

# Exploring the Current Situation and Problems of Contemporary Jingdezhen Porcelain Art

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**Abstract:** As a city that has been producing porcelain for more than 2,000 years, Jingdezhen has maintained and inherited a wide variety of exquisite craft styles and refined techniques, while also developing its own local style and regional characteristics of ceramic art expression from one generation of civilization to the next. In point of fact, the porcelain art of the times also gradually reveals a variety of different challenges that are being faced by the modern development of a number of issues. This paper focuses on the aesthetic concepts, techniques, and styles of porcelain art creation groups in order to analyze the overall status and subjectivity of the development of porcelain art in Jingdezhen, as well as to reveal the practical significance and solutions for its future development. The purpose of this analysis is to better understand how porcelain art can continue to evolve in the future.

**Keywords:** porcelain art in Jingdezhen; current situation; problems

## 1. Introduction

Jingdezhen is often cited as an illustrative example of traditional Chinese ceramics. It follows a tradition that has been creating porcelain for one thousand years and is distinctive because to the wide variety of creative styles and craft features that it incorporates. In point of fact, contemporary consumerist culture has reached a highly developed state. It makes the traditional porcelain art of civilized ware system from the craftsmen and craftsmen to the co-prosperity of the craft order to personal fame and fortune "show skill carving" into the era of prevailing elitist skills fancy porcelain art style. This is because it provides a unique craft form and cultural behavior for the material lifestyle and aesthetic needs of contemporary society. In spite of this, history has bestowed to Jingdezhen a number of epochs, each with its own unique set of technical traits, rather than a name designating a utilitarian or symbolic program or stylistic pattern appropriate to the age. It is also the present level of growth as well as the challenges faced by artists creating contemporary porcelain works in Jingdezhen.

## 2. Current Status of Porcelain Art Development

On the one hand, the perception of the spirit contained inside porcelain items is just on the surface. An artifact is a relic that stands as a testament to the pinnacle of human civilisation. Not only does it exhibit the traits and aesthetics of ceramic culture, but it also brings with it the humanistic meaning that is associated with the aesthetics of ceramic art. At the same time, the object not only highlights the traditional "shape, quality, decoration, and material" of the craft, but it also emphasizes the integrity of the cultural institutions, habits, and social functions of a particular era. This is because the object implies the traditional "shape, quality, decoration, and material" of the craft. In addition to this, it reflects the aesthetic sensibilities, collective memories, and symbolic patterns of the people who live there. However, as a result of the social and cultural phenomenon known as "time to time, the quality and culture change with generation," Jingdezhen porcelain art creation was forced to choose between the cultures of China and the West, moving away from the concept of cultural unification and toward the idea of cultural pluralism. This caused a departure from the modern concept and contributed to the difficulty of the relationship between traditional thought and its development. However, in the context of the mixing of Chinese and Western personalities and diverse cultures, the porcelain art creation groups are moving toward the expression of porcelain art styles in accordance with the traditional porcelain painting techniques and modern pottery concepts. This is happening as a result of the intermingling of Chinese and Western personalities and as a result of the diversity of cultures. It should come as no surprise that the craftspeople of Jingdezhen were products of the age of individuality. They

campaigns for the freedom of the individual spirit to pursue pure beauty, but they were unconcerned with the aesthetic value of live products, which reduced the aesthetic value of the spirit behind the commodities. The evidence demonstrates that the fine art artifacts did not steer the craft in the appropriate direction, and this is shown by the fact that[1]. The creative development of contemporary Jingdezhen porcelain art, on the other hand, has gradually moved away from the practical artistic function and cultural symbolic function of the living ware. This shift in focus can be attributed to the fact that the living ware is no longer seen as a cultural symbol. It has a tendency toward elitist fancy painting craft aesthetics and is unduly preoccupied with the spiritual satisfaction of a person's particular aesthetic senses. It has a tendency to emphasize on the skillful manner of painting rather than the ware, as well as the westernized style, which abandons the original heart of what was originally intended to be foreign for Chinese.

On the other hand, the porcelain art group declined to be categorized as a member of the family. It is impossible to separate the Jingdezhen porcelain culture that led to the brilliant development of porcelain art from the generations of porcelain artisans whose skills, experience, and creations were passed down and created. In point of fact, passing down the art of porcelain from one generation to the next is not a means of copying and imitating the skills and style of the preceding generation, but rather the inheritance of learning and absorbing, going beyond, and creating. The passage of time will imbue each era with distinctive characteristics, given that the times themselves do not serve as a template[2]. However, in Jingdezhen, the majority of porcelain art groups retain the ancient custom of passing on talents from "father to son," "teacher to apprentice," and "apprentice to grandchild." It has resulted in the father and son or master and apprentice talents being generally the same, which is a type of imitation of the concept and practice of art that has emerged as a result of this imitation. In a similar vein, their porcelain art style is quite like to one another. As a consequence of this, the practice of assigning a family name to a particular type of porcelain art and the symbolic representation of a map has become an established trait of the times in the evolution of current Jingdezhen porcelain art. Families that make ceramics are one example of non-traditional inheritors of cultural heritage. They each have a unique family legacy practice that is characterized by certain artistic traits. The rule of art evolution, on the other hand, reveals that the technical abilities and artistic concepts of the porcelain art creator need to be in accordance with the aesthetic ideals and creative spirit that are permanently acknowledged by the times. Therefore, the generations of porcelain artists in Jingdezhen should be creative individuals as well as members of the self-actualization community[3]. Conversely, each generation is getting weaker

There is also the modern representation of the idea of porcelain art creation. It refers to "modern pottery", that is, "Chinese pottery is the early 1980s by the aesthetic influence of modern Western pottery and derived from the aesthetic form of conceptualization of the product." [4] Additionally, it is a component of modern Jingdezhen porcelain art, contributing to the formation of the Jingdezhen porcelain art style that embodies traits such as "academy of extreme innovation" and "folk loyalty to the fixed." This "formal conceptualization" and "cultural paranoia" ideology is what has caused the creation of porcelain art to consciously deviate from the traditional techniques and craft standards for porcelain art. This is because "formal conceptualization" refers to the process of formally conceptualizing something. As a result, it began a process that has been described as a "malicious westernization" of artistic sensibilities. To put it simply, the porcelain creative thought continues to be mired in consternation and friction up to the present day. It has severed the traditional bloodline, given up on the aesthetics of Chinese culture, and instead focused on learning about Western ideas. It has led to the fragmentation and aphasia of Jingdezhen's traditional ceramic culture, and it has also played a role in the development of modern ceramic art in Jingdezhen, manifesting itself as "modern superficiality" and "traditional deviation" and other problems. For historical reasons and realistic development of the discourse limitations, Jingdezhen's "modern pottery" creation tends to "cultural pluralism and aesthetic proliferation," "innovation of Formalization and aesthetic collage." This is because Jingdezhen's "modern pottery" creation is entangled in the traditional old-fashioned and modern innovation issues. Mr. Zongyue Liou previously stated that "true creation is not to repudiate tradition," and that instead, "our mission is to carry forth its core." [5] This contemporary representation of the creative thought behind porcelain art has, in a sense, lost its own cultural context and identity attributes, which has led to the development of both high and low varieties of the medium. Due to the fact that it now plays a supporting role, it is challenging to incorporate it into the dominant aesthetic pattern of modern and contemporary porcelain art produced in Jingdezhen.

### 3. Current Issues in Porcelain Art

To begin, the idea of creation is more closely associated with painting than it is with pottery. The Jingdezhen porcelain industry is currently in a period of transformation, following in the footsteps of the sector's history. The elevation of artists to a higher social rank and the unrestricted expression of the literati's individuality both contributed to the rise in popularity of literati porcelain painting and the establishment of the "eight friends of Zhushan" literati school of painting. It had such a profound impact on subsequent Jingdezhen porcelain philosophy that the aesthetic consciousness of "talent for beauty, painting for art" was passed down from generation to generation. This shows how far-reaching its effect was. Evidently, as a result of the impact of this personal art porcelain painting concepts and "teacher with apprentice", "apprentice with grandson" under the instruction of the art, a number of ceramic family porcelain groups were replicated. At the same time, it adheres to the style of porcelain art production that places an emphasis on painting and craftsmanship, and it has evolved into the aesthetic representative of the most prestigious group of modern ceramics produced in Jingdezhen. During this historical period, the aesthetic vision of these elite groups led to a gradual weakening of the aesthetic concept and humanistic spirit of ceramic artifacts, which led to a trend toward the simple reproduction of traditional items. It started to pursue the pictorial function of the cultural expression of ceramic objects to an extreme degree, and as a result, it began to move away from the concept of "the unity of the vessel and the way," which is "to know the vessel by its image."

In point of fact, in the elitist background of this pattern of emphasizing painting over ware, its art creation form has been gradually detached from the modeling art of practical objects and transformed into a "gorgeous decorative" form of painting, just like an independent form of pottery art - Porcelain painting, weakening the "meaning of decoration" and attaching importance to "painting techniques." This pattern of emphasizing painting over ware has resulted in the gradual detachment of its art. Ceramic art in Jingdezhen is said to have flourished and flourished splendidly as a result of this, thus in a way, it appears to have been responsible for this. On the other hand, its creative approach to the appropriation of the painting language and subject matter content of Chinese painting style has become more serious. This is because of the style's long history of artistic innovation. This results in the creative style being quite similar to one another, as well as the seriousness of copying and putting together. Since this is the case, it is devoid of any feeling of self-innovation and exudes a fetishistic tone throughout its whole.

Second, creative expression has a strong technique but a poor meaning. Although Jingdezhen has the local characteristics of Chinese ceramic craftsmanship, which also produces the beauty of the skills inherent in the nation, its porcelain art favors a "porcelain painting" form of predominance, which has led to its tendency to painting performance has developed to the "extreme." Influenced by the beauty of the methods, its creative groups like to play "strange and obscene" porcelain art style. In particular, current Jingdezhen porcelain art has been "ware" of the sad to "technical" obscene and intelligent growth, impacting its material process performance of luxury and luxury, as well as people's aesthetic interest in life vulgar and difficult. However, meticulously painted beautiful porcelain works can be found everywhere, progressively moving away from traditional approaches such as "decorate simple and weighty meaning" and "material beauty and talent," but also losing the knowledge of the trade of creation. Of course, relying on painting techniques to convey the porcelain art form inevitably results in a blind pile of obscene tricks and indiscriminate tactics, as well as a loss of the talent of mellow simplicity, which does not beautify the simple beauty of the pattern. However, Jingdezhen's contemporary porcelain art expression is "in many cases, inferior beauty paired with astonishing technique." [6]

Following that is a similar style. Style is not only a sign of the place and individuality of porcelain art, but also of national artisan culture. "Old folk art materials are removed and transformed into something that expresses new contemporary forms using traditional techniques, such as modern pottery, lacquer art, fiber art, and so on. This section, then, could be called new crafts, a modernization of old folk art." [7] In fact, modern porcelain art in Jingdezhen is used as a form of arts and crafts, "independent from practical and political utilitarianism, becoming a means of direct expression of personal inner feelings and aesthetic objects" [8]. While, with the transformation of the status of painters into an elite class, porcelain painting also became the dominant style and technique style, "the craft was called local, thus producing all the beauty inherent in the nation itself." [9] Jingdezhen painted ornamental methods, in particular, are diverse and extensive. The form of the porcelain art items, on the other hand, is similar, essentially duplicating numerous types of traditional things with minor variations. Furthermore, in its creative representation of the subject matter of the main continuance of the traditional painting of flowers, birds, grass and insects, landscapes, women, herders, and so on, such as

peony, lotus, plum, orchids, bamboo, and chrysanthemums. Despite the richness and diversity of current Jingdezhen techniques, the creative awareness of many porcelain artists has progressively evolved to replicate and reproduce the graphic ways of Chinese painting art. It is unavoidable that the style of Jingdezhen porcelain art is becoming more homogenized and uniform. As a result, it is becoming increasingly disconnected from the actual beauty of art life and contemporary inventiveness.

In addition, there is a lack of human force, which makes the spirit of discovery feeble. There is a strong connection between the spirit of human discovery and the development of social civilisation. In a similar vein, the growth of any kind of art is inextricably linked to the exploratory mindset and forward-thinking concepts of innumerable artists throughout history. Not only is the spirit of creative freedom of exploration and the self-independent production of ideas at the center of porcelain art producers in Jingdezhen, but it is also at the heart of the city's spirit of artistic creativity. However, in recent years to elite groups as the leading development of ceramic art creation in Jingdezhen title name, commercial interests, market products and other pattern tendencies, the formation of its artistic spirit of pattern replication, symbol simplicity, discourse power and other academic atmosphere, which led to the independent spirit of creation of its art gradually weakened. This resulted in the independent spirit of creation of its art gradually becoming less prominent. As a direct consequence of this, it has gradually lost its unique personality and its spiritual direction, and it has grown toward becoming banalized and fetishized on a mass scale. The loss of artistic originality is, in a sense, not only a sign of the loss of self-creative energy, but also a comparable sacrifice of the guilt associated with self-restraint. This is because originality in artistic expression has been lost. It allows for the proliferation of plagiarism and the appropriation of many creative forms, and it also contributes to the rise of the phenomena of fetishism. On the other hand, the spirit of discovery among those involved in the development of modern porcelain art in Jingdezhen has a steady tendency to become weak, making it difficult to advance in the field.

#### 4. Summary

Although the globalization of today's craft culture has changed the way that porcelain is made in Jingdezhen and the concept behind it, influencing Jingdezhen porcelain art to embark on the concept of showing off the fancy and westernized forms of skills, and the extreme prevalence of porcelain aesthetic individuality and the spirit of playfulness, this historical process has made all of these porcelain creators into a realistic fantasy of utilitarian aesthetics and elite labeling of skill. In other words, this historical process has made all of these In point of fact, the custom of making porcelain in Jingdezhen is to combine a mastery of craftsmanship with a formal local craft. This results in the creation of a regional style that is abundant in the historical mystique of "first-class skills" to display the most ornate and carved marvelous craftsmanship. It is the accomplishment of the craftsman's identity, elitism, utilitarianism of a group of creative genre, and the preservation of the general style of porcelain art in the present day. In a way, it is this societal adaptation to the "fine carving" craft skills in order to show off, rigorously held a most complex, the most colorful, and the most distinctive craft style. Therefore, it produces the inflexible, hereditary, and prosaic manner of effectiveness of the subjective cultural structure, with the goal of indefinitely expanding the cultural heart and art vein of the craftsman's mind. In addition, it might be helpful to grab people's attention by using the method that is the most seemingly sophisticated and secularized. As a result, it will move farther and further away from the spirit of technology that is the most unadulterated, polished, and realistic, and then it will naturally drift away from the pious age of "artisanal creation" and the artistic innovation of "skill in the way." The current age will eventually turn its back on it, as is only natural, and it will be forgotten.

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