

# New Forms of Traditional Decorative Elements in Modern Ceramic Art

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**Abstract:** Chinese traditional elements are the essence of Chinese culture. Driven by the rapid development of modern material economy, economy, politics and culture have formed a pattern of globalization. In today's mixed culture, it has not disappeared, but passed on and developed, which is in the fields of art and life in a new form after the combination of Chinese traditional elements and modern cultural consciousness, and promoted by the progress of science and technology.

**Keywords:** Chinese traditional elements; Modern ceramics; New form

## 1. Introduction

Traditional decorative elements are the expression of Chinese ancient people's good wishes. These traditional decorative elements have long been interpreted by people in various artistic language. They are the language of the Chinese national characteristics, and the changes in productivity in each era have brought new changes to the traditional decorative elements. In modern art, they are widely used in decoration design, such as architectural design, packaging design, clothing design, ceramic design, etc. This paper will focus on the application of traditional decoration elements in modern ceramics.

## 2. The Evolution of Chinese Traditional Decorative Elements in Each Era Record

The evolution and the forms of Chinese traditional decorative elements in each era record the continuous evolution of ideology in each stage, which implies the change of traditional social ideology. For example, in the Wei, Jin, Southern and Northern Dynasties, there were many lotus - decorated ceramics, which had some connection with the prevalence of Buddhism. During the Ming and Qing Dynasties, the number of decorative patterns of people and stories in ceramic decoration increased rapidly, which was closely related to the prosperity of the market culture at that time. In Jiajing period, the hidden eight immortals representing Taoist culture predominated, which had something to do with the emperor Jiajing's belief in Taoist culture and the formation of Taoism. These traditional decorative elements permeate every Chinese life and are symbols of the deeply rooted national culture in Chinese minds.

In this new era of advocating innovation, artists are trying to give these traditional elements a new look of the new era in the face of such rich and concentrated traditional decorative elements of Chinese national culture.

Under the influence of economic globalization, art culture, artistic features and artistic spirit of various countries are influencing and communicating with each other, forming a pattern of cultural globalization. Morris and Bauhaus spirit have taken on a new look in the field of Chinese ceramic art, bringing the traditional Chinese decorative elements to a stage with modern significance. Traditional decorative elements shine in various fields of decoration at this stage, and also have a new interpretation form in ceramic decoration.

## 3. The Reflection of Traditional Decoration Elements in Ceramic Art

Influenced by non-eastern modern art, traditional decorative elements have appeared in three forms of interpretation in ceramic art: First, the tone of the whole picture is retro yellow, which inherits the tradition of copying and imitating ancient patterns directly. The traditional meticulous painting is copied directly and moved to the ceramic carrier, which are traditional composition and traditional color, such as antique artistic ceramics. The composition, pattern elements and the choice of color matching of antique art ceramics must be the same as that of the era imitated, which is also very difficult. In the changing times, it is really not easy to restore the traditional flavor. All objective and subjective conditions have changed. However, there are some ceramic artists with outstanding skills who insist on tradition, so that we can now feel the traditional meaning through their works of art.

Second, part of the innovation. Under "constitution consciousness", the traditional patterns are scattered to form, subtract and add, and the changes are relatively abundant, such as Qin Qilin's ceramic work Spring is Full (Figure 1). Although the decoration element is a traditional folk blue and white decoration element of Jingdezhen, it is different from the two sides continue and the four sides

continue of the traditional decoration, breaking the traditional blue and white decoration features of “full of work, full of flowers, and side flowers”, a part of the picture is painted on a clay - shaped inlay and decorated with clay texture, which is in contrast to the glazed picture. This kind of local blue and white breaks the traditional concept of “full” and “integrity” and conforms to the formal rules of comparison and unification, highlighting the theme and giving people a different feeling. The blue and white is subtracted and the texture contrast is added.



**Figure 1. Spring is full**

Third, complete innovation with different viewpoints and different compositions. Flowers are the most common element in traditional decorative elements. Flowers have always appeared as the main body in artistic creation, and the point of view in traditional artistic creation is the flower head. Appreciator also appreciate the flower shape and color of flowers. In many traditional ceramic art works, there are many themes of flowers. Lotus can rank first. Lotus is a traditional element in Chinese artistic creation. Ancient poems praising lotus are endless. Lotus is particularly affected by art creators. Lotus has been in various forms in the field of ceramic decoration art since the Eastern Han Dynasty. Turning over the Collection of Ancient Chinese Ceramic Art, you can see many kinds of lotus patterns, some are painted on vessels, some are stacked and pasted on the vessel; some are scribed on a vessel, etc. And it is not hard to find that people think of lotus with its white or red petals. Lotus is the theme of the performance of ancient art creators. However, lotus leaves, lotus stems and lotus seeds are only auxiliary elements of the picture and are not the subject.

Zhao Lantao's Lotus Pond by the Lake Field (Figure 2) chose the traditional Chinese round pot shape and used lotus pole as the lifting beam of the round pot. In particular, the small pricks on the lotus nut were highlighted and strengthened, and the lotus nut was used as the cover button on the pot cover. In combination with the lotus nut, a lotus rod with flowers and a lotus rod frame with the lotus nut support the round kettle and raise the whole round kettle body, which formed a overall shape of “like

a pot, but in fact it is not a pot”. Using exaggerated technique, the small pricks highlighted by artistry have a strong texture contrast with the smooth round shape of the kettle, which is in contrast to the clear glaze color. The creator changed his point of view and changed the viewer's point of view. The work successfully focused the lotus pole. Lotus and flowers were used as auxiliary decorations with a special flavor.



**Figure 2. Lotus pond by the lake field**

Though the heart of lotus was not as popular as lotus flowers in the past, it always appeared in artistic creation. In the ancient Buddhist art, lotus was the sitting block of Guanyin Bodhisattva and was endowed with mysterious colors. In the art of paper - cutting, lotus seeds symbolize a full house of descendants. The lotus seeds in traditional ceramic art is mostly flat and non - main.

The whole picture of Golden Lotus Pond (Figure 3) created by Mr. Ning Gang is retro yellow, breaking through the plane point of view. It is in forms of reliefs, with ceramics bottles, lotus poles and lotus blossoms as the creative elements. The composition and viewpoint of sketch still life was used, which was really “sketch of ceramics art, ceramics art of sketch”. The design of lotus poles interspersed in the picture and the turning of each lotus seed made the whole picture perfectly present the decorative form rule. The processing of points, lines and planes, the layout and arrangement of the picture and the vivid depiction of the lotus have a strong modern flavor. This series of works breaks through the form of lotus as a secondary decoration in the traditional decorative picture.



**Figure 3. Golden lotus pond**

#### 4. Innovative Development of Ceramic Art

The progress of modern science and technology has promoted the development of ceramic technology. In such an environment, environmental ceramics and large-scale ceramic art creation have appeared. Traditional decorative elements have been more thoroughly innovated and applied in such new products, which, perhaps, will be considered as inaccurate or not being a complete innovation. However, according to the author, we cannot get rid of the tradition. What we have at our feet is history, and above us is the future. As long as the form is not original is complete innovation. Environmental ceramic is a new creature, which is difficult to realize in ancient times. The mural *Imagination of Time and Space* (Figure 4) created by Mr. Zhu Legeng for Kernel Concert Hall in Seoul, South Korea is a new innovation, combining artistic works with specific architectural space and specific architectural uses, which is a complete innovation. The large and small flowers which are made of clay pieces are decorated on the wall of the concert hall, forming a flourishing visual effect and breaking through the traditional flower decoration form. Moreover, the whole mural also meets the sound quality requirements of the concert hall. The walls of the concert hall have a direct impact on the echo effect of music, so it is necessary to meet the needs of music reflection in the creation. Therefore, the radian in the work is made repeatedly and tested repeatedly to meet the requirements. Such a big project and such difficulty must be completed only in the modern environment. Children as elements have existed since ancient times and are loved by everyone. The ceramic art creation with the image of children's playing is highly praised by ceramic lovers. Yao Yongkang's *Century Children* is also based on children, but his form is different from other sculpture works. With the combination of children and

plants and the emphasis on the combination of lines, the works reveal a profound meaning of Chinese ink painting, but the form is totally different. The shape of children also breaks the traditional round face and full image. The whole work is exceptionally light and natural. The inheritance and development of traditional decorative elements can be felt through the works of current ceramic art creators. Traditional decorative elements are symbols of Chinese national characteristics and will appear in more forms in the future. The new form will inject new vitality and social development into the art of ceramic decoration. It is inevitable that the development of ceramic artists and the development and change of the environment have promoted the formation of traditional decorative elements in the new environment. Traditional decorative elements will not develop in a single form. The form of development will be richer. However, the change of form will not change the traditional meaning of traditional decorative elements, for example, the implied meaning of traditional decorative elements. It is possible that the implied meaning will be weakened for the creator, and the form will be more represented. However, the most basic point of communication between the appreciator and the creator through the work is the implied meaning of the traditional elements. This is the node where ceramic art creators inherit and innovate traditional decorative elements.

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