

## Discussion on the Fusion Path of Traditional Chinese Painting Techniques and Blue and White Porcelain Decoration

Mao Rongrong

Xiamen Academy of Arts and Design, Fuzhou University, Fujian, Xiamen, 361005, China

**Keywords:** Chinese Painting; Blue and White Porcelain; Ceramics; Handicraft

**Abstract:** Ceramic art and painting art have been interdependent, influenced and developed for thousands of years, and modern blue and white porcelain art has been further extended and developed on the basis of tradition. In this study, the common techniques of blue and white porcelain decoration and traditional Chinese painting were summarized, then the penetration of traditional Chinese painting techniques into blue and white porcelain decoration was analyzed, at the same time, the artistic beauty of blue and white porcelain decoration was expounded in combination with traditional Chinese painting techniques, and the modern significance of the development of blue and white porcelain decoration art was analyzed. Traditional Chinese painting and the "Chinese painting" of ceramic decoration are two kinds of art that can't be replaced each other, whereas, they need to inspire and penetrate each other.

### 1. Introduction

Chinese paintings are painted on special rice paper with brushes, ink and colors. There are two main types of painting: meticulous brushwork and freehand brushwork, including landscape painting, figure painting and flower-and-bird painting. The decorative techniques on the ceramic body include famille rose, blue and white and so on. While drawing on ceramic body, painter must master the unique craftsmanship of ceramics, so that the techniques of traditional Chinese painting can be applied flexibly in the creation of ceramics. Many artistic techniques of Chinese painting are adapted to the decorative needs of different ceramic models, which makes Chinese painting and ceramics permeate each other, so that the unique language of ceramic decoration is formed by artistic techniques and exquisite ceramic materials. The "Chinese painting" of ceramic decoration absorbs the expressive techniques of Chinese painting to decorate ceramics. The forms of ceramic decoration are different from those of process materials in composition, intention, art form and technique. Chinese painting and Chinese painting decorated with ceramics are two kinds of art that can't be substituted for each other, they need to influence and inspire each other.

### 2. Blue and White Porcelain and Chinese Painting

In the history of Chinese ceramics, blue and white porcelain is very representative. There are two main categories of Chinese painting methods: meticulous brushwork and freehand brushwork, which can be roughly divided into landscape painting, figure painting and flower-and-bird painting. Figure painting pays attention to verve, highlighting the inner world of the characters; landscape painting emphasizes the creation of artistic conception of blending scenes; flower-and-bird painting borrows materials to express feelings, and attaches importance to the expression of interest [1]. Blue and white porcelain decoration is one of the ceramic decoration techniques. Drawing lessons from Chinese painting techniques is the concrete application of Chinese painting techniques in ceramic decoration, blue and white porcelain decorators inherit the advantages of traditional Chinese painting techniques, while combining the unique craftsmanship of ceramics, so that traditional Chinese painting techniques can be flexibly applied in ceramic creation, and the pottery artist can embody his thoughts and feelings in the ceramic works in the best way.

In addition, traditional Chinese painting is a graphic decorative art. In order to make the picture vivid and avoid rigidity, the ceramic body can be divided into fan-shaped, round and

diamond-shaped shapes, then characters, landscapes, flowers and birds can be drawn in different parts, so that a variety of styles of pictures are displayed on a piece of work [2]. Painting, calligraphy, sculpture and high-temperature glaze decoration and other techniques can be adopted to create and produce a different artistic style.

### **3. Infiltration of Chinese Painting Techniques into Ceramic Decoration**

#### **3.1. Composition based on scattered point perspective**

The characteristics and value of Chinese painting are mainly in brush and ink, which is an important means to generalize the image. The so-called "brush" refers to the points, lines and paintings in the painting, referring generally to the shape; while "ink" is the color of ink itself: thick, light, dry, wet and other colors, referring to color in general. All these characteristics of Chinese painting brush and ink can be used for reference by blue and white decoration [3]. In traditional Chinese painting techniques, the most important one is the composition based on scatter perspective, which is widely used in ceramic decoration. The scatter perspective of Chinese painting doesn't require only a fixed point and a clear horizon in the picture, and it is precisely because of the moving scattered perspective of Chinese painting, which is applied to various forms of ceramic utensils, that each piece of porcelain picture keeps its coherence and integrity.

#### **3.2. Reckon blank as inked**

Reckon blank as inked is one of the creative principles of the artistic beauty of calligraphy, it refers to arranging the empty space (white) between lines as a real picture (black), which is an important part of the overall layout, thus, a simple and profound aesthetic realm can be realized in this pure world of black and white, which makes the layout of traditional Chinese painting art achieve a high degree of unity of reality and emptiness, manifestation and concealment, limited and infinite, so that the viewer can get the imagination of re-creation of beauty, and obtain infinite interesting and inexhaustible meaning [4]. Blank space is a unique and important way of expression in traditional Chinese painting. Traditional Chinese painting doesn't draw background, emphasizes the relationship between reality and emptiness and "reckon blank as inked". This art method is also suitable for the texture beauty emphasized by ceramic decoration, especially the blue and white porcelain, which must be left blank, so that the blue and white glaze can complement each other, so as to achieve the unique artistic effect [5].

#### **3.3. Freehand brushwork**

Traditional Chinese painting art is freehand and vivid, this is the unique feature of Chinese painting art. Especially the folk blue and white paintings in Jingdezhen in Ming Dynasty, the freehand brushwork has just a few strokes, but it is fascinating and full of decorative effect [6]. For example, when painting a person, a circle is the head, a skim is the hair, two points are the eyes, the inverted word "man" means dancing hands, and then two narrow and wide long lines are the body and feet, these are all the pens used by the lively and colorful children in the picture of Baby Drama. All the forms and artistic features of Chinese painting can be found in ceramic painting.

#### **3.4. Full equilibrium composition**

The composition of traditional Chinese paintings is full and balanced. Generally speaking, scatter perspective is used to express the composition, and plane layout is adopted, emphasizing the principles of guest-host, integration of reality and fiction, and opening and closing echoes. This art method is very suitable for ceramic decoration modeling, to achieve the effect of icing on the cake.

#### **3.5. Focus on line and structure**

Traditional Chinese paintings emphasize the role of lines, focusing on the organization of objects and describing them by various lines. In addition, traditional Chinese line drawing techniques have accumulated rich experience, which can be used for reference in ceramic decoration [7]. The use of lines is essential to ceramic painting. For example, the technique of "Corrosive Gold Decoration"

initiated by Mr. Ye Zhuqing permeates the expressive technique of traditional Chinese painting emphasizing lines, it is characterized by "protruding lines, different weights, different densities, selective focus, three-dimensional sense, golden and magnificent color, extraordinary implication", which not only retains the style of "tidal porcelain" but also has more innovative ideas, so as to achieve the artistic effect of luxury and vulgarity.

### **3.6. Decorative colors**

Ceramic paintings and Chinese paintings have a strong decorative color, which is exaggerated and imagined to use some of the color changes, with a simple, lively artistic effect [8]. For example, the color of the roof can be ochre in Chinese painting, but in the painting of ceramics, the firing color can be similar to the purple and gold glaze of the roof color in the traditional Chinese painting. In traditional Chinese paintings, leaves can be red, green and natural, while in ceramic drawing, red, green and natural colors can also be dotted on the leaves.

## **4. Typical Application of Traditional Chinese Painting Techniques in Blue and White Porcelain Decoration**

### **4.1. Blue and white porcelain**

Blue and white porcelain is one of the four famous porcelains in Jingdezhen, its clear and elegant artistic style is similar to the traditional Chinese painting art, which is the application effect of Chinese painting in blue and white porcelain decoration [9]. Blue and white porcelain in Jingdezhen absorbs the rich artistic imagination of folk artists while drawing lessons from the techniques of traditional Chinese painting, and shows its interesting and natural decoration and unconventional composition, with strong national artistic characteristics and distinct characteristics of the times.

The blue and white in Jingdezhen is the most perfect blue and white art product combining traditional Chinese painting and ceramic techniques. Blue and white porcelain Jingdezhen in enhances the clear and lively mood under the blue and white glaze, and it is often decorated with a single image and a continuous image, which not only embodies the principles of symmetry and balance, organization and repetition, static and dynamic beauty of unity of opposites, but also makes clear the primary and secondary, dense and compact in the overall layout, appropriate in weight, appropriate in size and level, and reflects the unique artistic style.

Underglaze blue and red is the most distinctive blue-and-white porcelain art in Jingdezhen, which is also one of the most perfect works of art combining traditional Chinese painting techniques and ceramic techniques. Underglaze red is a kind of color of underglaze painting, which uses copper as colorant to describe various patterns on the body, then transparent glaze is fired in high temperature reduction atmosphere, which shows red patterns in the glaze, so it is called "underglaze red". Underglaze red is mostly decorated with blue and white, which is called "underglaze blue and red". The combination of blue and white and underglaze red not only adds lustre and magnificence to the underglaze red, but also enriches the color effect and forms an elegant and simple artistic style. Therefore, underglaze blue and red porcelain has become one of the precious varieties in China.



Fig.1. Underglaze blue and red

Blue-and-white Porcelain Riches and Honour Figure is also a perfect combination of traditional Chinese painting art and blue-and-white ceramic decoration, its picture composition is clear, hierarchical, physical and spiritual, with unique artistic conception. The blank porcelain surface is decorated with flourishing lotus, water weeds and wisteria and willow branches reflecting the water surface to form a broad water background [10]. Eight vivid and spiritual fat eels are full of tension, wagging their heads and tails, swimming freely in the pond, which is full of auspicious and beautiful imagery. In terms of design, it is not focusing on the shape and color of natural beauty, but with the help of natural beauty of eel, lotus, lotus leaf, water grass and other objects, which are exaggerated, deformed, tailored, generalized and Abstractly described. This doesn't deviate from nature and destroy the objective law of natural beauty, but integrate natural beauty with formal beauty, and it not only pays attention to the black part of the picture, but also to the blank part of the picture, with a strong artistic appeal.



Fig.2. Blue-and-white porcelain riches and honour figure

#### 4.2. Modern Significance of blue and white porcelain decorative art development

Traditional Chinese painting techniques are integrated into blue and white decorative art to find new forms of expression for blue and white ceramic decorative art, thus making blue and white art move from expressiveness and craftsmanship to poetic artistic realm. Within a certain range of modes, this technique has created unique artistic achievements with distinct Chinese characteristics as well as various and different forms. Chinese painting techniques have a strong artistic expression in blue and white porcelain painting. Creating fine blue and white porcelain painting requires not only long-term artistic practice and careful observation of nature, but also in-depth understanding of the new trend of thought and expression techniques of Chinese painting and modern art. Of course, expressive techniques lie not only in form, but also in the substance of its intention. Only when the conception is new, the composition and layout are new, the form is new, the works that are not stereotyped and original can be appreciated by the viewers, and the blue and white painting art can make a new leap.

Blue and white porcelain is the quintessence of Chinese traditional culture. There are differences in art in different times, but there are also some common characteristics and connections. Similarly, the arts of the same era have their own differences, common characteristics and links, and they interact and develop together. Ceramic art and painting art have been interdependent, influenced and developed for thousands of years, and modern blue and white porcelain art has been further extended and developed on the basis of tradition. The times are advancing, and blue and white porcelain decoration is also advancing with the times and towards the direction of diversification, liberalization and individualization.

#### 5. Conclusion

There are many similarities between Chinese painting art and ceramic art in terms of aesthetic taste and artistic conception, expressive techniques and subject selection, but there are also differences between them. Traditional Chinese painting belongs to pure art and pure painting, while

ceramic art is a kind of arts and crafts, pursuing the beauty of craftsmanship and the perfect combination of shape and decoration. Therefore, the appreciation of ceramic works of art is multi-dimensional and multi-angle. Traditional Chinese painting always develops in continuous inheritance and innovation, and ceramic decorative Chinese painting can be better applied only by innovating in process materials and decorative techniques, so as to create glorious ceramic art treasures.

## References

- [1] Li Lin. Study on the Fusion of Traditional Chinese Painting Techniques and Blue and White Ceramic Decoration. *Art Research*, 2019(1): 142-143.
- [2] Hu Xiaohong, Tianhua. Artistic form of combining color of ceramic flower-and-bird painting with traditional Chinese painting. *Ceramic Research*, 2018(6): 80-81.
- [3] Yu Jilian. Talking about the Application of Chinese Painting in Ceramic Creation. *Jingdezhen Ceramics*, 2018(5): 45-46.
- [4] Hu Liang, Gu Tongfei. The application of Chinese painting seal in ceramic decoration art. *Journal of Beijing Printing College*, 2018, 26(6): 74-78.
- [5] Chen Jianrui. Talking about the Innovation of Art - Taking Chinese Painting and Ceramics as the Topic. *Ceramic Science and Art*, 2018, 52(6): 30-31.
- [6] Mayajun. Learning and thinking from traditional Chinese painting to ceramic painting. *Ceramic Research*, 2018, 33(2): 103-105.
- [7] Xia Jinfeng. Practice and Application of Embedding Chinese Painting Techniques into Ceramic Painting Teaching. *China National Expo*, 2017(11): 21-22.
- [8] Gao Fangzhigang. Composition and Element Analysis of Chinese Painting in Ceramic Painting. *Popular Literature and Art*, 2017(6): 61.
- [9] Zhao Yiheng. On the transformation of artistic language of traditional Chinese painting on ceramics. *Art Evaluation*, 2017(4): 12-13.
- [10] Wang Zhipeng. Brief discussion on the application of traditional Chinese painting landscape in ceramics. *Jingdezhen Ceramics*, 2017(1): 6-7.