Zhu Legeng created lots of red-green color and red-green color comprehensive decoration in the 90s of last century. Eight years ago, he restarted painting red-green colors. Recently these red-green color works appear in large scale with the form of sculptures. The painting "Running horse" finished by Mr. Zhu Legeng six years ago was split jointed by five two-meter high, one-meter wide porcelain plates. Mr. Zhu Legeng also finished some red-green works, such as "Interesting Lotus" split jointed by six two-meter high porcelain plates and "Hero Epoch", "New year", "Lotus Pond Happiness" etc.. At the same time, he finished lots of red-green sculptures like "Fives Colors Cloud", "Ancient Memory", "Farming Ages" and so on. Though many people did paintings on the sculptures in Jingdezhen, most of these paintings were split with the sculpture, i.e. these sculptors ask others to paint for them. Mr. Zhu Legeng, however, did it all himself, which was an innovation in pottery sculpture. This kind of works had a big influence in society. People can find many styles modeling his art style, not only in the ceramic field, but also in decoration paintings and urban environment sculptures.

After exploring the combination of coloring the glaze and colorful glaze as well as the recreation of red-green color, Mr. Zhu Legeng pushed the urban environment sculpture into a new level. In recent years, after he finished the ceramic fresco painting series in Seoul, he also completed a lot in Jiujiang People's Square, Shanghai Pudong international Airport, Tianjin Ruiji hotel etc.

3. Conclusion

Today, Mr. Zhu Legeng started from hometown walking in the road to the summit of the art. The outside of the wall that Mr. Zhu Legeng created and communicated with the peer artists both at home and abroad, is fully inlaid with fragments of the ancient blue and white porcelain, and the tools of the deserted kilns of old ages. Behind his studio, there are many over burnt fragments which are all mottled with the rushing of ages. Rome is not build in one day, Mr. Zhu Legeng's perseverance makes contribution to his many classic artistic works. The studio that agglomerates Mr. Zhu Legeng's thoughts, feelings and creation is built in an old kiln site, and the fragments inlaid of the walls just as if it were a symbol of Chinese traditional pottery, brilliant history and a historical witness of incessant creation of the artist.

References

- [1] Kuang Yang, Wang Xin (2016). Application of virtual reality technology in education and Teaching. *China Adult Education*, no.10, pp.110-112.
- [2] Li Jianrong, Kong Suzhen (2014). Research on the application of virtual reality technology in Education. *Laboratory science*, vol.17, no.3, pp.98-100 + 103.
- [3] Lu Yahan (2012). Using virtual reality technology to construct situational foreign language teaching environment. *Journal of Gansu Normal University*, vol.17, no.3, pp. 89-91.
- [4] Zhao Huiqin, Sun Bo (2009). The construction of emotional teaching environment based on virtual reality technology in the network environment. *China audio visual education*, no. 4, pp.101-104.