

# Research on the Development Status of Jingdezhen Ceramic Art

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**Abstract.** The ceramic art this paper discusses is different from the general modern ceramics in the narrow sense; it is mainly the Jingdezhen traditional ceramic craft art direction and trends. Jingdezhen has unprecedented and complex system of ancient ceramic porcelain and to consummate point where traditional porcelain craft with local characteristics. Through the compatible market these years, Jingdezhen Ceramic land, be tolerant to diversity, it has absorbed a large number of domestic and international artists and new art ideas, and finally promoting the process of local traditional ceramic art modern with a rapid development.

**Keywords:** Jingdezhen, Ceramic production, Ceramic technology

## 1 Introduction

Jingdezhen is a special city, and it is associated with „CHINA“, which is the first historical and cultural city in China. It is the only city named after an emperor's reign. Jingdezhen is a very attractive city. It is one of China's four ancient towns, has both the content of the Millennium kiln fire culture, with the tension of modern art. Let's comb the context of Jingdezhen's ceramic technology together again and talk about the art modern development of the Jingdezhen ceramic technology.

## 2 The Historical and Cultural Background of the Development of Modern Jingdezhen Ceramic Art

Jingdezhen porcelain has 1600 years of history. In the Five Dynasties period, the ShiHu Bay and the Wong Nai prime kiln of Jingdezhen City had burned system celadon and white porcelain. Then celadon was slightly pan-green, grayish glaze, with white glaze color. The production of white porcelain kiln sites is the earliest white porcelain kiln site of current southern discovered firings. The higher levels of white porcelain craft in the Five Dynasties period laid the foundation for the leap of Jingdezhen Ceramic Art in the Song Dynasty.

It was also said Jingdezhen Ceramic Art truly began in the Song. That is because the Song Jingdezhen years, Emperor Song ordered Duzao imperial porcelain; Jingdezhen Qing the white glaze began famous. The Song Dynasty Jingdezhen Kiln and Ding, Cizhou, Yaozhou, Jun, Longquan Kiln tied to the formation of six porcelain kiln system, and topped the six kiln system. According to the Song Dynasty in Jingdezhen the Hutian kiln, the Xianghu kiln tiles specimens, we can detect when the Blue and White Porcelain whiteness and glazed gloss than Yue closer similarity with jade and jade texture almost is not much difference, which is designed to meet the aesthetic orientation of the ruling class. The quality of „white as jade“ was fit with the valued culture atmosphere. Song Dynasty Jingdezhen porcelain art is unique, has far-reaching impact on the future generations, the Celadon hot these years Jingdezhen off, and is not far-fetched.

Celadon culture has complicated relationship with Confucianism and Buddhism culture. The delicate celadon has elegant style jade stones, its philosophy from the Confucian „Jade concept“; also come from the tranquility of Zen Zhiyuan, natural to say happened to coincide. After Northern Song Dynasty, the mid-artistic style extends to develop to private, the decorative ornamentation of flowers, waterlines, and children are at play. The artistic style is more simple and cordial.

Blue under glaze red is the artistic mainstream, which has the national characteristics in the Yuan Dynasty blue and white craft, already in the Tang Dynasty to the Yuan Dynasty more mature. Yuan Dynasty blue under glaze red blend of aesthetic inclination of northern ethnic minorities, rugged and simple, innocent and yet calm. And it absorbed the ancient Persia and Islamic cultural elements. Especially the ceramic shape was too large; the carcass was heavy because Mongolian habits came into being.

China Ceramic Art of the Ming and Qing study is the most detailed and profound. Ming and Qing ceramic art style to the more refined direction. The royal court is almost always provided by the Jingdezhen. The blue and white and color bucket process have reached its peak in the Ming and Qing, all the green white glaze, carved, fill color, etc., have been greatly developed. The same period of the blue-and-white and colorful is one of the main varieties. Blue and white Yuan Dynasty period of partial Shu partial black to a more nuanced, careful style changed. In Qing dynasty, the local characteristics of the Fen Cai evolved by the rage of the enamel porcelain, matte finish and bright and beautiful, and parallel to the four porcelains of Jingdezhen blue and white, blue and white exquisite eggshell. Until the Qing Dynasty, the process, variety, quality and techniques of Jingdezhen Ceramic Art all have reached an unprecedented situation.

Jingdezhen has an unprecedented scale, a clear division of labor, and a full complex of ancient ceramics industrial system, which includes a set of process system of raw materials, workshops, and kilns Square. Throughout the Jingdezhen ceramic manufacturing history, it is not only the history of the development

of ceramic art, but also a history of ceramic technology. Jingdezhen's famous stems from culture and craft, the craft and art of this intrinsically linked inextricably. A contemporary work of art itself is the product of a perfect fusion of technology and art. Jingdezhen art is the art of ceramic; Jingdezhen artistic language is ceramic language. Say Jingdezhen Ceramic artistic leap, we must start from Modern.

### 3 The Formation of Jingdezhen Native Art Style

The modern Jingdezhen Ceramic Art, which means the eight Friends of harassment from the Qing Dynasty art style complex the literati painting, plays a nexus role in the transition. Zhushan Eight Friends groups members are folk artists have not been more systematic art training, although they also use the traditional Chinese painting to ceramic art made unremitting efforts, the style is still partial to the traditional and conservative. Only as a branch of the Modern Fine Arts, and its influence in the art world, confined in the vicinity of Jingdezhen. After some years, the local artists in Jingdezhen are still in a closed environment where mentoring tradition and the innovation were limited.

Until the late twentieth century, with the deepening of reform and opening up and the segmentation of the market economy, modern Jingdezhen ceramics craft became more segments, and divided from the process types, including sculpture, glaze, glaze and underglaze, glaze was subdivided into the blue and white, high-temperature color glaze, the glaze subdivided into a new color and pastels. There are also the process doucai underglaze and glaze, in recent years, eclectic, not limited to technology, it has emerged a new color pastels combination. From the division, it includes traditional antique style, traditional meticulous (including Heavy weight color), modern impressionistic, modern decor, modern ceramics, modern sculpture, and combines different creative approach, different materials decorative art style. The style of the past two years extends to every detail of life, including modern life Pottery, indoor and outdoor installation art. It has formed a pattern formation from tolerant to diversity, flourishing artistic, relying on the traditional craft of Jingdezhen and the Millennium kiln fire culture, continues to expand and extend the art form and language.

A large number of young and middle-aged local ceramic artists, academic ceramic artists, under the influence of new ideas to start a combination of Chinese and Western, advanced with the road of innovation. Jingdezhen Ceramic Institute was the first to organize many international ceramic art exchanges, opening the pattern of the Chinese and foreign exchange potters. Potters Lee see deep the beginning of the new century established Sambo village, he brought a large number of foreign artists in Jingdezhen, and made a great contribution to Jingdezhen Millennium ceramic culture spread. Until the 21st century, Jingdezhen Ceramic Art market further developed and improved, actively promoting the pace of the auction market. Large and small artists from the Ceramics Research Institute are springing up, gathering a large number of domestic artists together for cultural exchanges.

Jingdezhen International Ceramic Fair annual makes more people begin to understand the historical and cultural city.

A small number of local ceramic artists used to think that foreign artists themselves had the mature painting style and very profound art conservation. They only need a little understanding and mastery of Jingdezhen's ceramic technology to complete their own style moved porcelain, you can enjoy a shortcut to success and stand out in the Jingdezhen Ceramic Art. This is a disastrous siege for the local ceramic artists. However, I believe that in fact these foreign potters artistic creation have become an integral part of the Jingdezhen Ceramic Art.

Objectively speaking, the traditional craft of Jingdezhen's status cannot be shaken. But as a category of art from the origin, development to maturity is a fairly long period of time. Take the Jingdezhen pastels as example, due to the complexity of this craft and local, it is not ordinary people can crash. Almost all foreign artists are bypassing this art form. These outstanding performances in the recent years are in the high temperature color glaze and overglaze doucai art form. Hutian shadow clears now, the combination of blue and white freehand, you can also create a Chinese painting indifferent quiet painting style. Subjectively, the local open ceramic artists have been brainwashed, and they can no longer rest on its laurels. So set off a wave of heat in Jingdezhen, to enhance the sense of art culture of blending of traditional and modern. Walk in the forefront of this Front are mostly the young potters academic the Jingdezhen colleges. They have the ceramic art systems training, mastering the ceramic technology by the accumulation of practice, on the outside of the cultural and artistic vocabulary curious, they fully absorb different source of nutrients, born out of the traditional norms, forming their own creative style and are placed some local crafts in Jingdezhen.

### 4 The Development and Beyond of Jingdezhen Ceramic Art

The popularity of network makes the information to the exchange of ideas instantly. The unprecedented pattern of opening up in China has played a role in promoting the steps laid out for the modern development of the Jingdezhen Ceramic Art.

First of all, the Jingdezhen process has great compatibility; the fusion of technology and art has reached the highest level in history. For example, the glaze colors of Jingdezhen high temperature color glaze combination car painting process with the combination of ceramic technology; resin craft and ceramic technology combine with complement each other. To make the texture, and color of the ceramic screen more diversified, modern ceramic art concept extends to the marginalized, and even blurred.

Secondly, the form of artistic expression of traditional ceramic craft tends to be richer and more mature. With the vigorous development of ceramic art market, it spawned a variety of new artistic forms of expression, both modern aesthetic and national aesthetic characteristics of the times. In the breakthroughs and innovations of the traditional crafts, because of the lack of modern ceramic art have arbitrary constraints on the process; they are easier to lose the language of the craft of ceramics. Jingdezhen