

# Exploring the Transformation of Porcelain Art in Jingdezhen Today

Qi Xia<sup>1</sup>, Yuan Lehui<sup>2</sup>

<sup>1</sup>School of Design Art, Jingdezhen Ceramic University, Jingdezhen, 333403, China

<sup>2</sup>School of Ceramic Art, Jingdezhen Ceramic University, Jingdezhen, 333403, China

**Abstract:** *Not only do regionally specific craft styles incorporate the literary and creative veins of the craftspeople who make them, but they also maintain the aesthetic approach that is typical of the eras. It is precisely the social and cultural structure of this skill tradition that rekindles the meaning of existence and innovative stance of the Jingdezhen porcelain art style, thereby interpreting a rich and diverse way of handicrafting. This revitalization of the meaning of existence and innovative stance of the Jingdezhen porcelain art style can be attributed to the fact that Jingdez. At the same time, it has moved toward an intricate, ambiguous, and secular aesthetics of technique and life narrative, and it has gradually moved toward a fancy, peculiar, and vulgar cultural memory and innovative concept. Both of these developments took place simultaneously. The purpose of this paper is to investigate the evolution of its porcelain art from the point of view of the progression of craft civilization. After that, we will take a look at the tradition and center our attention on the significance of the ware in an effort to find modernity and strength so that we can gain new life.*

**Keywords:** *Jingdezhen; porcelain art; transformational development*

## 1. Introduction

With the rise and wealth of individual arts and crafts and the stature of the artisan painter to promote the beginning of the "light ware, heavy painting" porcelain ideas and "weird and obscene" aesthetic notions, which persist to this day. [Citation needed] [Citation needed] As of right now, Jingdezhen is in the process of transforming and developing into a great confluence of various cultures from China and other parts of the world. This not only has an effect on the porcelain art creation that takes place there in terms of the variety of cultural contexts and artistic styles, but it also broadens Jingdezhen's creative concept and aesthetic cognition in terms of a global perspective. Faced with the cultural variations and artistic variety of many aesthetic groups, its ideas for the development of porcelain art should be founded on its own cultural traits and the peculiarities of local craft while simultaneously transitioning to a multi-cultural vision and stance. Then, it will "look back at the local and inherit beyond," and in its formal expression, it should lean more towards the aesthetic interest of life utility, concentrating on the porcelain art living space of the instrumental beauty, quality and material beauty, and poetic beauty, in order to return to the porcelain aesthetics of the ware system. Also, with the development of social civilization, the porcelain art creation group needs to embark on a self-awareness and self-discipline of the restraint of consciousness. This is necessary in order to effectively play the credibility of the discourse position and democracy, as well as to produce a learning dialogue academic atmosphere and industry mechanisms. In this way, it is possible to establish a civilized and forward-thinking atmosphere for the creation of porcelain art and to get started on the path toward the environmentally responsible development and creation of porcelain art.

## 2. A Look Back at Local Creative Ideology

The ceramic art of Jingdezhen has been around for millennia, and in that time it has recorded traces of civilizational ideas of history and culture, as well as the knowledge, skills, and concepts that have been created by our people. Jingdezhen's ceramic culture retains its vitality and cohesion thanks to the city's long history of ceramic production, which has been passed down from generation to generation. Although Jingdezhen is now in the "East meets West" cultural model of diverse complexity of transmutation, its traditional civilization of the idea of making things and design concepts still become the source of the current porcelain art creation and translation of the spirit. This is because Jingdezhen

is known for its porcelain production. Because traditions are the culmination of the deliberation and experience of ancestors, they are replete with invaluable bits of knowledge[1]. Its heritage, which it describes as "ancient for the present," is not one of imitation and replication, in a sense. It may be communicated through the simplification of the founding cultural structure and the upholding of the inherited traditions, or it may take the form of an adaptation to the changing aesthetic standards of the era. It does this by grafting new aesthetic concepts, styles, and symbols onto the aesthetic space structure of the indigenous culture, which results in the creation of a modern semantic art and cultural structure.

Down the first place, it zeroes in on the minute differences in contour that exist over the surface of the item. Ceramic items have been subject to the processes of imitative copying and micro-differential improvement for thousands of years, which has resulted in the evolution of their various shapes. Additionally, it is a significant approach and inheritance guide for the design of Chinese objects. Undoubtedly, the form of the object embodies not only the creative style but also the myriad of ways in which ceramic forms have progressed over time. For instance, the dignified fullness of commodities from the Tang dynasty, the dexterity and slenderness of products from the Song dynasty, as well as the thickness and slenderness of wares from the Yuan and Ming dynasties. The "micro-differential" variation of their shape and form is how they construct the form of the things, which includes the structure of the shape, the proportion, the ornamental composition, and so on. In addition to that, it demonstrates the conventions and aesthetics associated with the traditional ware system. It seems to reason that the contemporary art of object shape in Jingdezhen porcelain ought to be connected to the living pulse of traditional object culture. As a result, taking a look at the classic form structure of the microdifferential order of aesthetics in order to discover the path to change.

Second, the ease with which symbolic language may be drawn is an important consideration. The idea that art should be kept straightforward and uncomplicated has been ingrained in Western civilisation for tens of thousands of years. It should come as no surprise that keeping things simple not only enhances the quality of the work but also the substance. It also represents the inherited knowledge of its aesthetic concepts and the manner that it draws on creative expression, which is another aspect that it portrays. For instance, in ceramic decorative symbolic language, returning to the Chinese context of beauty "decorative simple heavy meaning" might express the national style of being understated and exquisite while also being succinct and rich, sparse and obvious in its aesthetic connotation. At the same time, its form should be in accordance with the beautiful shape of the picture, the proportion of the size of the system, and the skill of the "soft trace" of the law, so that the goal of achieving mastery of creativity and vivid meaning may be attained.

In addition, to emphasize the refined nature of the porcelain manufacturing process's historical roots. The distinctive manner in which Jingdezhen porcelain is manufactured offers the art form of life that is produced there expressive and localized features. In point of fact, the traditional porcelain art of Jingdezhen clearly exhibits the beautiful and delicate production method as well as the decorative beauty of the craft. This can be seen in everything from the design to the procedure of the craft. For instance, there is the method of painting in blue and white, as well as the technique of painting in pink and ancient times, pile pinching and carving, shadow blue carving, high-temperature color glaze, etc. They are portrayed to the utmost possible extent, colorfully, and bring attention to the "material beauty and expertise" that are features of the process. The production of porcelain is, without a doubt, not only an essential methodical tool for the performance of ceramic art, but also the essential value of its aesthetic culture. It highlights the one-of-a-kind characteristics of the local style. Therefore, modern porcelain art need to be inherited and related to the old method of producing porcelain in Jingdezhen, and it ought to indicate the beauty of producing porcelain in order to showcase the exquisite workmanship. It is neither an imitation or a throwback; rather, it is a translation of the older works.

Additionally, the sentimental experience of returning home, which is deeply ingrained in the national culture. The foundation of any and all artistic endeavors is a country's culture[2]. An example of an art form is porcelain work. In order to exist, reproduce, and advance, it is necessary for it to be founded on the national thinking and feeling, as well as the principles of beauty. Craftsmanship and design of traditional Jingdezhen ceramics have long coexisted with the country and have been handed down from generation to generation. Jingdezhen ceramics are renowned for their quality and beauty. A definite heritage of regional porcelain art creative features has been created throughout the course of its lengthy history. It suggests a robust cultural and artistic identity associated with the place. It is not only a creative style of physical aesthetic bearing for the creative topic, but it is also a spiritual view of the cultural interpretation of the presentation. It is also a form of national culture in the United States that the emotional home to transmit. Even while the cultural and aesthetic qualities of Jingdezhen porcelain

art are in the process of being transformed from traditional to contemporary, its artistic language, creative techniques, and expressions must keep the fundamental structure and cultural characteristics of nationalization. As a result, it has the potential to develop the vigor and coherence that innovation provides.

### 3. Artistic Aesthetic Sensibility of Turning to Life

In today's world, the alienation and over-expansion of technology have led to the destruction of the harmonious relationship that once existed between humanity and materiality in the cultural ecology. As a result, we are compelled to look for a poetic way of existing in order to find solutions to the issues that this creates. The exploration of the purpose of life and the artistic contemplation of human nature have increasingly become more central to people's everyday lives. And it is precisely the artifacts that provide individuals, objects, space, and society with the path to poetic art and aesthetics by way of the aesthetic experience of "artifacts and life." In addition to this, a poetic cultural ecosystem is created. Alongside the imaginative revitalization of China's ongoing cultural growth has come the recuperation and transmission of the nation's artistic and cultural customs. To think about the "aesthetics of life" art idea and "ware to use" the concept of creation in today's Jingdezhen porcelain art creation and development, which should also come from people, life, the environment, and other spatial dimensions, is an important part of what should be done. At the same time, it should also think about the "material beauty and craftsmanship" craft concepts, in order to approach the poetry life of the beauty of the ware in terms of its quality, the material, and the space beauty.

On the one hand, the revival of the porcelain industry along with the enhancement of the ware's aesthetic value. Mozi once stated, "to be helpful is to be brilliant; to be worthless is to be clumsy." It has been demonstrated that beauty may be derived from seemingly mundane objects. Additionally, the beauty of the pottery that is being utilized is reflected by it. Ceramics in China have always been more of an useful art than a decorative one, and this has been true throughout the history of the medium. In addition to this, it is a manifested form of art that demonstrates "beauty and vitality." The things that are the most useful also tend to be the most beautiful[3]. Clearly, the contemporary style of porcelain art that can be seen in Jingdezhen has progressively begun to take on the aesthetics of "the way of the ware" ware spirit. It represents the "truth of things, the goodness of things, and the beauty of things" of the "ware method of oneness" living porcelain aesthetics and returns to the utilitarian aesthetics of ceramic object culture. In addition to this, it has emerged as an increasingly significant method for the creative growth of modern porcelain art. Jingdezhen porcelain art style has gradually returned from the pursuit of personal spiritual aesthetic enjoyment of porcelain painting to meet the public's functional interest in life porcelain. This can be seen from the development of life pottery in Jingdezhen in the past decade, which refers to the ceramic wares that were created around the use of life. Its artistic development of the form of expression in porcelain is likewise becoming closer and closer to the style of things that are alive. For instance, there is tea ware, food ware, incense ware, and so on. The use of ceramics in the decoration of living spaces inhabited by humans is progressively gaining popularity. The explanation for this is because the same hand that gives life also gives birth to works of art[4]. Therefore, porcelain art is not only "the skill of the hand", but also "the art of hand-made ware, hand-knowledge of life". It embodies the integration of objects and hearts in the space of instrumental life. Therefore, the porcelain art form must play the beauty of the utility of objects, that is, "'use' is the use of things, but also the use of 'heart'"[5]. Then, it will give the porcelain art life the beauty of ware.

On the other hand, you should admire the decorative simplicity and the weighty significance that comes from quality and the beauty of the material. Porcelain art life with the beauty of the ware is represented not only in the shape of the item and the beauty of the function, but also in the process of material excellent quality beauty. This is because porcelain is known for its durability and resistance to chipping and breaking. In Jingdezhen, the material serves as the primary inspiration for the creation of porcelain works of art. Creating works of art out of porcelain in order to conform to the "excellent degree of material" rule and legislation. In order for it to communicate the beauty of its art form, it needs to pay careful attention to the aesthetic value of its form and the shape of its harmonious beauty. It should come as no surprise that the use of ceramic material contributes significantly to the aesthetic value of porcelain art and craft aspects. The beauty of the ceramic material is produced by the surface quality and the texture beauty, which in turn is formed by the material structure of this material, process features, the nature of glaze color, and other factors. The primary ways in which it may be perceived are through the senses of sight, touch, clay glaze color, surface texture, and texture. For instance, it possesses or lacks the luster refraction of the glaze surface luster characteristics, coarse and fine, soft and hard, slippery, cold and warm clay glaze texture, and artificial with a variety of textures simulated

into the surface texture. Additionally, it has a variety of textures simulated into the surface texture. In point of fact, "No matter how an object is made, it is possible that the process or nature of the material will be violated. Despite this, it deems such a restriction to be one that is not free. However, the underlying splendor is preserved in this location." [6] It has inspired the present Jingdezhen porcelain art, which believes that the interpretation of the beauty of life and art should be in the hands of those who possess the talents necessary to make it, along with the rise in popularity of tea drinking culture in recent years. Increasing focus on the "use and beauty" of the object's shape, proportions, structure, and texture, as well as other aspects of order beauty. It places a premium on the ornamental simplicity and places a heavy significance on the beauty of the material, and it leans toward the simplicity, naturalism, and freedom of expression that are characteristic of porcelain art form performances. It does not rely as heavily as it formerly did on the technique of "fancy" or "carved and shy" style, but rather on the straightforwardness of the structure of the form that the item takes and the surface decorative materials that exhibit natural harmony and beauty. For instance, the surface of the object may have patterns, ornaments, textures, and other forms of decorating that lend a simple ornamental sense. On the other hand, it will make the clay and glaze less effective in preserving the natural beauty of the material's texture. It will also diminish the aesthetic value and lyrical connotation of things made of clay. To paraphrase what Mr. Jian Hang had to say about it, "In a way, to return to the core of handcraft aesthetics is to return to the "beauty of materials and skill of workmanship." [7]

In addition to this, it focuses on the aesthetic value of three-dimensional space. According to the principles of ancient Chinese aesthetics, the spirit of poetry derives from the spirit of artistic life. And the process of giving objects cultural functions is precisely the same as the process of giving artistic function to artifacts, which is done by human beings. The result is that people begin to poeticize the truth, as well as beauty and kindness. "Beauty is not pure, but pure must be beautiful," Zongyue Liu argues in one of his quotes. [8] There is no correlation between number and extravagance and beauty; rather, one can only discover beauty in things that are elegant and uncomplicated. This splendor represents the perfect condition. [9] The evidence suggests that the ideal condition of "poetic beauty" in porcelain art consists of the simplicity of the shape of ceramics, the simplicity of the method, and the enjoyment of the living space. It is an interpretation of the beauty of life, art, and poetic beauty through the lens of "people, objects, and place." Specifically, the kind of ceramic tea ware that is being produced in Jingdezhen draws inspiration from the style of Song porcelain, which is not adorned with lines and forms. The object's poetry as a living place is reflected in its "use and beauty," "simple and beautiful," qualities. Evidently, the "Tao ware one" spirit of life and poetic nature of the item is the growth of modern ceramic art to construct its own significant cultural background and aesthetic concepts. This can be seen in the object's name: "Tao ware one." In addition to this, it brings to mind the poetic experience and cultural recollection of mankind, materiality, and nature as a one entity, which helps to compensate for the current loss of humanistic spirit. Concurrently, the cultural aesthetics of popular life are beginning to show signs of steady improvement. People are becoming more aware of the poetic resonance that exists between the practical and aesthetically pleasing beauty of goods and the comfort they provide for the spirit. Their desire for a life that is more beautiful and poetic is becoming more and more apparent. It inspired the modern Jingdezhen porcelain art to need to focus on the three-dimensional space of the item "with the beauty, art, and significance" of the aesthetic thinking of the ware system. This requirement was motivated by the fact that the ware system is currently being used. Its expression (i.e., the "form, ornamentation, color, and quality" of the ware) should also reveal the poetry mood and humanistic interest of life aesthetics, and once this is accomplished, the national culture will open the door to poetic art aesthetics.

#### **4. Self-discipline of Dialogue in the Creation of Porcelain Art Groups**

The culture of Jingdezhen ceramics has traditionally been understood to be a culture that values craftsmanship. The development of social civilization can be traced back to its origins in the culture of handicraft. In a fundamental sense, it helps to maintain the existence of modern porcelain art. It is inseparable not only from the traditional heritage of attachment, but also from the self-discipline and commitment to create that is possessed by the porcelain artist. To participate in the evolution of the dialogue position and spiritual beliefs of the times in order to make Jingdezhen porcelain art requires a certain amount of bravery "The things themselves are unique, but the life lessons and poetic allusions embedded in their construction are universal. It is not at all out of date at this point." [10]

On the one hand, dialogue. It is because of the influence of the current commercial economy that we have not only lost our way of life and our social civilization, but that it has also caused damage to

the notion of traditional craftsmanship and the method by which things are traditionally made. In the end, it has contributed to the deterioration of the porcelain art in Jingdezhen, which may be blamed on the brutalization and the secularization of society. At the same time, the time-honored notion of "material beauty and workmanship" that underpins traditional porcelain art has been steadily lost. The aesthetic concept of "making the best use of things," which is central to the ware system, has likewise increasingly lost ground. The artisanal spirit, which emphasizes "the beauty of production," has also seen a downturn. In point of fact, the creation of a civilized system of handicraft legacy is not the crude ceramic system that porcelain artisans work with; rather, it is their engagement in discourse with each other. Because engaging in conversation is an important part of the porcelain craftsman learning position. Then, it will alter the way that people construct the thought as well as how they perceive it. The final point is that it is based on the contemporary cultural environment to handle "old" and "modern" porcelain art in the same way, to eliminate the antagonism, and to trend toward blending. It is very clear that the conversation will advance the identity equality and learning goal of the porcelain art group. It is able to stay up with the times in order to create their ideological awareness of studying traditional folk skills and accepting contemporary foreign culture, and it will form their own self-discipline in regards to the idea of creation. The porcelain art copy, collage, vulgarity, and coarse wind will therefore naturally become less effective as a result of this. Therefore, porcelain art groups need to have the position and spirit of participation in dialogue, as well as across the ancient and modern as well as Chinese and Western visions of space-time dialogue. This will ensure that the groups respect the traditional craft, follow the traditional laws, and inherit the traditional skills. Then, it will try to find the traditional intrinsic language of shape and craft nature inside porcelain art, invoking our enthusiasm for national crafts and cherishing, and stimulating the sentimental memory and spiritual comfort conveyed in the form of porcelain art. To summarize, there has to be a culture of porcelain art before there can be a position of discussion, and after that, a civilized ware system of porcelain art path will emerge.

On the other hand, self-discipline. Not only does the sophisticated system of workmanship reveal the excellent abilities of the craftspeople, but it also reveals their reverence for, and devotion to, the time-honored rules of creation. It also depicts the self-discipline and restriction of the spirit of self-creation, which ultimately results in the production of a great number of beautiful vessels. It should come as no surprise that the traditional porcelain art is replete with the knowledge and insights gained by past generations. It also gathered the rules of the porcelain art of manufacturing things that are aesthetically attractive as well as the self-discipline of the order of individual talents, so that people would know better how to follow the tradition and the self-discipline that is dependent on tradition. In this way, porcelain art groups will be progressively looking at their own current perspective on the "traditional" attachment and "modern" innovation, confronting their very own porcelain art style and skill personality. At the same time, it also has to self-discipline their own porcelain cultural position and aesthetic cognitive judgment, so as not to lose themselves, and therefore avoiding the present porcelain art production group of impulsive follow the trend of the gas. Because of the historical mechanisms of social development that have left a legacy of problems, as well as the related ceramic art industry associations, such as the many disorderly causes that Jingdezhen social organizations of the industry associations lack of impartial scientific standard operating rules and checks and balances supervision mechanism. It ultimately results in the industry machinery being set up under an illusion of prosperity. In point of fact, it does not play a particularly significant part in the progression of ceramic art in Jingdezhen's checks and balances. It has not played an autonomous and self-discipline constraint ability for its creative groups, and as a result, it has long since lost the credibility and impact that came with the establishment of the social industrial mechanism. In point of fact, the porcelain art group of self-discipline restriction is the essential truth of the transition of Jingdezhen's craft civilization and the creative innovation that is occurring at this very moment. To engage in discourse, make its identity equal, respect the craft, value the self, and accommodate criticism, it will walk into the porcelain art civilization in this way. It has the potential to bring about cultural self-awareness as well as creative self-discipline in the process of creating porcelain art in Jingdezhen. It is capable of constructing a civilized system as well as an industrial mechanism of autonomy, self-discipline, and self-responsibility.

## 5. Summary

The growth of porcelain art in Jingdezhen has been met with challenges of historical deconstruction and transformation due to the city's cultural setting, which is characterized by a complicated, multi-directional interplay between tradition and modernity. It had an effect on the traditional craft way

of civilization's ware system as well as the idea of manufacturing things, which led to a gap between contemporary and traditional practices. It has stepped into the "foreign" porcelain painting techniques and "Westernization of conceptions" of individual creativity, neglecting the genuine "use" and "beauty" of handicrafts "of goods, and moving away from the beauty of natural life in the process. It is self-evident that the globalization viewpoint of the "integration of East and West" cultural setting needs to be taken into consideration in the ongoing development of porcelain art in Jingdezhen. In order to embark on the development of civilization porcelain town, and ultimately create a national innovation of the art capital, it is necessary to take a look back at tradition, based on the present, back to the life of the ware, pay attention to dialogue and self-discipline, and return to the life of the ware.

## References

- [1] Zongyue Liou. *The Way of Craft* [M]. Translated by Yiyi Xu. Guilin: Guangxi Normal University Press, 2011, 11. p. 115.
- [2] Jin Jiang and Huihui Jiang. *Design art* [M]. Hunan Fine Arts Publishing House. 1993.3. p. 203.
- [3] Zongyue Liu. *The Way of Craft* [M]. Translated by Yiyi Xu. Guilin: Guangxi Normal University Press, 2011, 11. p. 65.
- [4] Tianbo Pan. *Aesthetics of modern lacquer art* [M]. Guilin: Guangxi Normal University Press, 2012, 11. p. 234.
- [5] Zongyue Liu. *The Way of Craft* [M]. Translated by Yiyi Xu. Guilin: Guangxi Normal University Press, 2011, 11. p. 91.
- [6] Zongyue Liu. *The Way of Craft* [M]. Translated by Yiyi Xu. Guilin: Guangxi Normal University Press, 2011, 11. p. 177.
- [7] Jian Hang. *The idea of craft* [M]. Jinan: Shandong Pictorial Press, 2017, 1. p. 49.
- [8] Zongyue Liu. *The Way of Craft* [M]. Translated by Yiyi Xu. Guilin: Guangxi Normal University Press, 2011, 11. p. 126.
- [9] [U.S.] Robert. Cray. *The beauty of design* [M], translated by Taoyin Yin. Jinan. Shandong Pictorial Press, 2010. p. 184.
- [10] Jian Hang. *The Thought of Craft* [M]. Jinan : Shandong Pictorial Press, 2017, 1. p. 4.