TRANSFORMING PEACOCK DANCING OF DAI IN XISHUANGBANNA TO CERAMIC INSTALLATION ARTS

By
Mrs. Huang JIAYIN

A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)
Silpakorn University
Academic Year 2023

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โดย
Mrs.HUANG JIAYIN

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปรัชญาดุษฎีบัณฑิต
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By	Mrs. Huang JIAYIN
Field of Study	DESIGN ARTS (INTERNATIONAL PROGRAM)
Advisor	Associate Professor Sone Simatrang
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Mrs. Huang JIAYIN : Transforming peacock dancing of Dai in Xishuangbanna to ceramic installation arts Thesis advisor : Associate Professor Sone Simatrang

Dai pottery is one of the four famous potteries in China. It is a Chinese intangible cultural heritage and constitutes the spiritual home of the Dai people. However, with the rapid economic development, fewer young people are willing to make Dai pottery. With the invasion of ceramic culture in various regions, Dai pottery has become similar with other ceramics but needs more cultural awareness of the Dai people; traditional Dai pottery itself limits the form of Dai pottery due to the primitiveness of the artistry. Peacock dance is the most famous classical performing art among the Dai people in Xishuangbanna. Dai people take the peacock as a kind of auspicious bird, symbolizing beauty, and kindness, which is primitive totem worship, reflecting the Dai people's yearning for a better life. The purpose of this research is to spread Dai culture through ceramic artwork, remind the younger generation to pay attention to Dai pottery, and develop Dai pottery; to encourage the craftsmen in local keep focus on Dai culture; to an awareness that the government pays attention to Dai community and Dai minority. The objectives are 1. To analyze the culture of the Dai nationality, organize and summarize the catalog of creative elements; 2. To extract the peacock eye element on its tail and create prototypes of ceramic works; 3. To propose the new value of Dai pottery through installation art form and spread the Dai culture. There are three research methods in this research. The first is a literature review of peacock meaning, a field trip to Xishuangbanna for peacock dance performance collection, and an in-depth interview with the peacock dance and Dai pottery stakeholder group to get critical data on the transfer of peacock dance to ceramic art. The second is to analyze the traditional and modern Dai peacock dance elements by comparative study; express the peacock icon through experiments. The third is developing the design into an installation artwork with sound and movement in space. The result of the research shows that the peacock eye element as a peacock dance icon to create artwork conveys Dai culture; the ceramic artwork can be used as a musical instrument to express melody; The installation of ceramic artwork emphasizes sound in the space combined with light and shadow can spread Dai culture according to the theory of cultural communication.

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Chapter 1 Introduction

1.1 Significance of Research

The transformation of the peacock dance into a ceramic installation art as the prototype contains the cultural connotation of the Dai people, which is a cultural identity. The result of this work will highlight the aesthetic value of Dai pottery art to create a different visual language for the development of Dai pottery art. To inherit and promote the wisdom of Dai people, and gradually transform Dai pottery from a utilitarian object into a work of art, to satisfy the higher aesthetic needs of the people and arouse the interest of the younger generation. The transformation of peacock dance into ceramic art is the preservation of the century-old traditional craft in a new world, allowing it to survive in today's context. Therefore, creating ceramic installations that use the Dai peacock dance as a source of inspiration and reflect Dai culture is one of the most effective ways to spread Dai culture and protect Dai pottery art.

The result of this research explores the function of Dai pottery. It works like a musical instrument that can produce eight different sounds, and the viewer can create different sounds to form the music. In addition, movement, melody, and lighting are used to connect the ceramic cylinders with the space and create a visual unity that can support the protection of the intangible cultural heritage of the local people.

1.2 Statement of the Problem

Dai pottery is one of the oldest traditional crafts of the Dai people, called "plate grinding" in the Dai language. It belongs to Chinese intangible cultural heritage, contains the historical memory of mankind, and represents rich cultural diversity.

With the transformation of modern society, national and regional ways of life and intangible cultural heritage will quietly and rapidly disappear. Traditional Dai pottery needs more innovation and faces the crisis of being pushed out of the market. The younger generation is reluctant to learn Dai pottery, and only the village women have mastered traditional Dai pottery. Dai pottery is in a crisis as a national and intangible cultural heritage.

The traditional Dai pottery needs more innovation in design. After the 1980s,

with the intrusion of other pottery styles, Dai pottery art now needed to gain cultural recognition. At the same time, traditional Dai pottery art needs to meet the aesthetic needs of residents today, and the younger generation of craftsmen are not interested in Dai pottery art. Except for architectural decorations and religious rituals, traditional Dai pottery art has been withdrawing more and more from the historical stage, and only the old-generation craftsmen have mastered this art.

China has issued a series of laws and regulations to protect intangible cultural heritage, encourage young artists to create national artworks, raise local people's cultural awareness of local people, be proud of their intangible culture, and then take the initiative to inherit and preserve national culture.

1. Dai pottery art needs to more cultural recognition today.
2. The traditional Dai pottery craft could be more innovative.
3. The traditional Dai pottery art needs to be updated; the young generation of craftsmen are not interested.

1.3 Hypothesis

1. To preserve and recover the value of Dai pottery.
2. To use an installation art piece that originated from the peacock dance, using soundscape, lighting, and movement in the space.
3. This ceramic installation art can inspire younger generations to develop other ideas in their fields to spread local culture.

1.4 Objectives of the Research

1. To study and analyze the peacock dance of Dai nationality, organize, and summarize the catalog of creative elements.
2. To extract the peacock dance symbol and create prototypes for ceramic installation artwork.
3. To propose the new value of Dai pottery through installations in soundscape, light, and movement. By using ceramics as a medium to disseminate the Dai peacock dance to arouse the interest of younger generations.

1.5 Scope of the Research

1. The Dai peacock dance in this study focuses only on the Dai people in Xishuangbanna, Yunnan, China.

2. The relevant actors are local artisans and the young generation (millennials).

3. The research method is based on the new finding of this work.

4. The result of the research is a ceramic installation art developed from the Dai peacock dance.

1.6 Research Framework

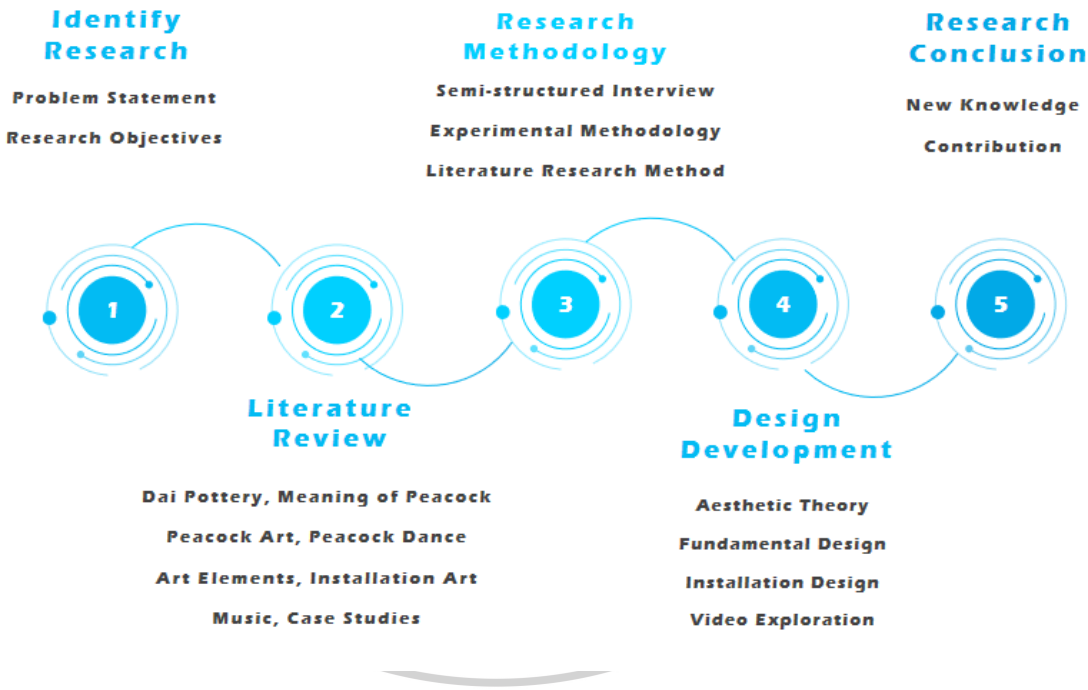


Figure 1 Research framework

1.7 Research Methodology

This practice-based research, and the research methods are as follows:

Phase one: data collection. The data collection method in this research is a literature review, survey, in-depth interview, observation, and recording. The researcher surveyed the local village to conduct an in-depth interview with the heir of Dai potters, traditional Dai peacock dancer, modern peacock dancer, and the make of traditional Dai peacock dance props. The researcher also investigated the local government office in the Department of Culture and the actual traditional peacock

dance performance.

Phase two: data analysis. The researcher analyzes the traditional and modern Dai peacock dance elements through a comparative study. All the collected data contribute to the extraction of the peacock symbol through experimental methodology.

Phase three: expression of the peacock symbol through installation art. For the sound part, ceramic instruments can be used to play the eight different notes that are Do Re Mi Fa So La Ti Do; Dai music is created based on the characteristics of percussion instruments; for the movement part, video is used to express the dance through ceramics. Feedback was recorded, analyzed, adjusted, and summarized for each experiment.

To achieve the goal of disseminating Dai culture through ceramic installation art, the research process of this thesis is divided into four steps:

1. Through analyzing the culture of Dai nationality and the similarities and differences between traditional peacock dance and contemporary peacock dance, elaborate the symbol of peacock dance: the eye pattern on the tail of the peacock. Organize the collected elements, extract inspiration from these elements, and apply them to conduct artistic experiments.
2. The eye pattern is used as a source of inspiration and combined with artistic theories. The ceramic artworks are expressed through artistic elements such as shape, color, space, sound, lighting, and shadow.
3. The ceramic installation artworks, which form a visual unity, are a heritage of Dai culture. The exhibition of the works encourages the young generation to pay attention to and identify with the local culture, spread the culture of the Dai nationality, develop the Dai pottery art, record and evaluate the results.

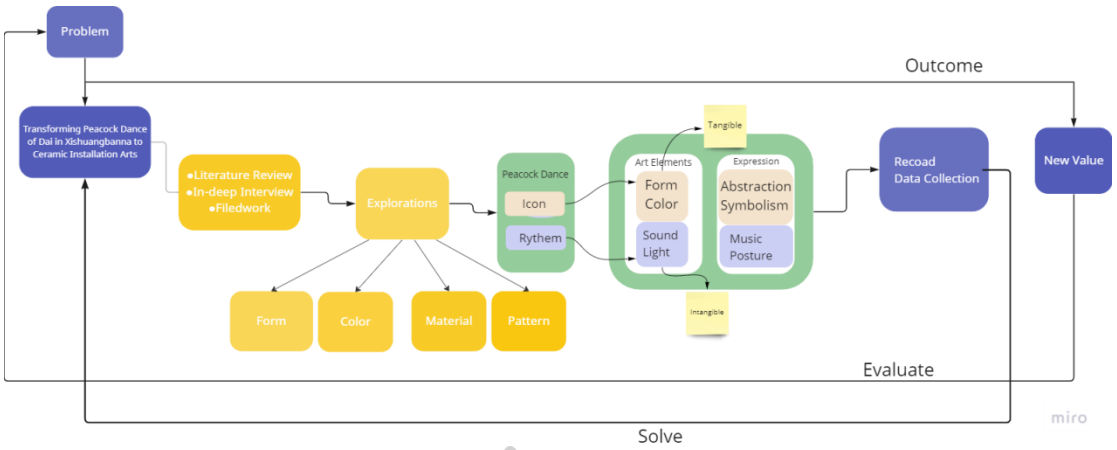


Figure 2 Research methdology

1.8 Limitation of the Research

1. Due to the pandemic and the peculiarity of the geographical location, the final artworks cannot yet be presented to locals.

2. Due to the scope of the research, this study cannot interview all participants. The focus is on semi-structed interview with the traditional peacock dancer, the make of the traditional peacock dance props, and the heir of the Dai pottery art onsite; the case study method is used to collect data on the modern peacock dancer.

3. Due to the time and budget constraints, the installation art focuses on the sound, the lighting of the pottery, and the explicit lighting sequences, the music, and the movement of ceramic in the video.

1.9 Research Outcome

The expected benefits are as follows:

1. The peacock dance inspired ceramic installation artwork is to discover the intangible value of the Dai peacock dance.

2. The ceramic installation artwork transformed by the peacock dance will develop a new concept of Dai pottery. It should be beneficial for local artists and Dai pottery.

3. The knowledge gained through this research can strengthen the role of local Dai pottery and attract the attention of younger generation to Dai pottery. Ceramic installation artworks with aesthetic value can eventually spread Dai culture.

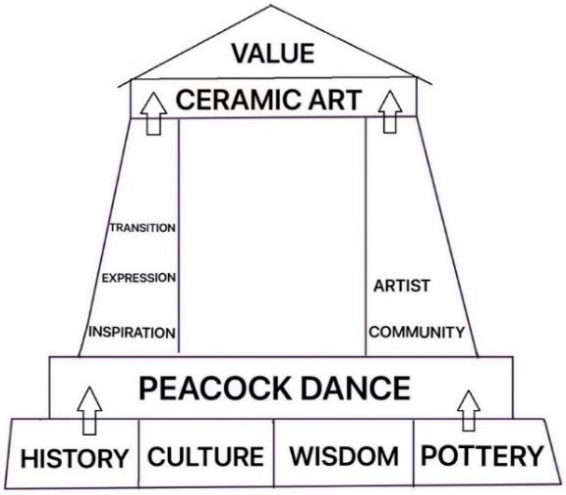


Figure 3 Research value

1.10 Definition of Terms

Dai pottery: Dai pottery can be traced back to the 14th century. It is the original traditional craft in Xishuangbanna and belongs to the national intangible heritage of China. It is regarded as the representative of the original pottery art of China. It corresponds to the essence of patterned pottery evacuated in the southern Neolithic site. The mold is made with slow wheel and handmade clay sticks. The mud is beaten with a patterned wooden stick and then fired in an open or semi-closed kiln on the floor. Only in Jinghong, Menghan, and Menghai in Xishuangbanna have the traditional Dai pottery art survived. Today, the technology of pottery has changed from freehand kneading to wheel pottery from no kiln to kiln. However, Dai pottery has retained the essential characteristics of the original pottery inherited from the Dai people.

Peacock: culture has its sprint. The peacock in this research is based on the Dai culture in Xishuangbanna. The Dai people regard the peacock as a kind of lucky bird, symbolizing beauty, and goodness, which is primitive totem worship, and reflects the Dai people's longing for a better life. Peacocks, as totem worship, are usually seen on the roof of traditional Dai temples. On the other hand, as a modern artistic and cultural symbol, it is usually used in the application of modern design, such as architecture, interior decoration, environmental design, product packaging,

advertising, household goods, cultural communication, clothing, weaving, airport, airplane decoration, and so on. Peacocks serves as a local cultural identity to some extent.

Peacock dance: peacock dance is the most famous performance art of Dai people. There are two different peacock dances in this research. One is the traditional Dai peacock dance, the most renowned dance among Dai folk dances in Xishuangbanna. The main feature of this dance is imitating the movements of a peacock in a bird costume. As the favorite folk dance of the Dai, they gather, sound gongs, beat drums, and dance the graceful peacock dance at their annual Splashing Festival, Closed Door Festival, Open Door Festival, and other folk festivals. The other is the modern peacock dance, which this research focuses on the dancer Yang Liping in Yunnan Province. The style of modern peacock dance is light, with delicate emotional expression and graceful dance posture. It is the crystallization of the wisdom of the Dai people with high esthetic value. The representativeness of peacock dance makes it the most culturally recognized dance of the Dai people.

Xishuangbanna: The Dai autonomous prefecture of Xishuangbanna is located at 21°10′-22°40′ north latitude, and 99°55′-101°50′ east longitude in China. It is one of the eight autonomous prefectures of Yunnan Province, and its capital is the city of Jinghong. It borders Pu'er City to the northeast and northwest, Laos to the southeast, and Myanmar to the southwest.

Installation art: it is often takes up an entire room or gallery that the viewer must walk through to fully engage with the artwork. In this study, installation art focuses on the aspect of space and soundscape.

Interdisciplinary thinking: a method of transferring an art form or idea from one discipline to another without neglecting the same artistic taste. Since there are no connections between the objects of study, interdisciplinarity focuses on integration, comparison of different concepts and interdisciplinary insights to gain new knowledge. (See example on pp. 80-82)

1.11 The Relationship between RO, RQ, RM and ROC

Table 1 Research RO, RQ, RM, ROC

RESEARCH OBJECTIVES (The purposes of this research are)	RESEARCH QUESTIONS (Develop this RQ based on the Objective)	RESEARCH METHODOL-OGY (Identify the RM based on the objectives)	RESEARCH OUTCOMES (What are the outcomes that you want from this objective?)
To provide a detailed description of peacock and peacock dance in Xishuangbanna, understand, and spread Dai culture	What is the meaning of peacock? What is peacock dance in Dai culture? What is the significant of spreading Dai culture?	Literature review, Fieldwork)survey, interview), Case study	1.To obtain data that vital for spread Dai culture of Xishuangbanna by peacock dance 2. These outcomes will be used for the second phase data collection
To verify the importance and experiment the methods of transforming peacock dance to ceramic art	1.Why is it important to choose peacock dance for ceramic art? 2. How to transform peacock dance to ceramic art?	1.Interview, Observation, Questioner to collect data from craftsman and residents 2. Inspiration, Transformation, Experiment	To obtain data that vital for transforming peacock dance to ceramic arts in Xishuangbanna Also, these outcomes will be used for the third phase data collection
To create ceramic art with aesthetic value based on the outcomes and contribute to the new value of Dai pottery	1.How to do the new form? 2.How to innovate?	Form design concept, Critical thinking, Practice	1.To create new ceramic art form which inspired in peacock dance 2.To evaluate the outcome

Chapter 2 Literature Review

2.1 Introduction

This chapter contains the literature review in five parts: Dai pottery, the meaning of peacock, peacock art, peacock dance, art elements, installation art, music, and case study.

The part on Dai pottery introduces the traditional Dai pottery with a slow wheel and the new Dai pottery from the technique and conditions to the inheritance form in Xishuangbanna. The part about the importance of peacock and peacock art was compared in East, West, and Yunnan, and got the keywords of the meaning of peacock. The part on peacock dance focuses on the variety of traditional and modern peacock dances in Yunnan. Art elements focus on form, color, and material, which are the most essential elements of a ceramic work. The part of installation art focuses on the aspect of space, lighting, and sound, which will intertwine the atmospheres of the installation. The music part introduces the start and content of the music and focuses on beat, intensity, and harmony. By combining the study of music theory and analysis of Dai peacock music, the researcher got a guide on making a new Dai music for the thesis. In the last part of the case study, there are two cases, one shows the motif, and the other shows the sound sculpture, which will be the critical element of the research output.

2.2 Dai Pottery

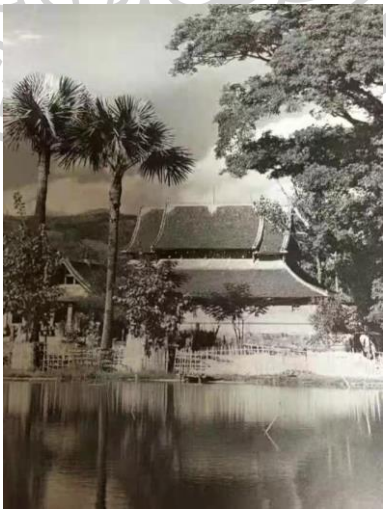


Figure 4 Dai village in 1970 (Yan)

Dai pottery comes from the Dai autonomous prefecture of Xishuangbanna in Yunnan province, China. Xishuangbanna is a beautiful and prosperous place in southeast China, bordering Myanmar, Laos, and Vietnam, and is the cradle of cultures. The Dai area has a unique natural environment with mountains, rivers, a hot climate, abundant fertile soil, various animals, and tropical plants. As one of the minority cultures in China, the Dai culture is very precious. Before Buddhism was introduced to the Dai area, the ancestors of the Dai people developed solid reverence for nature over a long history; they believed that all things have spirits (Liu, 2006). Before Buddhism was introduced to the Dai Prefecture of Xishuangbanna, the Dai people practiced nature worship. They believed that all things had spirits, and that the gods of mountains, rivers, plants, and trees determined the fate of people. A Dai proverb sums this up: the forest is the father, the earth is the mother, and the millet is supreme among heaven and earth (Wu, 2006).

Yunnan has a history of making pottery for more than 4,000 years (Wang, 2006), and the Dai people have lived here for generations. They have mastered the art of pottery-making with traditional tools such as the slow-wheel. The mold of traditional Dai pottery is formed by hand with mud sticks that are shaped like noodle. The amount of mud sticks needed by the artisans depends on the size of the desired shape. Traditionally, the clay is beaten with a patterned wooden stick and then fired on the floor in an open or semi-closed kiln. The roots of this traditional process are described in the Dai creation epic “Bata Ma Ga Peng Shang Luo” (Yan, 1989, pp. 420), which describes how the Dai ancestors made pottery, relying on clay from the riverbank. The epic describes the “black earth, a kind of mud called loess, found at the water’s edge. The Dai fetched this black earth and kneaded it to make clay. From it, they made ‘Wan,’ ‘Mo,’ and ‘Ang’” (Yan, 1989, pp. 420-21) – various bowls and pots used by the ancient Dai people in daily life.

Traditionally, pottery making was reserved for women only. Yu meng, the Dai heiress of slow wheel is a person recognized by the Cultural Department of China State Council as responsible for the heritage and protection of national intangible cultural heritage, and is considered as representative, authoritative, and influential. She said that no men were allowed to participate in the making of pottery, and that men were not allowed to witness the process, even when the kiln was firing. The Dai

believed that the pottery if a man saw it, which would ruin their previous efforts. Today, Dai women carry on this ancient tradition, by taking responsibility for the legacy of handmade pottery tools and passing on the necessary skills to the next generation. There are male pottery makers in Xishuangbanna, but they make other pottery for Buddhist temple construction, while the women usually make utensils for daily life. They use molds to make glazed sculptures of mythical creatures that are placed on the roof of Buddhist temples.

Since the 1950s, scholars in China and abroad have conducted field research on Dai pottery. This research shows that Dai pottery technique exists today in three dimensions like a living fossil. The tools of Dai pottery have changed from hand kneading to slow wheel pottery and then to fast wheel pottery; the firing of pottery has evolved from piling on the ground to kilns with various shapes (Lu, 2010). Over the years, Dai pottery has passed down the wisdom and unique culture of the Dai people.

Previous research on Dai pottery has examined the archaeology of traditional slow wheel pottery. This thesis focuses on the original process of slow wheel pottery and the related skills and anthropological perspectives of Dai pottery, including the manifestation of cultural change and religious characteristics of Dai pottery. This paper analyzes the traditional art and culture of Dai pottery on slow wheels and its characteristics and functions in the modern world.

The emergence and development of modern Dai pottery is important for the preservation of its practices, as traditional practices will inevitably gradually disappear in the environment of modern life. The vitality status of new Dai pottery has been determined, and the historical significance of traditional Dai pottery with slow wheels has been confirmed through interviews and research.

2.2.1 Analysis of traditional Dai slow Wheel pottery

The author studied and practiced the technique of Dai slow-wheel pottery in Mandou village, Xishuangbanna. The intangible cultural heritage inheritor of slow-wheel Dai pottery, Yu Meng, lives here. Essential parts that comprise the particularity of Dai slow-wheel pottery are detailed below.

2.2.1.1 Soil and Mud

The selection of clay used for Dai slow-wheel pottery is straightforward – after removing the soil on the surface, one can find that the clay turns pale blue as it dries. This clay has high purity but can sometimes contain yellow impurities. After the clay is selected, it needs to be ground and screened. According to investigations from experts, the clay ancient Dai people used was taken from the slopes along the Lan-Cang River, about 1.5 kilometers west of the village (Wang, 2003). Today, clay is found across the region, craftsman can get it easily. Typically, the traditional Dai slow-wheel pottery is produced in insignificant amounts. The potters personally dig the clay for doing Dai pottery. They pick it up, and put it into a basket, and take as much as they need. After the makers retrieve the clay, it must be thoroughly dried and then sieved back and forth.

When it is time to make pottery, they will take the required amount from the air-dried clay pile and add water to the mud. When mixing the mud, sand is selectively added according to the utensils that need to be made. For example, when making cooking utensils, a certain amount of sand will be added and then put into plastic to ensure the heat resistance of the cooking utensils is higher enough.

Figure 5 The clay of Dai pottery (Huang, 2021)

Chemical composition	SiO2	Al2O3	TiO2	Fe2O3	CaO	MgO	Na2O	K2O	I.L.
	57.79	23.6	1.1	4.66	0.55	1.1	4.66	2.99	7.26

Table 2 The chemical composition of Dai pottery clay (Zhang, 2009)

2.2.1.2 Slow Wheel

The slow wheel, also known as a "turntable," is a vital pottery tool invented by primitive humans in the Neolithic Age after they learned how to knead pottery clay by hand (Ji, 2019). The slow wheel is one of the critical factors for Dai slow-wheel pottery to be included in Chinese intangible cultural heritage. It is a primary form of the potter's wheel, simple in structure. The slow-wheel is one of the most representable characteristics of Dai slow-wheel pottery. It is also a crucial pottery tool invented by the ancient Dai people after learning to knead pottery by hand. However, nowadays, only villages in Xishuangbanna still maintain the traditional skills to do the Dai slow-wheel pottery, such as Jinghong, Menghan, and Menghai (Ji, 2019).

The slow wheel is relative to the fast wheel. The speed of the slow wheel is slow, and thus, it is not strong enough to use centrifugal force to lift and form clay like the fast wheel. To use this pottery wheel, producers can only rely on their bodies, pinching it with their hands while turning the wheel with their feet.

Figure 6 The slow wheel (Huang 2021)

2.2.1.3 Making Process

The tools used for making pottery are simple: one requires clay, a pot of dry soil, a jar of water, a piece of cloth, and simple homemade wooden tools. A detailed description of the two-stage process is detailed below.

First, the artisan kneads the clay into a ball. This is then placed on a roulette sprinkled with dry soil, and a homemade wooden mallet is used to tap the block of clay into a round shape – this becomes the base of the pottery. The artisan then takes

more clay and shapes it into a thicker mud stick, which she holds with her right hand and support with her left, while turning the roulette wheel with her feet. With this process, the mud sticks are fused to the base. Later, second or third pieces are made depending on the level of pottery. Then , the artisans use homemade wood chips to continuously scrape from the molded clay to the outside until an edge is formed. Finally, the artisans turn the wheel and wipe the edge of the rim with a damp cloth to shape and smooth it.

After these steps, the pottery is moved to the roulette and left to dry. At this point, the process of Dai pottery is partially complete. After drying for hours, the pottery is returned to the roulette for the second round of shaping.

In the second phase, the artisan chooses suitable pebbles based on the shape and size of the pottery. The pebble is held in the artisan's left hand to support the clay when they use the wooden mallet to shape the form, while the roulette is rotated with their toes. At this stage, the wooden mallet is used to shape the pottery. Finally, a bamboo piece is used to scrape the surface of the pottery from bottom to top to smooth the exterior. After this, the second phase is complete, and the pottery has been shaped. Once it becomes a semi-dry color, a pattern is imprinted onto its surface with a patterned wooden pat. The pottery is then left to air dry fully before it is fired in the kiln.

Figure 7 The patten tools of Dai pottery (Huang, 2021)

Figure 8 The shape tools of Dai pottery (Huang, 2021)

Figure 9 The pottery made by traditional skills of Dai pottery (Huang 2021)

2.2.1.4 Firing-thin shell kiln

The ancestors of the Dai people believed in nature and attributed gods to natural phenomena such as mountains and water – the kilns are no exception. When the ancestors of the Dai people burned the kiln, outsiders were not allowed to watch. After the kiln was closed, a rooster and a young hen were sacrificed to the God who runs the kiln.

The kilns built for Dai slow-wheel pottery in Xishuangbanna have a thin shell built with straws. The kiln bed typically has a length of 1.8 meters and a width of 1.2 meters, this is constructed in an open space with firewood. The gaps between items in the kiln are filled with small firewood, corncobs, and sawdust piled up to 30 to 40 centimeters high. When pottery is placed in the kiln, the largest pieces are placed in

the center first, then smaller pieces are added between the large ones.

After all the pottery is placed, the kiln is enclosed by vertically placed straws that can reach a thickness of 6 to 8 centimeters. Mud is then applied to the surface of the straws by the artisan. The artisans form a kiln body from bottom to top with two centimeters thickness mud. Then, a door with a diameter of twenty centimeters is made in the right corner of the kiln for ignition. When the firing begins, the artisans first ignite the exposed straw at the kiln entrance and poke 5 to 10 holes in the top and around the kiln body with wooden sticks. Then, they seal the ignition entrance with mud, allowing the smoke to escape through the holes. The closed kiln body needs to be fired for about two days, and the temperature of the thin shell kiln can only reach an estimated eight hundred degrees Celsius.

By the time the firing process ends, the thin-shell kiln has been burnt to ashes. Since traces of trimming with marks of the pottery wheels can be seen on the lips of ancient pottery, experts speculate that the thin shell kiln is part of a transition from open-air pile burning to a steamed bun kiln. Steamed bun kiln is one of the typical kilns in Song, Yuan, and Ming Dynasty. It is named because the kiln looks like a steamed bun. The firing temperature can reach 1300 degrees Celsius, while the temperature of thin shell kiln can only reach eight hundred degrees Celsius. There is an evolutionary intermediary between the open-air piling and permanent kilns, for which the thin-shell kilns built by sealing mud on the ground provide specimens for study (Ma, 2015, pp. 87).

These sintered utensils have larger pores and high-water absorption, making them more suitable for daily life than ceramics.

2.2.1.5 A case study of traditional Dai slow wheel pottery

Pottery used in the daily lives of the Dai people has been collected as art pieces, while are used in religious ceremonies.

The photo below shows an item from the collection of Yu Meng, an heir to the Dai slow-wheel pottery in Xishuangbanna. It was originally used by ordinary Dai villagers to hold water when they went out. It is a traditional utensil and is decorated with classic Dai pottery patterns, such as water patterns and bay leaves.

Traditional pottery like this piece has gradually been replaced with plastic and

glassware. This pottery has evolved into a holy water holder for the Dai people, as only items of clay can be enshrined in front of the Buddha. The Dai use this item to offer holy water to the village's God, as it is not good to reuse plastic bottles as holy water containers because they may be polluted (Zhang, 2009).

Figure 10 The holy water bottle (Huang 2021)

2.2.1.6 The Present Condition

The Dai slow-wheel pottery in Xishuangbanna is not made for aesthetic purposes. Although Dai pottery has good air permeability and excellent thermal insulation, it is not suitable for food storage. Besides, traditional Dai pottery cannot change people’s growing preference for glass and plastic products.

On the one hand, traditional household pottery is increasingly difficult to obtain due to the decrease in pottery makers. The art of Dai slow-wheel pottery does not attract young people. In Xishuangbanna, only households in villages still make traditional Dai pottery. On the other hand, the commercial benefits of Dai slow-wheel pottery are not ideal, so fewer people willing to learn and engage in Dai slow-wheel pottery skills. Due to the appearance of modern products, the status of daily-use pottery in Dai people's family life has been replaced to a considerable extent. This ancient art of pottery is dying out and urgently needs preservation and protection.

Pottery is still a large part of the Dai’s religious activities, and the sacrificial items are pottery. However, with the influence of religious secularization, modern industrial products inevitably enter religious activities – for example, the bowls used

by monks in temples today are made of iron or copper.

As a result, despite Dai slow-wheel pottery's valuable cultural significance, it has not been capitalized on by the market. With increasing modernization, Dai slow-wheel pottery is disappearing from daily life.

2.2.2 Analysis of new Dai pottery in Xishuangbanna

Due to the lack of market competitiveness of the traditional Dai slow-wheel pottery, a new form of Dai pottery was born, with rich and varied decoration methods. The artisans usually use Buddhist plant patterns and decorate the traditional characters of the Dai people onto the utensils, which typically include a solid tropical rainforest style. The techniques of this new Dai pottery are more diverse in terms of decoration and techniques, including methods such as carving and filling clay. They have been adopted from assorted styles of pottery and ceramics. The contemporary style of Dai pottery has also improved its traditional kiln firing method, changing from low-temperature firing to high-temperature firing, and items now include marketable utensils such as bowls, tea sets, and lamps.

2.2.2.1 New characteristics

New Dai pottery uses religious motifs in its decorative patterns, such as patterns of the bodhi tree, golden lotus, peacock, and elephants. Decorations also use brocade patterns and the characters of Dai identity. The pottery is not limited to traditional bowls and pots and includes teapots, saucers, and large tea jars that are more suitable for modern people's living habits. The size of the new Dai pottery is determined by its function; it can be small and easy to carry as a tourist gift, or it is large enough to use Dai pottery to decorate the interior design.

2.2.2.2 New function

Nowadays, the Dai rarely use traditional pottery utensils in their daily lives. With the development of local tourism, Dai pottery has evolved toward tourist souvenirs, which include decorative lampshades, tea sets, teapots, and handcrafted sculptures such as elephants and peacocks. Especially, the lampshades with carved

decorations are famous in the Dai pottery market and are usually used to decorate gardens and modern interiors. Combining Dai pottery with architecture is also a growing trend in Xishuangbanna.

2.2.2.3 A case study of new Dai pottery

Below is the Dai pottery made by Taixiang Pottery Studio in Xishuangbanna. This studio team was set up by teachers at a local university. They advocate for the traditional life and culture of the Dai people.

They are more focused on Dai culture rather than the traditional technique. In their eyes, the traditional handicrafts of the Dai people are splendid and brilliant, and these simple crafts carry the heritage of the Lancang-Mekong farming culture. It is of great significance to protect this traditional pottery culture because it predicates the spiritual culture and religious system of Dai identity. It is said that Theravada Buddhism is part of all aspects of Dai pottery artisanship, and Dai pottery is a veritable "pottery with faith"(Taozi, 2018).

Given that this new pottery uses fast wheels, is fired at hot temperatures, and is richly decorated with complex and changeable designs, including carving, engraving, hollowing, relief, and complex secondary firing, it is more suitable for today’s Dai pottery market than traditional Dai pottery.

Figure 11 Taixiang pottery (Huang, 2021)

2.2.3 The inheritance model of Dai pottery

Over time, the Dai people have transitioned from an ancient society to a modern

one. The pottery making of the Dai people originated from the needs of life and production, but with the rise of the agricultural economy, this was made of earthen pots and bowls. After the 1980s, due to rapid changes in Dai society and the need for a modern lifestyle, villagers gave up this craft. New Dai pottery has become more compatible with mass production and is better integrated into the new economic system and with recent technologies.

2.2.3.1 The inheritance model of traditional Dai slow wheel pottery

Female elders in the family traditionally taught Dai pottery and its firing culture to their daughters or daughters-in-law. The purpose of inheritance is self-sufficiency (Wang, 2012). However, there are only twelve villages in Xishuangbanna that still practice traditional Dai pottery. Few women know how to and are willing to do traditional Dai slow-wheel pottery in Xishuangbanna.

2.2.3.2 The inheritance model of new Dai pottery

After the transition of Dai society from traditional agriculture to modern society, the way of life of Dai people and the inheritance model of Dai pottery have also changed greatly. The modern inheritance model has gradually shifted from inheritance in the family to inheritance in the factory and school. It is passed on from technicians to apprentices in the factory, or from teachers or research personnel to students in the school. The goal of inheritance in factories is to produce goods, and the purpose of the inheritance of schools is to promote the culture of Dai pottery.

2.3 Meaning of Peacock

2.3.1 In eastern

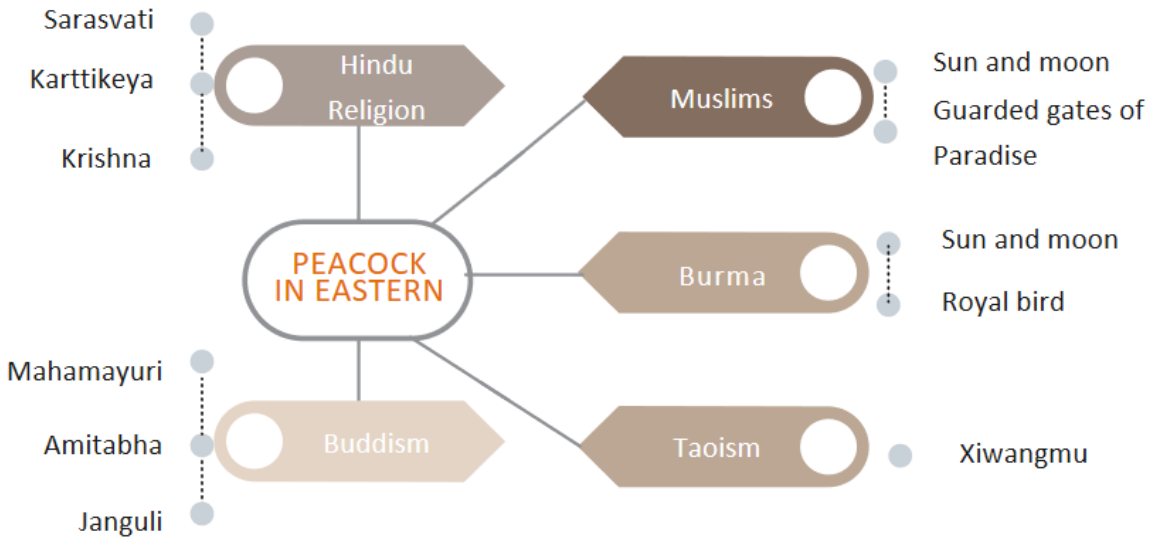


Figure 12 Meaning of peacock in Eastern

2.3.1.1 Hinduism

Hindu myths are built around the idea that the peacock train is like the sky, hull of stars, serene and beautiful. At times, the stars are obscured and the skies dark, just as the peacock loses its train. The analogy is also applied to the sun and the moon, which also appear, then disappear, just like the radiance of brilliant colors on the peacock's train as it unfurls it open and then furls it closed again (Jackson, 2006, pp. 47).

Sarasvati is Hindu goddess of knowledge, music, art, speech, wisdom, and learning. Her mount is a peacock. "Sometimes a citramekhala (also called Mayura, peacock) is shown beside the goddess. The peacock symbolizes colorful splendor, the celebration of dance, and as the devourer of snakes, the alchemical ability to transmute the serpent poison of self into the radiant plumage of enlightenment" (Wikipedia).

Figure 13 Sarasvati (Wikipedia)

“Karttkeya symbolizes power and strength. His vehicle is a peacock, which represents him as the destroyer of all unhealthy habits and a conqueror of sensual desires” (Katha, 1979, pp. 30).

Figure 14 Karttikeya (Sanchita Chowdhury, 2013)

Krishna is a major deity in Hinduism, who is often depicted wearing a peacock-feather crown. “There the Lord plays His flute, His eyes are like lotus petals, and the color of His body is like that of a beautiful cloud. On His head is a peacock feather.” (Katha, 1979, pp. xix)

Figure 15 Krishna (Wikipedia)

2.3.1.2 Buddhism

Mahamayuri is believed to have the power to protect devotees from poisoning, either physical or spiritual. “Properly, being female, a myouhi rather than a myouou, she is unlike the other deities of fierce aspect who are called myouou, and in two commentaries she is called Kujaku Butsumo Bosatsu, where butsumo means mother of Buddhas and indicates the reverse of fierceness. Kujaku means peacock, and because the peacock eats poisonous plants and snakes joyfully, finding in them the nectar which produces its beauty, Kujaku Myouou as revered from ancient times for transmuting the "poisons" of greed and anger and for eliminating karmic hindrances.” (Japanese Architecture and Art net Users system, 2001).

Figure 16 Mahamayuri (Unknown, 2021)

Amitabha is at the western point of the compass, is shown with peacock and lotus, represents the vice of lust. “In Vajrayana, Amitabha is the most ancient of the Dhyani Buddhas. He is of red color originating from the red seed syllable hrīḥ. He represents the cosmic element of "Sanjana". His vehicle is the peacock” (Wikipedia).

Figure 17 Amitabha (Lhamo, 2017)

“Janguli, green images of snakes and peacocks, peacock feathers (used in Himalayan traditional medicine to heal snakebite). Protects people against snakebite and poisoning. The second variety resembles the first in espects, but the sādhana does not mention the animal-seat or the āsana in which Janguli should stand or sit. The symbols also are different namely, the triśūla, peacock’s feathers and the snake. The mudrā, however, is the same abhaya-mudrā]” (Wisdom Library).

Figure 18 Janguli (Watt, 2006)

2.3.1.3 Islam

A purified Muhammad was mounted on a fabulous creature named Buraq.

Buraq: “The legendary beast, a winged horse with the face of a woman and the tail of a peacock, on which Muhammad ascended to heaven” (Jackson, 2006, pp. 49).

To Muslims, the peacock is a cosmic symbol, representing either the whole universe or the full moon or sun, when it spreads its train.

Among the Muslims of Java, a myth relates that the green peacock, which guarded the gates of paradise, ate the Devil and that is how he managed to get inside (Jackson, 2006, pp. 49).

Figure 19 Buraq (Wikipedia)

2.3.1.4 Myanmar

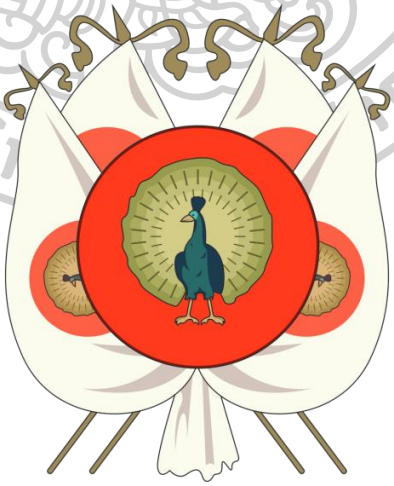


Figure 20 Flag of Konbaung Dynasty (Wikipedia)

“Peacock is the symbol of the Burmans” (Seekins, 2006, pp. 208).

“A new dynasty was established in Burma in 1752, Konbaung, with a peacock as

its insignia. The royal boats, gilded war canoes staffed by 40 to 60 men using gilded oars, carried a flag with the Konbaung peacock emblem" (Jackson, 2006, pp. 130-131).

"The royal bird of Burma, whose splendid plumage symbolizes the sun (in Burmese legend, the kings are descended from the naymyo or the 'solar race'). A peacock displaying its tail appeared on a white field in royal flags during the late Konbaung Dynasty" (Seekins, 2006, pp. 356).

2..3.1.5 Taoism

The fabulous bird Feng-Huang is not strictly a phoenix, it is often described as a composite of many birds including the head of a golden pheasant, the body of a mandarin duck, the tail of a peacock, the legs of a crane, the mouth of a parrot, and the wings of a swallow.

The Fenghuang has distinct sexual characteristics between male and female. The male bird has long tail feathers that can open the screen, but the female bird does not. Therefore, the male bird is the Feng, and the female bird is the Huang. "The fenghuang has positive connotations. It is a symbol of virtue and grace, symbolizes the union of yin and yang" (Wikipedia).

Xiwangmu is the queen mother of the west in Taoism. She has a title of Wujimu, signifies the absolute principle of reality, or the creational origin of all things. Her vehicle is a peacock, called Xuanlan. It appears in the poets of the Han dynasty.

Figure 21 Xiwangmu (risdmuseum)

2.3.2 In western

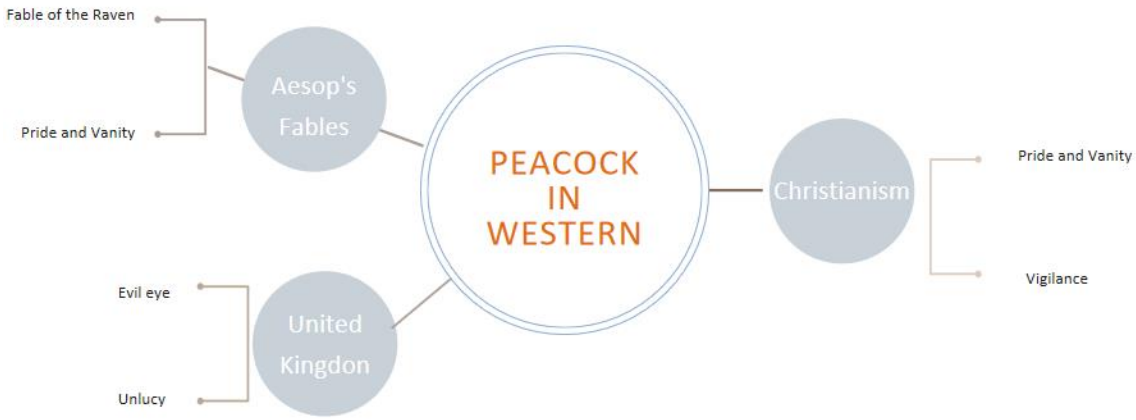


Figure 22 Meaning of peacock in Western (Huang, 2021)

2.3.2.1 Aesop's fables

A PEACOCK spreading its gorgeous tail mocked a Crane that passed by, ridiculing the ashen hue of its plumage, and saying, "I am robed, like a king, in gold and purple and all the colors of the rainbow; while you have not a bit of color on your wings." "True," replied the Crane; "but I soar to the heights of heaven and lift up my voice to the stars, while you walk below, like a cock, among the birds of the dunghill." Fine feathers do not make fifine birds (Townsend, 1867, pp. 55).

THE PEACOCK made complaint to Juno that, while the nightingale pleased every ear with his song, he himself no sooner opened his mouth than he became a laughingstock to all who heard him. The Goddess, to console him, said, "But you far excel in beauty and in size. The splendor of the emerald shines in your neck and you unfold a tail gorgeous with painted plumage." "But for what purpose have I," said the bird, "this dumb beauty so long as I am surpassed in song?' "The lot of each," replied Juno, "has been assigned by the will of the Fates -- to thee, beauty; to the eagle, strength; to the nightingale, song; to the raven, favorable, and to the crow, unfavorable auguries. These are all contented with the endowments allotted to them" (Townsend, 1867, pp. 64).

2.3.2.2 Christianism

“The seven deadly sins, also known as the capital vices or cardinal sins, is a grouping and classification of vices within Christian teachings. Although they are not directly mentioned in the Bible, there are parallels with the seven things God is said to hate in the Book of Proverbs. Behaviors or habits are classified under this category if they directly give rise to other immoralities. According to the standard list, they are pride, greed, wrath, envy, lust, gluttony and sloth, which are contrary to the seven capital virtues”(Wikipedia).

The peacock became a symbol of pride and vanity, it came to embody the sin of pride. Illustrations of the Seven Deadly Sins regularly included a peacock in the assemblage of symbolic objects (Jackson, 2006, pp. 56).

“Seven deadly sins: Pride. Engraving after a pen drawing, 1557, by Peter Bruegel the Elder. The Flemish verse below the engraving, freely translated reads: 'Almighty God detests the vice of Pride, And God himself in Heaven by Pride is defied” (National Gallery of Art).

Figure 23 Seven deadly sins: Pride (National Gallery of Art)

2.3.2.3 United Kingdom

In the dictionary, peacock is to describe a vain, self-conscious person.

“In Britain, there is a common superstition that it is unlucky to have eyed train feathers in the house. Swiss physician Paracelsus (1493-1541) who wrote: ‘if a peacock cries more than usual, or out of his time, it foretells the death of some in that family to whom it doth belong’. The ever-open eyes of the train may account for the superstition, as well as its associations with the ‘evil eye,’ an ancient and widespread

belief that certain individuals had the power to harm or even kill with a glance" (Jackson, 2006, pp. 58).

2.3.3 In Yunnan

"Peacock is regarded by the Dai people as a kind of auspicious bird, symbolizing beauty and kindness, which is primitive totem worship, reflecting the Dai people's yearning for a better life" (Wikiwand). Peacocks, on the one hand, can be seen as totem cult, usually on the roof of traditional Dai temples. On the other hand, as a modern artistic and cultural symbol, it usually appears in the application of modern design, such as architecture, interior decoration, environmental design, product packaging, advertising, household goods, cultural communication, clothing, dyeing and weaving, airport, aeroplane, and decoration. In summary, the peacock embodies local cultural identity to a certain extent.

Figure 24 Temple roof in Dai (Huang, 2021)

Figure 25 Cloth pattern in Dai (Pinterest)

Figure 26 Airplane decoration in Dai (Pinterest)

Figure 27 Contemporary architecture in Dai (Pinterest)

Figure 28 Domestic subway interior design (Pinterest)

	Eastern	Western	Yunnan
Meaning of peacock	Colorful splendor, Spiritual, Heal poisoning, Cosmic symbol, Myth	Pride, Vanity, Vigilance, Unlucky, Evil eye	Beauty, Kindness,

Table 3 The comparison of peacock meaning

2.4 Peacock Art

2.4.1 In Eastern

In China, peacock peacocks are always painted with peonies together. The painting depicts a pair of peacocks perching under an apricot tree. The peacock in the center of the picture stands on one foot on the rock, looking back at the blooming red peonies, while the other peacock crouches on the rock and observes the ground. “The peacocks, apricot flowers, and peonies in the painting symbolize auspiciousness” (Neoko, unknow).

This picture is "Peacock with Apricot Flower," painted in the Ming dynasty, Collection of the National Palace Museum, Taipei. Lu Ji entered the Ming court in the latter half of the fifteenth century, and Emperor Xiaozong of the Ming Dynasty deeply favored his painting style. This painting belongs to the representative work of Lu Ji's meticulous flower and bird painting.

Figure 29 Peacock with apricot flower (National Palace Museum)

2.4.2 In Westen

"The Annunciation, with Saint Emidius", Paintings of the Annunciation (Carlo Crivelli), The peacock symbolizes associated immortality, because it was believed that its flesh never decayed (wikipedia).

Figure 30 The annunciation, with Saint Emidius (Wikipedia)

2.4.3 In Yunnan

As early as the Gu Dian emperor period, peacock patterns continued to appear on bronze vessels. Scholars directly called the bronze culture in Yunnan during this period the Dian culture. The Dian emperor appeared in the middle and late Warring States Period (about 200 BC) and gradually weakened in the late Western Han Dynasty (Chen et al., 2014).

Figure 31 Bronze vessel in Gu Dian (Xiao, 2008)

“The social economy of the entire Dian emperor was based on agriculture, and there were many bronze production tools” (Xiao, 2008, pp. 36). The sharp-edged hoe is in the shape of a heart, with a pair of peacock motifs on each of the front wings of the hoe.

Figure 32 Bronze decoration of production tools in Gu Dian (Huang, 2021)

The bronze peacock stick head and peacock were collected in the Yunnan Provincial Museum and unearthed in the Western Han Dynasty in Shizhai Mountain, Jinning County, Yunnan Province.

2.5 Peacock Dance in Dai Culture

There are kinds of Dai dancing. Dai people in Xishuangbanna call dance "fan." Folk dances include Fanxinuo, Fanguanghan, Fanguang, Hafan, and Fanzheng. The main feature of Fanxinuo is to imitate the movements of birds, including peacock dance, heron dance, and turtledove dance.

The dance has strict sequences, including various hand shapes and different jumps and turns. Accompanied by the graceful body form of "three bends", the peacock will "peep in the forest" and "walk in the forest," "drink spring and play in the water," "hunt and play," and other nature scenes. Although the traditional peacock dance, which is danced by men, tends to be powerful and rarely female, the smooth dance and the graceful from that mimics the peacock often send the viewer into a frenzy, regardless of the gender of the performer.

2.5.1 Traditional peacock dance in Dai culture

The Dai peacock dance has two categories, one is the Jiazi peacock dance, and the other is the Free peacock dance. Jiazi peacock dance uses props and a mask, and it is ritualized.

The peacock dance was recorded in the Nanchao Unofficial History of the Ming Dynasty. The Dai people call the framed peacock dance "KaNannuo," which means the dance of people and birds. The man and bird are Kinnaro and Kinnari. In Hinduism and Buddhism, a kinnara is a celestial musician, part human and part bird, who are musically paradigmatic lovers.

The kinnaras (male) and kinnaris (female counterparts) are two of the most beloved mythological characters in these traditions. Believed to come from the Himalayas, they often watch over the well-being of humans in times of trouble or danger.

Mao Xiang developed the traditional dance of Xishuangbanna and became a unique folk dance of the Dai people. The Dai people imitate the graceful posture of the peacock dance. It is performed on festive days such as the Water-splashing Festival of the Dai people, the Buddha worshipping in temples, and the Festival of Opening and Closing the Door.

Figure 33 Festival in Dai (Huang, 2021)

2.5.2 The variety of peacock dance

Figure 34 Traditional peacock dance (chinaschool 2015)

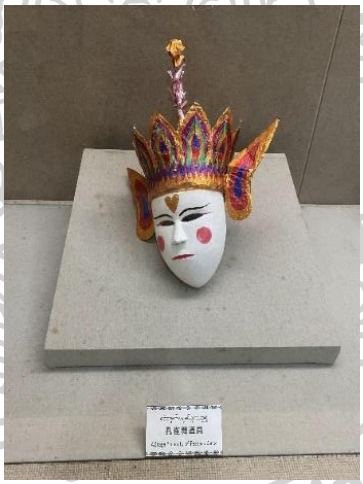


Figure 35 Mask of traditional peacock dance (Huang 2021)

Figure 36 Shelf of traditional peacock dance (Huang 2021)

Traditional peacock dance is performed by men wearing golden helmets and masks, peacock wings that support a shelf, and dancing with musical instruments such as foot drums, gongs, and cymbals.

Figure 37 Peacock dance of men in Dai (Sohu, 2019)

Mao Xiang is the first Dai folk dancer who grew up among Dai farmers and the first generation of professional Dai dancers. The first transformation of peacock dance was when the Art Troupe of the Central University for Nationalities visited Yunnan in 1951. At the party, "Peacock Prince" Mao Xiang performed the original peacock dance for the visiting group. After that, Mao Xiang was absorbed as a member and went to the former Soviet Union to study. He absorbed the Dapeng Bird Dance, Mandarin Duck Dance, Elephant Dance, and Garland Dance and joined the Mongolian, Uygur, and other ethnic dances to create the "Peacock Dance for Two."

In the late 1950s, the famous dancer Mao Difang went to Mangshi to learn the props of peacock dance and freehand peacock dance from Mao Xiang.

Figure 38 Peacock dance by professional group (Daxianggonghui 2014)

The "peacock dance for two" had a good response. Jin Ming, the core choreographer of the Central Song and Dance Ensemble, visited Mao Xiang. This was a critical change, the first-time professionals joined the peacock dance transformation, accelerating the process.

In Jin Ming's view, it is more appropriate to embody the Dai girls' feminine beauty and imitate the peacock's elegant shape. As a result, the peacock dance changed gender, and the costume changed from trousers to long skirts.

At that time, the Chinese dance industry is learning from the former Soviet Union and introducing the classical ballet training system in all aspects. Therefore, Jin Ming highlights the extended and elongated ballet aesthetics in posture and technique processing, which is further than the bending and compactness in the dance movements of Mao Xiang.

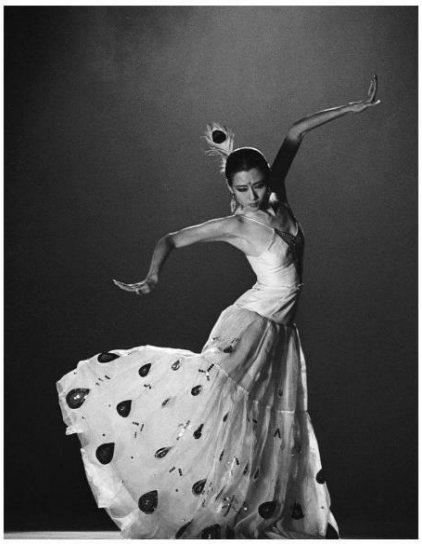


Figure 39 Modern peacock dance (Aifansansu 2020)

The Third transformation is Yangliping's "The Sprint of Peacock," This dance has abandoned the traditional Dai elements. She did not just want to imitate the appearance of the peacock, but she wanted to describe the beautiful inner world of a spiritual peacock. This means an essential change in the transformation of peacock dance, from focusing on the regional dance language to being more concerned about image shaping and inner emotions. Yang Liping once said: "When I was a child, my grandmother drew an eye on the palm of my hand. She told me that dancing is a dialogue with God, so I dare not be sloppy."

2.6 Art Elements

The interplay between form, color, and material in ceramic art contributes to the multidimensional nature of the artwork. Ceramic artwork can symbolize or represent specific ideas, themes, or emotions. The ceramic form refers not only to its shape, size, and volume but overall composition, which can influence how viewers engage with it. Color has a powerful ability to evoke emotions and set the tone of ceramic artwork. It creates visual harmony or contrast that guides the viewer's attention. Clay itself can be seen as a metaphor for transformation and human connection to the earth. In some cases, the material itself might be a central concept of the artwork.

2.6.1 Form

The form is one of the seven elements of art, the visual tools an artist uses to compose a work of art. It is the total appearance, organization, or inventive arrangement of all the visual elements according to the principles that will develop unity in the artwork; In sculpture, a form can also refer to the three-dimensional shape of the work and encloses volume, having length, width, and height, versus shape.

2.6.1.1 Organic form

Organic forms are free-flowing, curvy, and sinewy and are not symmetrical, easily measurable, or named. They most often occur in nature in the shapes of flowers, branches, leaves, puddles, clouds, animals, human figures, etc.

A. Fujikasa Satoko

Figure 40 Fujikasa Satoko's Ceramic Sculpture

Japan's artist Fujikasa Satoko creates her fluid and dynamic sculptures from coarse clay. They are all hand-built by slowly melding slender coils of clay, requiring months to complete a single piece of work. Due to the extraordinary thinness of the

sculptures' walls, some as thin as three millimeters, controlling the drying time is the most challenging aspect of her technique. Though only in her thirties, Fujikasa has received international attention and acclaim for her work

Her works show a powerful sense of movement and the beauty of silence. In the movement with tenderness, the edge lines of artworks are extremely smoothy, with strong Asain aesthetics.

B Noriko Kuresumi

Figure 41 Noriko Kuresumi's ceramic sculpture: Sea of memory

From 2010 to 2017, Japanese artist Noriko Kuresumi started a series of sea memory artworks, which included fifty-four pieces in total. Those works used porcelain mud with delicate and soft edge lines to reflect the flow of the sea

The superimposed edges make her works dynamic and vivid. In this case, the paper only shows her series of works in the year 2010.

It is worth noticing that the contrast between the two textures of clay in her works is entirely harmonious, making people feel the softness and the drift from the sea.

2.6.1.2 Geomatic form

Geometric forms are mathematical, precise, and can be named, as in the primary geometric forms: sphere, cube, pyramid, cone, and cylinder. A circle becomes a sphere in three dimensions. A square becomes a cube, and a triangle becomes a pyramid or cone (Thoughtco., The definition of form in art).

In art, geometric shapes such as circles, lines, squares, and triangles are all used to define and organize space (Art Miami Magazine, 2021). Geometric forms are most often found in architecture and the built environment, although they can also be found in the spheres of planets and bubbles and the crystalline pattern of snowflakes, for example.

A: Kondô Takahiro

The picture shows a handmade geometric artwork of the Japanese artist Kondô Takahiro. The form combines cuboids to lead the movement to wave and shows the energy towards the up.

Figure 42 Waves of ink (Joan B Mirviss, 2016)

B: Akashi Ryōtarō

It is a geomatic artwork of Japanese artiest Akashi Ryōtarō. There are Various geometric shapes decorated on the surface of the handcrafted utensils, and the radial lines form a unique utensil texture with an intense sense of rhythm.

Figure 43 Untensils by Akashi Ryōtarō (Joan B Mirviss, 2018)

2.6.2 Color

Color is the most appreciated element, appeals to us instantly. We have an immediate emotional reaction to it. This research focuses on the color relationship between analogous colors.

2.6.2.1 Developing an aesthetic color relationship

Analogous colors appear next to each other on the color wheel. They have the shortest interval and, therefore, an extremely harmonious relationship. Analogous colors are not only found at the spectrum intensity levels. However, they may also include a variety of colors made by neutralization and value changes of any of these related hues (Ocvirk et al., 2009).

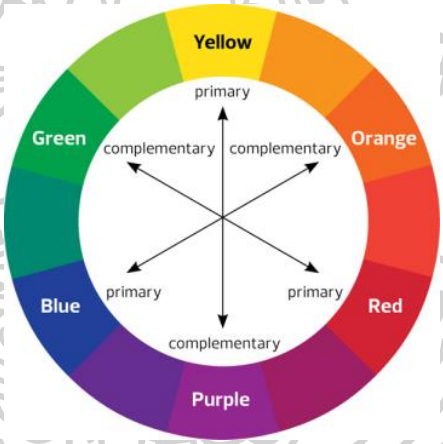


Figure 44 Color relationship (Peachpit, 2013)

Color temperature is another way to organize color schemes (Ocvirk et al., 2009). This chat indicates the average values of the hues at their maximum intensity. The broken line identifies those colors and neutrals at the gray middle position. All neutrals and colors above this line are high keys; those below are low keys. Warm colors are found on the yellow and red side, while cool colors are found with green and blues (Ocvirk et al., 2009).

Green, blue, and purple are cool colors that symbolize forest, sky, and sea. Cool colors have the feeling of shrinking, sunken, and backward, called shrinking or receding color.

Figure 45 Color temperature (Ocvirk et al., 2009)

2.6.2.2 Case study

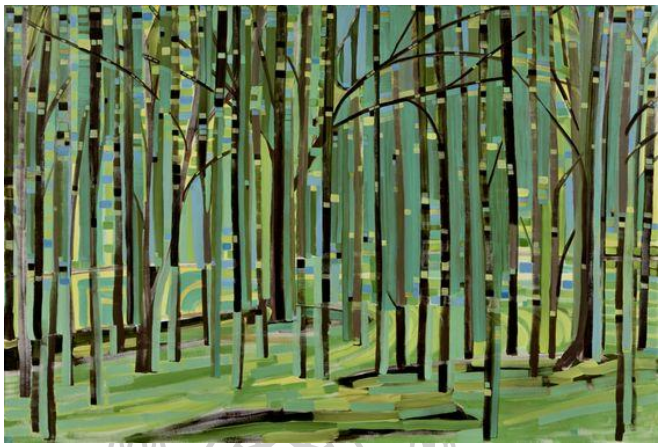


Figure 46 In the forest, Benjamin Butler, (Ocvirk et al., 2009)

Benjamin Butler was born in Westmoreland, Kansas and raised in Wamego, Butler studied painting at Emporia State University before attending graduate school at the School of the Art Institute of Chicago to earn his Master of Fine Arts in 2000. He subsequently moved to New York City, having his first solo show of paintings at Team Gallery in 2002. He soon earned critical accolades for his paintings of mountains and trees and followed with international exhibitions (Wikipedia).

In this work, Benjamin Butler has created a composition using analogous colors, featuring yellow-greens, greens, and blue greens. For greater variety, he has added complementary colors in the form of browns and res-violets (Ocvirk et al., 2009).

2.6.3 Material

The basic material of pottery is clay. What is clay? From a ceramic or pottery view, Clays are found on the site of formation. "They are coarse, mixed with residues of original rocks. They have undergone long transportation that induced natural decantation" (Boch & Nièpce, 2007). It is interesting to note that the definition of clay varies depending on the artists' considerations.

Clay is one of the most common rock derivatives to use as a glaze. Usually, fusible clay can be directly applied to the pottery body and fired. After putting to firing, the clay could often melt on its own. Hence, the production process is quite low-cost and straightforward. Therefore, clay is a commonly used material for glazing

in pottery making.

As early as the Three Kingdoms period in ancient China, the Hongzhou kiln in Fengcheng, Jiangxi Province, used a unique mud made with more refined porcelain clay or specially selected high-aluminum and low-iron raw materials. (China Archaeology Network, Institute of Archaeology, CASS, 2018). This unique is called makeup soil. Potters back then applied makeup soil between the glazes and clay bodies of porcelain with a rougher or darker carcass to improve the porcelain's quality, which played a crucial role in beautifying porcelain or changing the color of porcelain.

Figure 47 A glazed vase ancient China (Dashu, 2019)

2.6.3.1 Clay as glaze

With the changes in society, contemporary ceramic artists usually use ceramic art to express themselves. In addition to the original colors from mud and glaze, the simple use of mixed mud to get assorted colors have become more popular among ceramicists. A young Japanese ceramic artist, Makoto Seito, was born in Sapporo,

Hokkaido, in 1989. In 2014, he graduated from the Department of Crafts, Kanazawa Art University, Japan, and currently lives and works in city of Seto, Aichi Prefecture, Japan. He focuses on Morandi color tableware, and his works are famous in Japan and China (Makoto Seito, n.d.).

Figure 48 The process of clay glazing in ancient Chinese vase (Makoto Seito, n.d.)

These are pictures of Seito doing clay glaze tests. The tableware he made is molded by throwing, and he takes the clay as the glaze by mixing two or more colors with the liquid clay. Seito made a testing board to choose the proper glaze for each work, which is an excellent example for other testers to do the same examinations. These figures are ceramic tableware made by Morandi color Seito made.

To achieve this dreamy color with uneven effect, Makoto Seito applied lacquer artisanship to ceramics and superimposed and polished multiple layers of makeup clay as a glaze.

2.6.3.2 Clay as clay body

Fiona Byrne Sutton is an artist who works through ceramics. The clay she uses is her excavation from the natural world. Her works are an in-depth exploration of the traditional characteristics of central Scotland. Byrne-Sutton did not perform routine

washing and filtering of the clay she found. She describes her vessels as “rural pots embedded with ferns, Scots pine, boulders of clay from a farm; an embedded biodiversity echoing a local human population with strong communal links” (Standen, 2021).

Figure 49 Ceramic works of Fiona Byrne (Byrne-Sutton, 2012)

These are press-molded vessels made by Byrne-Sutton, from black hearthstone, the surface of which is clay that she excavated near the main rivers of Scotland. She has created two work of art that have solid personal characteristics that take the viewer into the mysterious land she has created.

The clay was taken directly from the ground with vermiculite pressed into the clay body. The clay is not very plastic and can be vitrified to a glassy sheen at about 1,150℃. In addition, seasonal plants were pressed into the surface decoration and painted over with slip. These figures show slab-built pottery based on natural clay, focusing on geomatic form. They have natural colors for comparison, and aim to explore the relationship between space and objects, especially the suggestion she made of the hollowed-out part to give the viewers a contradictory yet harmonious atmosphere.

These two parts of the reviews provide the concept of doing natural clay test. Firstly, the researcher may do the clay body test. From the clay body test, the researcher can understand the clay itself better, such as the firing temperature. If the natural clay cannot endure a high firing temperature, the researcher could add Chamotte or Kaolin into the row natural clay to increase the firing temperature or turn to the second test. Secondly, the tester can use natural clay as a glaze by spreading it on a clay body or using a sponge to polish the clay layer of the work. After the two clay tests, the researcher can fully understand the natural clay.

2.7 Installation Art

Installation art encompassed various approaches, from immersive and interactive environments to more conceptually driven and minimalist installations. Artists use various materials, techniques, and mediums to create their installations. Some installation artists integrated multimedia elements such as video projections, soundscapes, digital interfaces, and lighting effects into their works. This blending of mediums added depth and interactivity to the installations.

Many installations were not only visually striking but also carried complex narratives, cultural commentaries, or conceptual layers. Artists used the immersive nature of installations to create experiences that engaged viewers on intellectual and emotional levels. Interactive installations invited viewers to engage with the artwork actively. This blurred boundaries between the viewer and the artwork created participatory experiences, where viewers became integral to completing the piece.

2.7.1 Space

Space is not only a field in which observers occur but also an idea, a multidimensional concept.

Space holds immense value in installation art, as it serves as the canvas, context, and immersive experience that defines and shapes the artwork. The relationship between the artwork and its surrounding space is integral to the installation art's interpretation, engagement, and impact.

The physicality of space allows installation art to create immersive experiences for viewers. Artists use the space's dimensions, volume, and layout to envelop

viewers. It encourages viewers to reconsider their relationship with their surroundings and prompts them to view the spaces in new and unexpected ways.

2.7.1.1 The creation of a space

The room installation art, named Real Dream, is created by Colette in 1975, in New York City. The space is decorated by white silk parachutes, pink satin, stings, mirrors, embedded light, artificial birds and audio sounds of birds and voices, and she slept as part of the tableau.

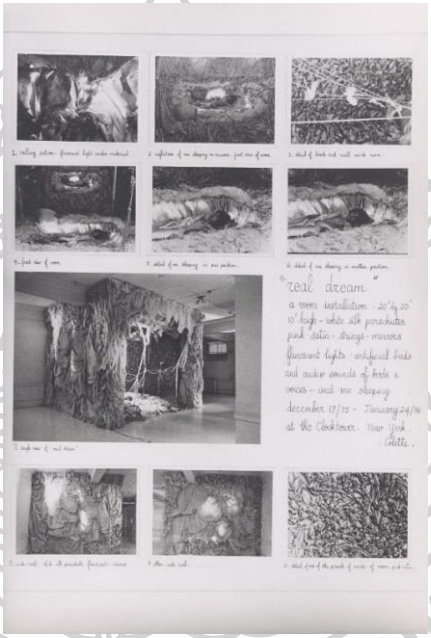


Figure 50 Real dream, 1975 (MoMA)

Figure 51 Real dream, 1975 (Thom Waite, 2020)

2.7.1.2 The transformation of a space

“Christo and Jeanne-Claude have completed projects, including wrapping buildings, surrounding islands with floating fabric skirts, and fencing in miles of coastline and island hills. All these have taken years of planning. All projects are site-specific and time-based” (Oliveira, 2004, pp. 91).

“L'Arc de Triomphe, Wrapped, a temporary artwork for Paris by Christo and jeanne claude, was on view for 16 days from September 18 to Sunday, October 3, 2021. The project was realized in partnership with the Centre des Monuments Nationaux and in coordination with the City of Paris. The Arc de Triomphe was wrapped in 25,000 square meters of recyclable polypropylene fabric in silvery blue, and with 3,000 meters of red rope” (Christo and Jeanne-Claude, 2021).

The eternal flame, in front of the tomb of the unknown soldier at the Arc de Triomphe, continued to burn throughout the installation, display, and dismantling of the artwork. And the daily ceremony of rekindling the flame that pays homage to the Unknown Soldier and those who lost their lives fighting for France. It is a dramatically exemplified of space transformation. "It's like a living object that gets blown by the wind and reflects sunlight. The folded surface moves slightly, and the entire surface of the Arc de Triomphe becomes sensual." As Christo said, "People will want to touch the Arc de Triomphe” (Oliveira, 2004, pp. 91).

Figure 52 Transformation of the Arc de Triomphe, (Christo and Jeanne-Claude, 2021)

2.7.1.3 The activation of a space

Robert Smithson (January 2, 1938 – July 20, 1973) was an American artist known for sculpture and land art who often used drawing and photography in relation to the spatial arts. He was one of the founders of the land art movement whose best-known work is the Spiral Jetty (1970) (Wikipedia). The sculpture is built of mud, precipitated salt crystals, and basalt rocks from the site. “Creating a yin-yang of water and land depending upon the water level of the Great Salt Lake, the sculpture is sometimes visible and sometimes submerged” (Faye, R, pp. 140).

Figure 53 Spiral Jetty, 1970 (Wikipedia)

2.7.1.4 The inscription of a space

“Parallel Stress” documents two actions Oppenheim performed in New York State in May 1970. The piece in which Oppenheim suspended his body between a masonry-block wall and a collapsed concrete pier in an industrial space between the Brooklyn and Manhattan Bridges. The work comprises two individually framed black and white photographs and a section of typewritten text on blue paper, also framed, that are displayed in a column, one above another.

In the first action, shown in the upper image, the artist stretched his body between a masonry-block wall and a collapsed concrete pier at a location between Brooklyn and Manhattan bridges in New York City. He held this position for ten minutes, straining against the pull of gravity to maintain a horizontal position. According to the text, the photograph was taken at the ‘greatest stress position before the collapse.’ The image shows the artist’s body curving downwards between his arms and hands – gripping one set of breeze blocks – and his feet – hooked onto

another parallel wall also made of breeze blocks. His back arches as he hangs face-down into space. The second image, installed below the first, shows the artist's body in a similar position, parallel to that assumed in the first. For this photograph, Oppenheim lay in a significant V-shaped dip between two mounds of earth in an abandoned sump on Long Island. The short section of text positioned at the bottom notes the basic facts of the performance.

Figure 54 Parallel Stress, 1970 (Tate Images)

2.7.2 Light

Light plays a vital role in installation art. Appropriate lighting can enhance the visual impact of the artwork and highlight its details, textures, and colors. Light also helps to create a particular ambiance or mood that complements the artwork. For example, dim lighting can create a sense of intimacy, while bright lighting can create a more energetic and vibrant atmosphere.

Light can encourage interaction between the audience and the artwork. Interactive installations often use lighting to guide the audience through space or to trigger certain events.

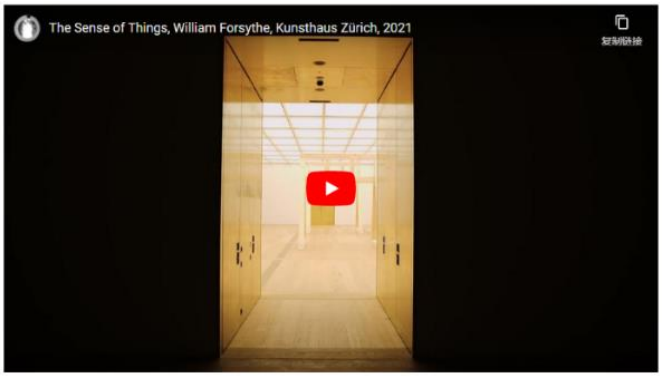


Figure 55 The Sense of Things (Forsythe, W., 2021)

"The Sense of Things" by William Forsythe involves considerations. The first is conceptual clarity, the work conveys its intended message, it explores the relationship between movement, perception, and space through a series of light sculptures. The installation communicates this concept to the audience effectively.

The second is the installation engages the audience appropriately. It is accessible and engaging to a wide range of viewers, as well as encourages interaction and participation.

The third is the aesthetic value of the work. This involves assessing the overall artistic merit of the installation, including its use of color, form, and composition, and the overall visual impact of the work.

2.7.3 Sound

"Sound fleshes out the visual and renders it real; it gives the image its spatial dimension and temporal dynamic" (Voegelin, S., 2010, pp. xi).

"Listening as an actual practice and as a conceptual sensibility that raises new questions for the philosophy of art in general and unsettles the perceived certainty of a visual aesthetic, without, however, proposing a dialectical position. Instead, it suggests that a sonic sensibility would illuminate the unseen aspects of visuality, augmenting rather than opposing a visual philosophy" (Voegelin, S., 2010, pp. 6).

"The aim is not a philosophy of sound art that explains experience but a philosophy that experiences. Thus, it can never be fixed but must constantly evolve with what there is to be played and heard" (Voegelin, S., 2010, pp. 7).

Silence as the basic condition of a philosophy of sound art outlines the consequences for a sonic subjectivity and its relationship to the objective world.

"Silence in the acoustic environment not as the absence of sound but as the beginning of listening as communication" (Voegelin, S., 2010, pp. 7).

2.7.3.1 Listening

"Listening is not a receptive mode but a method of exploration, a mode of 'walking' through the soundscape. What I hear is discovered not received, and this discovery is generative, a fantasy: always different and subjective and continually, presently now" (Voegelin, S., 2010, pp.4).

"The themes central to a philosophy of sound art: subjectivity, objectivity, communication, collective relations, meaning and sense making" (Voegelin, S., 2010, pp. 6).

Listening as an aesthetic challenge is how we see and how we participate in the production of the visual world.

Figure 56 Matières Induites, (Parmegiani, B., 1975)

Bernard Parmegiani matieres induites builds the real object as a figment of my imagination. He attacks me with forceful shrill and insistent sounds that pierce my ears and grate their surface but soon give way to softer, glistening undulations that grasp my listening. Parmegiani builds a whole forest of things, dark, multi-layered, precise, calculated, bursting forth, here, there and going. As a short 3:44 minutes sequence it brings to life and takes away a tiny thing of sound (Voegelin, S. (2010).

It can take any form or shape in the process of listening, growing into what is around, into my ears, into what I hear. Not just to be intransitive and transcendental, but to presently, in a current encounter, impress in the listener its own production.

2.7.3.2 Silence

“When there is nothing to hear, so many starts to sound. Silence is not the absence of sound but the beginning of listening. This is listening to as generative process not of noises external to me, but from inside, from the body, where my subjectivity is at the center of the sound production, audible to myself. Silence reveals to me my own sounds: my head, my stomach, my body becomes their conductor… I become the soundscape in me and from me… I am in the soundscape through my listening to it and in turn the soundscape is what I listen to, perpetually in the present. Silence confirms the soundscape as a sonic lifeworld and clarifies the notion that sound is a relationship not between things but just a relationship, passing through my ears” (Voegelin, S., 2010, pp. 83).

Silence by contrast enters ne and pulls on me, inside out, stretching my nervous

system through thin layers of skin, hooking my inner flesh to the very outskirts of my body.

“Silence provides the condition to build understanding from within the compact materiality of sound. Silence promotes listening as a way towards language. Silence is about listening, listening to small sounds, tiny sounds, quiet and loud sounds out of any context, musical, visual, or otherwise” (Voegelin, S., 2010, pp. 81).

Silence is a mirror that shows this formless subject to viewers. I am not just a thing, however, but I am thinking with other things to whom I am the agent of their thinking. What silence reflects to me is myself as my agency in the world, as life-word.

Figure 57 4’33’’ (Cage, J., 1952)

The discourse on silence is dominated by John Cage’s work and ideas, particularly of course by his 4’33’’ (1952). Cage’s interest in silence lies in establishing every sound within the musical register. It does not invite a listening to sound as sound but to all sound as music.

In the concert hall Cage’s 4’33’’is musical silence, and as such any sound heard is practiced in relation to the expectations and conventions of musical performance and musical listening. When we have not heard it but only heard about it, as is the case for many, no doubt, 4’33’’ becomes a conceptual work. Its description is potent in its theatrical evocation and invites our imaginations to engage on it through the time stricture 4’33’’ (Davis, s., 1997).

2.7.3.3 Sound of ceramic bowls

Figure 58 Ceramic bawl as instrument (Luwang, 2019)

It is natural for humans to make a sound. From an infant, we discover the word by the sound we make. Using ceramic as instruments happens to the folk in China.

This man is 71 years old, and it took him five years to find twelve suitable bowls. These bowls are varied sizes and contain water inside; it requires different strengths to strike these bawls to produce different notes (Wang L., 2019).

Based on this knowledge, it is a creation to use ceramic as the instrument to make different notes without containing water to reflect the sound.

2.8 Music

According to Hegel, music is essential to all romantic types of artistic disciplines, the conceptual self-existence obtained by the spirit retreating from the outer world to its own inner world (Hegel, F., Cou, P., 2016, pp. 353).

2.8.1 The start of the music

Music is a form of movement in a static world, and the fascination with music is latent in the element of the sound activity itself. When we hear the internal tremors of an object, what we hear is no longer the shape of inert matter but the conceptual mood activity mood (Hegel, F., Cou, P., 2016, pp. 356).

Sound is a self-perpetuating external phenomenon; it disappears once the ear hears it. Through the negation of external phenomena, sound corresponds to the subject's inner life because sound is inherently richer in conceptuality than the actual independent existence of objects. Negating this prosperous conceptual existence becomes a form of expression that corresponds to inner life. Sound is abstract. Music expresses the reciprocal movement of objects, so the primary task of music is not to reflect the innermost self but to use sound to find the free laws of movement of the soul. Therefore. Music is also the art of mood (Hegel, F., Cou, P., 2016, pp. 356).

2.8.2 The content of the music

2.8.2.1 Beat

Time reigns in music, and the beat regulates the temporal scale. As a standard, it divides the original sequence of abstract differences in time into distinct intervals, giving it a specific characterization and keeping the various individual sounds within a reasonable period. The strong note is the prominent part of the beat, which falls on a fixed part of the beat, while the rest of the beat flows down flatly (Hegel, F., Cou, P., 2016, pp. 367).

This organization of strengths and weaknesses also forms the strength of the emotional response (Gao, T., 2007, pp. 53).

2.8.2.2 Intensity

The physical manifestation of musical intensity is characterized by tone intensity. A sudden increase in intensity translates into an emotional response of surprise in the emotional patterns of the hypothalamus; a slightly slower increase in intensity translates into tension in the hypothalamus; a steady increase in musical intensity results in an intensified and heightened emotional response; a decrease in musical intensity results in a pleasant or calming emotional response (Gao, T., 2007, pp. 52-53).

2.8.2.3 Harmony

An object, through its vibrations, first causes a series of different sound qualities. The different sounds, groups, and qualities constitute a complete whole. A quantitative relationship initially defines these different sounds, groups, and qualities.

The various sounds are characterized by this quantitative relationship, which calls them out in different degrees of perfection. Music is not formed by individual isolated intervals, nor by a series of purely abstract sounds or unrelated sounds, but by a concrete unity, conflict, and reconciliation of sounds (Hegel, F., Cou, P., 2016, pp. 368).

2.8.3 Music of Dai

The peacock is incorporated into the dance by the Dai people and the Dai songs. The peacock song "shouting Luoyong" in Dai is popular in Xishuangbanna, where singing is interspersed with peacock dance performances. Peacock dance performances are accompanied by elephant foot drums, beaten to the rhythm of 3/4 time, and accompanied by gongs, cymbals, and other instruments (Baidubaike, 2022).

The famous Dai music composer Wei Mingru said that the peacock tune is typical of Dai songs. The rhythm is fast and expresses festive, cheerful subject matter. "A little more cheerful like the peacock tune, the breath is more extended. The peacock tune is more narrative, expressing a cheerful, joyful atmosphere" (Baidubaike, 2012).

2.8.4 Theory of music

2.8.4.1 Time in music

Hegel said that music is the art of the time. Unlike space, time is an external relationship of negation. It is the negation of one point in time into another, followed by the negation of the next point in time into the next point, and so forth (Hegel, F., Cou, P., 2016, pp. 359).

Since time is this constant process of sound and extinction of time points, there is no longer any difference between them, thus making time like a well-proportioned river that continues without a difference. The beat appears like the waves of the river

of time, a structure that distinguishes the individual on the quality of time (Hegel, F., Cou, P., 2016, pp. 359).

2.8.4.2 Indeterminacy—John Cage

Cage's Theory of music is closely tied to his philosophical views, particularly his interest in Eastern thought and his embrace of indeterminacy. He believed that music should be a means of experiencing the present moment rather than representing or expressing something. To this end, he sought to eliminate the distinction between music and the sounds of everyday life and to create compositions that would allow the listener to experience the sounds of the environment in new ways (Kahn, D., 1997).

Cage might use the roll of dice to determine the order of musical events in a piece, or he might allow the sounds of the environment to shape the composition in real time.

Figure 59 Music of Changes, (Cage, J., 1951)

John Cage's idea of indeterminacy can be illustrated by his composition "Music of Changes" (1951). In this piece, Cage used chance operations, such as the I Ching (an ancient Chinese divination text), to determine the musical parameters, such as the notes' pitches, durations, and dynamics. In other words, the musical structure and content of "Music of Changes" were not predetermined but emerged through chance operations. This approach to composition allowed for an element of unpredictability and randomness in the music. It emphasized that the listener should be open to new

and unexpected musical experiences. Cage believed this type of indeterminacy could lead to a greater sense of freedom and creativity in the composer and the listener (Morse, R., 2007).

The idea of indeterminacy has been influential in contemporary music and has been adopted by composers, artists, and musicians in various forms. It has been used to challenge conventional structures and explore new creative expression avenues. The concept of indeterminacy has also been applied to other forms of art and creative expression. It has become an essential aspect of the avant-garde art movements of the 20th century (Morse, R., 2007).

2.8.5 How music affects mood

The occipital lobe is our cortices that produce the images. Closing our eyes and listening to music brings us to the ocean or a mountain. Our frontal lobe analyzes that music and gives us information. This data tells us what this music is, who might be playing it, and what key it is in. when we engage in performing music. It is that parietal lobe that senses. of course. The auditory cortex is in the temporal lobe, where we process sound. So, of course, the temporal lobe is highly active, but beneath the cortex is the limbic system, which is the seat of our emotions, memories, and automatic reactions. That helps us to breathe and to pace our hearts. These functions occur in a very primitive part of the brain but are automatically activated (University of central Florida).

Neurochemicals like serotonin and dopamine are feeling-good pleasure chemicals released when we listen to music we love. Research has found that the pleasure and reward centers of the brain are activated. When we engage in music, whether listening, singing, playing, composing, or even talking about it, the autonomic nervous system regulates our internal organs and helps us survive. The parasympathetic nervous system is a part of the autonomic nervous system that deeply relaxes us. It allows us to recover and recuperate. It allows us to rest (Gao, T. 2007).

On the one hand, the parasympathetic nervous system relaxes us. On the other, the sympathetic system is the part that deals with the fight-or-freeze response, and that is our mechanism for dealing with stress and the chronic stress that comes from being in a state of threat. Music not only can relax but also bring us to a state of

homeostasis. The pain signals are not as strong when we are engaged with music (Gao, T. 2007).

They come to us through the source if pain insults our body, and they are processed in the brain, but if the brain is meanwhile experiencing or playing music, these things inhibit the pain signal on its way down to offer a physical response it. In this way, music diffuses pain (Gao, T. 2007).

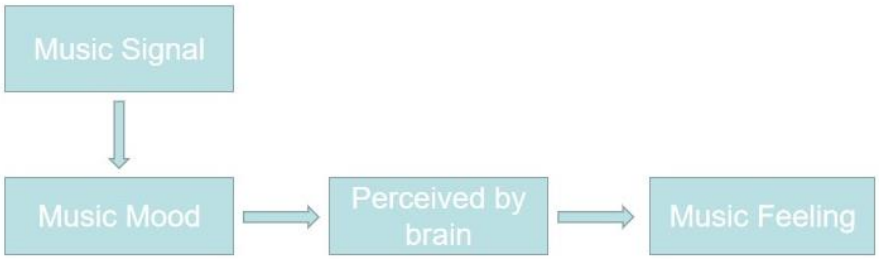


Figure 60 How music affects feeling

2.9 Case Study

2.9.1 Land art

Figure 61 Repellent Fence, 2015 (Sefton, D. 2016)

Post commodity is an interdisciplinary art collective comprised of Cristóbal Martínez (Mestizo), and Kade L. Twist (Cherokee). Post commodity's art functions as a shared Indigenous lens and voice to engage the assaultive manifestations of the global market and its supporting institutions, public perceptions, beliefs, and

individual actions that comprise the ever-expanding, multinational, multiracial, and multi-ethnic colonizing force that is defining the 21st Century through ever increasing velocities and complex forms of violence. Post commodity works to forge new metaphors capable of rationalizing our shared experiences within this increasingly challenging contemporary environment; promote a constructive discourse that challenges the social, political, and economic processes that are destabilizing communities and geographies; and connect Indigenous narratives of cultural self-determination with the broader public sphere.

Post commodity's most ambitious project, Repellent Fence (2015), was also the genesis of the collective's formation. It began in 2007 with a simple premise: intervening, somehow, on the US/Mexico border. The initial idea was to "create a monument of futility that mocks the concept of borders, particularly, their fortification, militarization and marginalization of peoples and cultures within the contested space of their geographic location." They continue, "Our hope was to facilitate public dialogue that specifically addressed the human and cultural violence instigated and perpetuated by borders as geopolitical implements that uproot cultures from their traditional homelands and divide Indigenous peoples and communities from each other."

In the ensuing eight years, the group embarked on a project to work with community members in the border cities of Agua Prieta, Mexico and Douglas, Arizona, as well as with the US Border Patrol and the Mexican government, in creating a land art work that refused to touch the ground: Repellent Fence's visible manifestation was comprised of 26 giant "scare-eye" balloons that for four days formed a two-mile line bisecting the US/Mexico border. The balloons' "open-eye" motif—an indigenous symbol appropriated and printed on commercial bird deterrents used by gardeners and farmers—seemed to echo the border's constant state of ominous surveillance, but the ten-foot orbs ended up reinforcing a different message. Members of the two communities—who began programming events, including a binational art walk, around the project—came to see Repellent Fence as a tool for healing, as a "suture, reconnecting two bodies of land that had been divided… a monument to inter-connectedness," Twist says.

2.9.2 Sound sculpture

Figure 62 Sound sculpture (Ziuam, 2020)

Zimoun (born 1977) is a Swiss artist who lives and works in Bern, Switzerland. As self-taught artist, he is most known for his sound sculptures, sound architectures and installation art that combine raw, industrial materials such as cardboard boxes, plastic bags, or old furniture, with mechanical elements such as dc-motors, wires, microphones, speakers and ventilators. He creates static sound architectures and spaces, to enter and explore acoustically like a building.

2.10 Summary

(1) The emergence of pottery is an epoch-making event in the history of mankind. It is the earliest creative activity of man, using chemistry to transform one substance into another. In the traditional Dai slow-wheel pottery art in Xishuangbanna, the ancestors of the Dai people gradually the results they desired with clay through their extensive contact with nature.

The pottery tools of the Dai people in Xishuangbanna illustrate the technical characteristics of different stages in the history of human pottery. The rich social and cultural value of Dai pottery with slow wheels is reflected in ancient craft methods, technological processes, and production necessity, which reflect the traditional way of life of the Dai and their changes over time. Dai pottery has been passed down from generation to generation and has become a carrier of cultural memory, creating a unique artistic representation of the Dai people.

Under the influence of market economy and modernization, industrial goods have enriched and changed the way of life and ideas of the Dai people. New Dai pottery will inevitably gradually replace the traditional Dai pottery with slow wheel. The recognition of new Dai pottery is essential for the survival of Dai pottery in the modern market, and the local government should strengthen the protection of traditional Dai slow wheel pottery to preserve these practices.

(2) The great difference between Eastern and Western philosophies and attitudes toward the peacock is obvious. In much of the East, the bird was considered sacred along with the deities, because it embodied or symbolized the attributes of the deity. The attributes are positive, with strength or beauty being the most common. In the West, the peacock is considered vain and proud, and its voice is compared to the devil, its walk to a thief, which is harmful.

(3) The peacock as an inspiration for art in the East and West varies according to the meaning of the peacock in each culture. In the East, it is associated with a serene attitude, but in Eastern art it is the other way around.

Usually, in traditional art, the peacock is depicted as a concrete whole in two or three-dimensional space. Therefore, creatively using the peacock as a prototype and taking out a single element to express peacock art will evoke different feelings in the audience.

(4) The peacock dance of the Dai as a local culture has undergone three transformations from traditional peacock dance to contemporary peacock dance. The manifestation of peacock dance has shifted from male to couple dance, from female to group dance, and from the symbolic traditional peacock dance props to the ethereal, spiritual world of peacock dance.

(5) Form, color, and material are the three essential components of a work of art. To approach peacock dance movement, the researcher studies how to express the rhythm and movement of Dai peacock dance by case studies of organic and geomatic form; in color, the researcher focuses on the harmonious relationship between analogy and

color temperature; in material, the researcher tries to explore the possibility of making the clay body or glaze by natural clay and make the ceramic by different clay to approach the ceramic instrument.

(6) The installation art in this study focuses on sound, space, and light. The researcher will make a musical ceramic instrument to produce melody in the sound part. Besides listening to music, according to sound theory, listening to silence is also an important part. In space design, there are four forms of expression: creation, transformation, activation, and inscription. According to the study, the researcher will use the method of creating the space for installation art. In the light design, the researcher will explore the possibility of lighting by ceramic to create an atmosphere that complements the artwork.

(7) In the music section, the beginning of music and the effect of the music on moods are analyzed scientifically. The subject of this research focuses on beat, intensity, and harmony. By analyzing Dai music, the researcher finds the peacock melody; by studying the theory of Dai music, the researcher learns the keyword: time in theory and indeterminacy. The knowledge researcher gained in this stage is ready for creating the Dai melody. This Dai melody comes from traditional peacock dance music but also fits into the modern peacock dance.

(8) Overall, the authors sort out the significance of the peacock, study the evolution of the Dai peacock dance, and attempt to apply the Dai peacock dance to the innovation of Dai pottery to develop Dai pottery and spread Dai culture.

Chapter 3 Research Methodology

3.1 Introduction

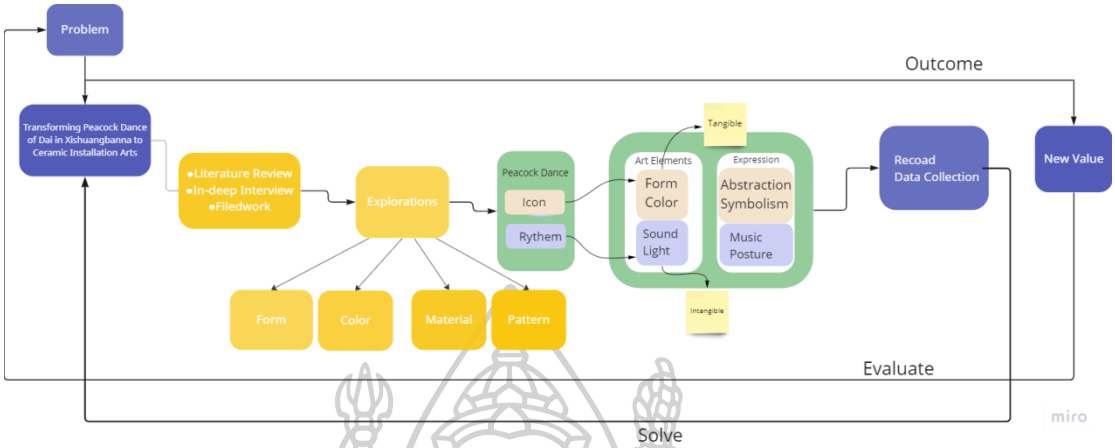


Figure 63 Researcher methodology

In this chapter, the researcher used qualitative, experimental, and literature research methods. The researcher conducted field surveys and data collection on peacock elements in the Xishuangbanna; interviewed the peacock dance group and the Dai pottery group through semi-structured interviews. The researcher evaluated ceramics' form, materials, and patterns through experimental methods; studied the dissemination of culture methods through documentary research methods.

3.2 Qualitative Methodology

Qualitative research is used in various fields; it often involves methods such as interviews, focus groups, observation, and document analysis to gather data. It is a research approach concerned with exploring and understanding subjective experiences rather than simply measuring or quantifying them. The goal of qualitative research is to develop a rich and nuanced understanding.

3.2.1 Survey: peacock art in Xishuangbanna

Xishuangbanna is in the southwest of Yunnan Province. It faces mountains in the north, connects with Myanmar in the southwest, and borders Laos in the southeast. There are mountains on the east and west sides, valleys, and basins in the middle, and

the Lancang River runs through the state. The total area of the state is 19,096 square kilometers. The forest area is 1.5463 million hectares. Xishuangbanna is the region with complete preservation of tropical ecosystems in China. It is known as the "Kingdom of Plants," "Kingdom of Animals," "Biological Gene Bank," and "an emerald on the crown of the Kingdom of Plants." It has the only tropical rainforest in China. Protected area. The climate in Xishuangbanna is warm and humid all year round, with no four seasons.

Abundant plants and a mild climate make it an ideal home for animals to survive and multiply. Among these wild animals, as many as 109 rare animals are listed as China's national essential protection, and the green peacock lives here.

In the Xishuangbanna area, the peacock element can be seen everywhere. It appears in the architecture the local people said that the origin of the eaves structure of the Dai people is imitating the spread of phoenix wings, which can shield from wind and rain. In addition, peacock motifs are also decorated on the facades of Dai buildings, usually in the form of reliefs.

The Dai region is a farming region, and peacock elements are often found in traditional farming tools, such as the nose bolts used to bolt water buffaloes. In the Dai temples, the peacock elements are more diverse, appearing on the decoration of the door pillars, such as peacock carvings and sculptures, and even on the wall paintings.

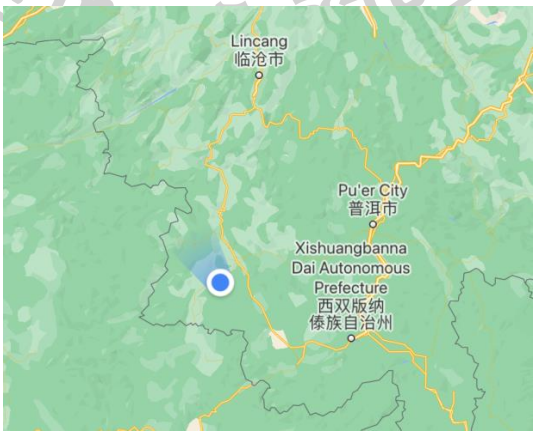


Figure 64 Dai location

A: Dai architecture		
		
		

B: Dai traditional tool in agriculture (buffalo tap set)		
C: Dai temple	  	

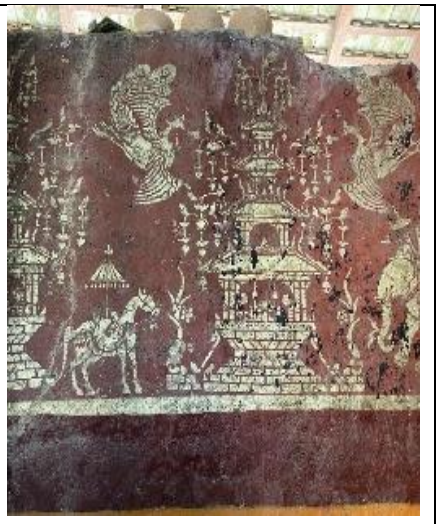
E: Dai ancient mural painting		

Figure 65 Peacock in local culture (Huang 2021)

3.2.2 Semi-structured interview

A semi-structured interview is a qualitative research method that combines elements of both structured and unstructured interviews. The researcher uses a semi-structured interview guide to ensure the conversation covers all relevant topics.

In this part, the researcher has a set of pre-determined questions to cover but also allows for flexibility in the conversation; the experts can expand on their answers and share their thoughts and experiences.

Semi-structured interviews provide a balance between the structure of a traditional structured interview and the flexibility of an unstructured interview, allowing for a deeper understanding of a topic while still providing consistency in data collection.

3.2.2.1 Interview question design

The questions for the peacock dance group are:

Q1 How do you think about the status of peacock dance in Dai culture?

Q2 How do you feel about the peacock dance's effect on the life of local people?

Q3 How do you think about the way of development of peacock dance in the future?

In addition to protecting the old technique of the slow wheel, we should have an open attitude toward updating and evolving modern patterns and forms. For the Dai pottery group, the questions set are:

Q1 Can ceramics reflect the Dai culture and be called Dai pottery?

Q2 Do you think peacock dance can represent the Dai culture?

Q3 Can ceramics with Dai culture characteristics fired in other ways also be called Dai pottery?

Q4 Do you believe creating Dai pottery with more methods can increase the social recognition of Dai pottery?

Q5 What are the forms of traditional Dai pottery?

Q6 How do the Dai people use Dai pottery nowadays?

Q7 What are the expectations for the development of Dai pottery?

Q8 Do you think in what ways Dai pottery can be innovated?

3.2.2.2 Interview target

(1) To determine the status and the importance of peacock dance in Dai culture.

(2) To explore the new possibility of spreading Dai dance.

(3) To discover the status of Dai pottery in the lives of Dai people nowadays.

(4) To define the meaning of modern Dai pottery.

(5) To explore the possibility of the development of Dai pottery.

3.2.2.3 Interview group

3.2.2.3.1 Peacock dance group

A．Official culture department in Xishuangbanna

Meng Xin, a staff member of the Culture and Tourism Bureau of Nayun Town, he combed the traditional stand dance in Dai and officially introduced peacock dance history. He introduced the choreography of traditional stand dances in the local area. The two-person peacock dance originated from the play of mockingbirds, and the single-person peacock dance originated from the imitation of the peacock by the ancestors of the Dai people.

Figure 66 Local officer (Huang, 2021)

B．Traditional peacock dancer

Old generation

Nuo Xiang was born in Nayun Town in 1939, and his father was a civil servant in the Tusi's house. He joined the monastery as a monk when he was a child, and after returning to the secular world at the age of twenty. he is the only one who saw the original peacock dance in the 1940s and experienced the rapid change from traditional peacock dance to modern peacock dance, which professional groups performed in the 1960s. Since then, he started to perform the traditional peacock dance. The costumes and masks for these peacock dances are made by himself.

Figure 67 Peacock prop (Huang, 2021)

Figure 68 Peacock dance Face shield (Huang, 2021)

Young generation

Yiman is a prop peacock dancer in the night market in Xishuangbanna. In the daytime, he dances for the cultural department when needed. Also, his friends with the same interest in traditional culture do a short video together to spread Dai culture online. Although he cannot make too much money from what he does, he is satisfied because of his love for peacock dance.

Figure 69 Traditional peacock dancer (Yiman, 2022)

C. Peacock dance prop maker

Captain Yanxiang was born in Mengsuo Village in 1975. From 17 to 27 years old, he danced the elephant and red deer dance. Since he was twenty-seven, he has been making red deer and peacock dance props. Peacock dance prop is the lively sprint of traditional peacock dance, besides the peacock dance prop, he also makes the prop of Ma Lu, a creature that always dances with peacock.

Figure 70 Ma Lu (Huang, 2021)

Figure 71 Peacock dance Face shield (Huang, 2021)

3.2.2.3.2 The answer from peacock dance group

Peacock dance is the most prestigious traditional performance dance among the Dai folk dancing in Dai. It is popular in Ruili, Luxi, Xishuangbanna, Mengding, Mengda, Jinggu, Cangyuan, and other Dai communities in Dehong. It is said that more than a thousand years ago, the leader of the Dai people, Ma Lijieshu imitated the graceful posture of peacocks and learned to dance. Artists have processed those postures to form a peacock dance. The peacock dance brings joy to the Dai people and makes them optimistic. The interviewees hope that in the future, the peacock dance will continue to continue the lively spirit of the Dai people and create a refreshing peacock dance in the art and culture.

3.2.2.3.3 Dai pottery group

Dai pottery intangible culture inheritor

The researcher studied and practiced the technique of Dai slow wheel pottery in Mandou village, Xishuangbanna, the hometown of the intangible cultural heritage inheritor of slow wheel Dai pottery. Yu Meng has inherited Dai's slow-wheel pottery, and she has a son. According to tradition, her daughter-in-law inherited the slow wheel skills from her. Yu Meng's granddaughter, by convention, shall shoulder the responsibility of inheriting the slow-wheel Dai pottery.

This survey recorded the tools for making pottery, the raw materials of pottery clay collected from the fields and experienced the process of slow-wheel pottery making. In addition, the researchers visited Dai pottery shops and investigated residents' use of Dai pottery. Nowadays, almost no one uses Dai pottery as a cooking

utensil in daily life, but for water storage only. The Dai pottery tea set occupies the pottery market.

Figure 72 Location of Yumeng's studio (Huang, 2021)

Figure 73 Yumeng and author (Huang, 2021)

3.2.2.3.4 The answer from Dai pottery group

Yu Meng has inherited Dai's slow-wheel pottery, and she has a son. According to tradition, her daughter-in-law inherited the slow wheel skills from her. Yu Meng's granddaughter, by tradition, shall shoulder the responsibility of inheriting the slow-wheel Dai pottery. Luckily, she is interested in making Dai pottery. However, when a family shoulders the traditional craft skill, they need more support to survive on the market and meet people's needs. To ensure that the artisanship of traditional Dai slow-wheel pottery survives, the local government needs to protect and bolster this skill for it to continue in the future. The entire local pottery-making group needs to be protected rather than placing the burden of inheritance on a single family. Moreover,

to sustain the vitality of the traditional Dai slow-wheel pottery, the traditional Dai pottery and the Dai pottery market should maintain a healthy ecological circle.

The Dai slow-wheel pottery will survive on the market only by becoming compatible with the needs of daily life. In that way, Dai slow-wheel pottery will shimmer with original charm and find its future. In addition to examining the original pottery-making tools, we can understand the culture of the Dai people through the remaining pottery-making techniques and how they form a unique life system in a specific environment.

Xishuangbanna pottery has been passed down from generation to generation through the tools, ideas, concepts, and ways of thinking of the Dai people. We should have an in-depth understanding of the Dai culture by analyzing the gradual transformation of the traditional Dai slow-wheel pottery into the new Dai pottery.

The author surveyed the definition of Dai pottery among the Dai people and the traditional Dai slow-wheel inheritor. They all believe that the pottery conveying the Dai culture can be called Dai pottery and do not insist on the conventional technique anymore. According to the answers given by the Dai pottery inheritor, pattern, form, value, and color are the crucial factors influencing pottery works.

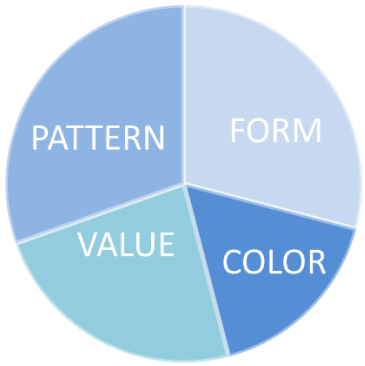


Figure 74 The portion of factors (Huang, 2021)

3.3 Experimental Methodology

3.3.1 Organic form experiment

The experiment analyzes peacock dance, refining the dance movement with a conceptual drawing method, which expects to create a new aesthetic value for Dai

pottery. It can contribute to the aesthetic value of Dai pottery with the Dai people's aesthetic cognition and provides innovative ideas for the evolution of Dai pottery in the future.

3.3.1.1 Data collection

A: The spirit of the Peacock（雀之灵）by Yangliping

Figure 75 The spirit of peacock dance (Pinterest)

The dance is a solo dance created and performed by Yang Liping in 1986 and 2009 at the Great Hall of the People to welcome former US President Barack Obama to China.

When the dance began, with the morning light, a graceful silhouette of a peacock appeared on the stage. Yang Liping's delicate and gentle fingers, shoulders, chest, and waist constantly stretch and change dance postures, expressing gratitude and love for the awakening of life. In the dancer's graceful dance, the audience saw the beauty and elegance of the Peacock standing proudly. However, according to the dancer, she did not just want to imitate the appearance of a peacock but also to describe the beautiful inner world of a spiritual peacock and talk to a Dai girl or a dancer pursuing her ideal world.

In the choreography of movements, in addition to expressing the agility and dexterity of the Peacock through rhythmic and hierarchical movements, she extremely exerts the expressive power of hands, the wave-like movements of the arms, the unique five-finger shape, and the dance posture with the back and hands is even more beautiful and moving. Peacock Dance is more concerned with image shaping and inner emotions. "The Spirit of the Peacock" shows more classical ballet aesthetics in terms of physical features and is more emotionally personal.

B: The Love of the Peacock（雀之恋）by Yangliping

Figure 76 The Love of Peacock (Pinterest)

The dance was created in 2012. The lingering love of two blue peacocks in the forest with the primary color of deep blue interprets the natural and pure feelings of life. Yang Liping and Wang Di wore blue peacock costumes, blending the peacocks into a beautiful environment, expressing the passion of the peacocks with pure body language, achieving a stunning artistic effect.

In "The Love of Peacock," the essence of mimicry and transcendence, the ethereal peacocks are endowed with innocent and pure humanity. Dancers obtain spirituality from the harmony of heaven and earth and the coordination of "yin" and "yang," the love affair from the life instinct. It is an enthusiastic love story presented in the way of modern dance shows.

3.3.1.2 Form exploration

As one of the representatives of the Dai culture, the researcher analyzes the peacock dance in this thesis and extracts the peacock element from the peacock dance—the eyes on the peacock tail as the source of inspiration. Ceramic artworks combined with artistic theories such as asymmetry, semiotics, visual senses, and soundscape design are expressed through creative elements such as shape, space, line, color, and texture.

In this research, the researcher applies ceramic artwork in the environment, focusing on the sound and visual sense, trying to bring the atmosphere of peacock dance in Xishuangbanna to the viewer. A soundscape is created by connecting the ceramic works with natural strokes and rain to create contemporary ceramic works of

the Dai ethnic group.to complete a new Dai pottery art form that can present the peacock dance of Dai to contain the culture of the Dai people in Xishuangbanna.

Analysis modern peacock dance: The Sprint of Peacock, by Yang Liping

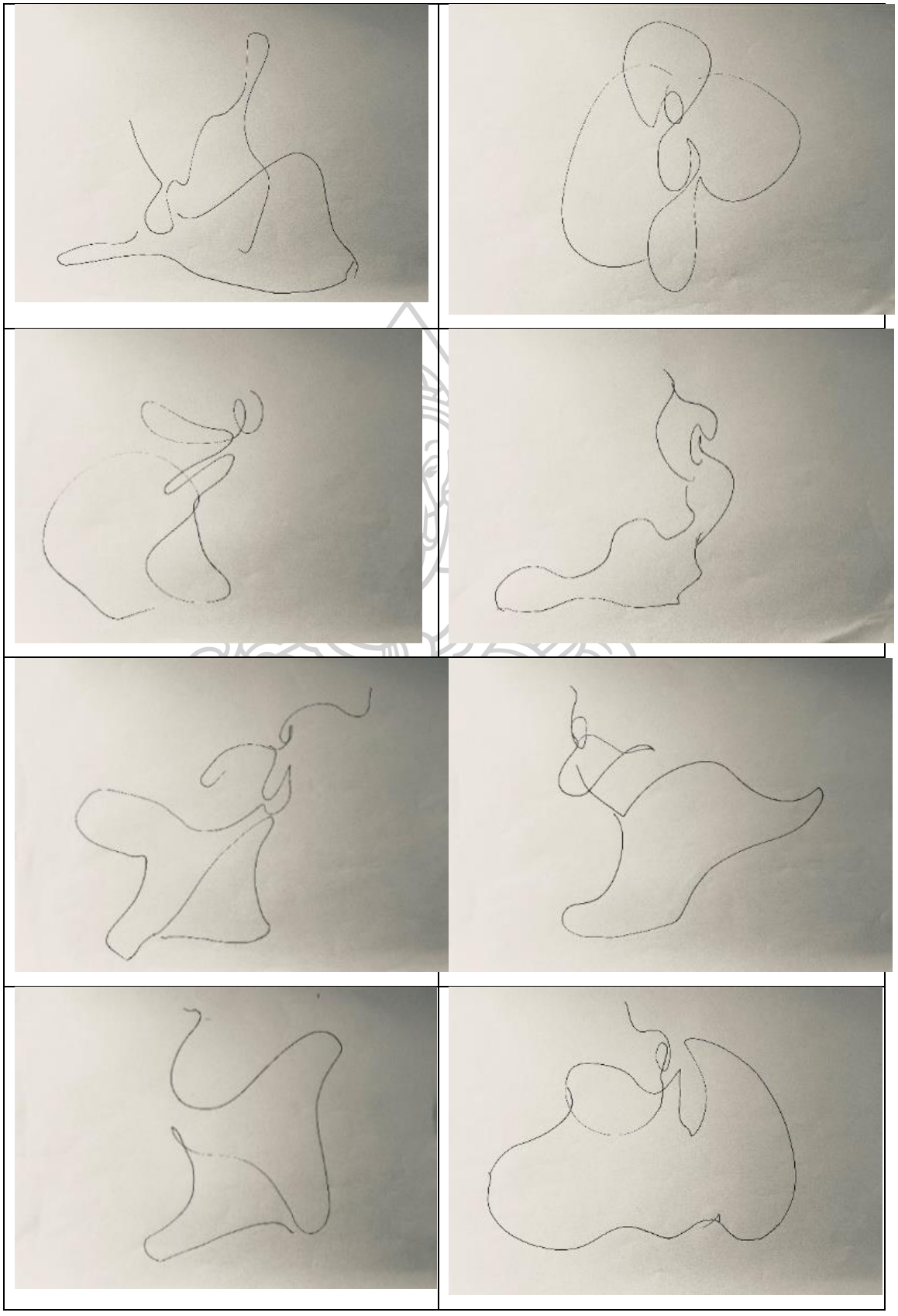
Video Link: https://www.youtube.com/watch?v=AcFWqLEL7GE		
Theme	Spirituality	
Space	Expanding	
Patton	Asymmetry round shape; golden, silver, blue and green	
Costume	Tank top: white long skirt with wide hem, bottom of the skirt decorated like peacock's tail; hair accessory with peacock feather; long nails	
Movement	Floating The peacock-head gesture, continually wavy movements from the	

	shoulders all the way to the fingertips, and from the waist to the upper body, fast gyration	
Melody	Smooth Han instruments such as Guzheng (古箏)，Pipa (琵琶); Cucurbit flute; recordings of birds singing and the sounds of river water	

Table 4 Analysis of modern peacock dance (Huang, 2021)

The peacock dance involves body parts such as hands, legs, and waist. It is flexible, elegant, enthusiastic, and full of rhythm. The peacock dance is ever-changing, and the primary language is the use of hands, showing liveliness, agility, grace, and a variety of peacocks. In addition to the lightness and agility of the movements, it also expresses the inherent softness and toughness, graceful and elegant, which is its inner emotions with the body going up and down.

Abstract dance movement



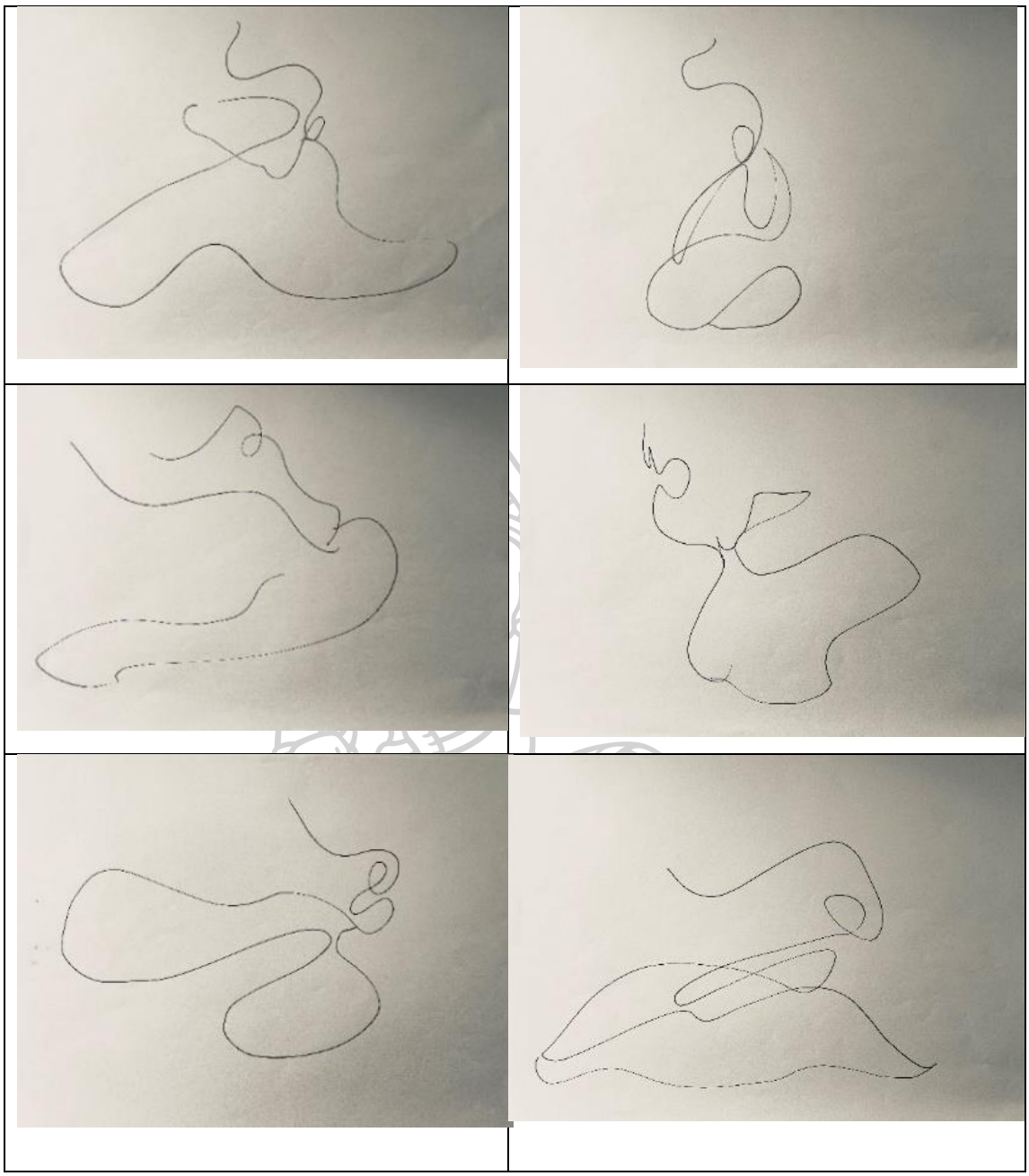


Figure 77 Abstract dance movement (Huang, 2021)

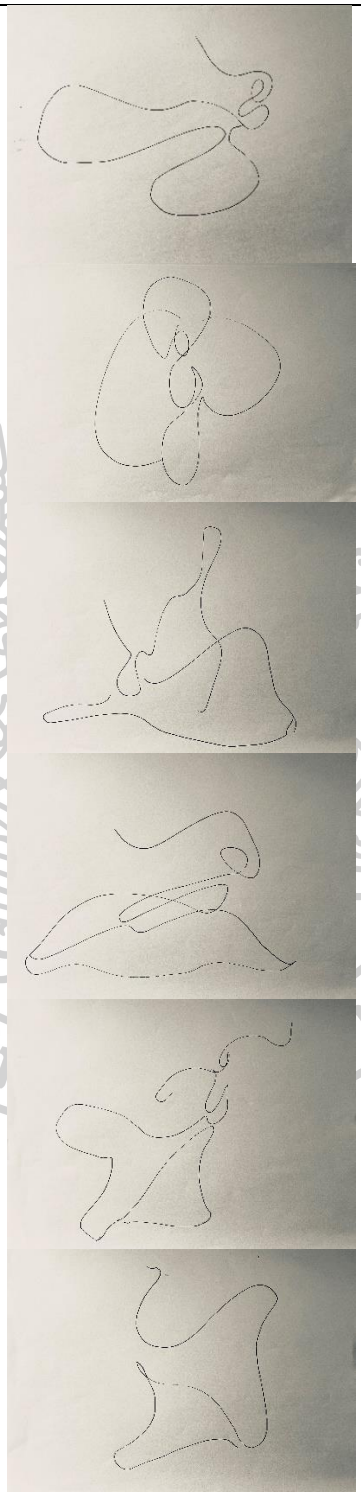
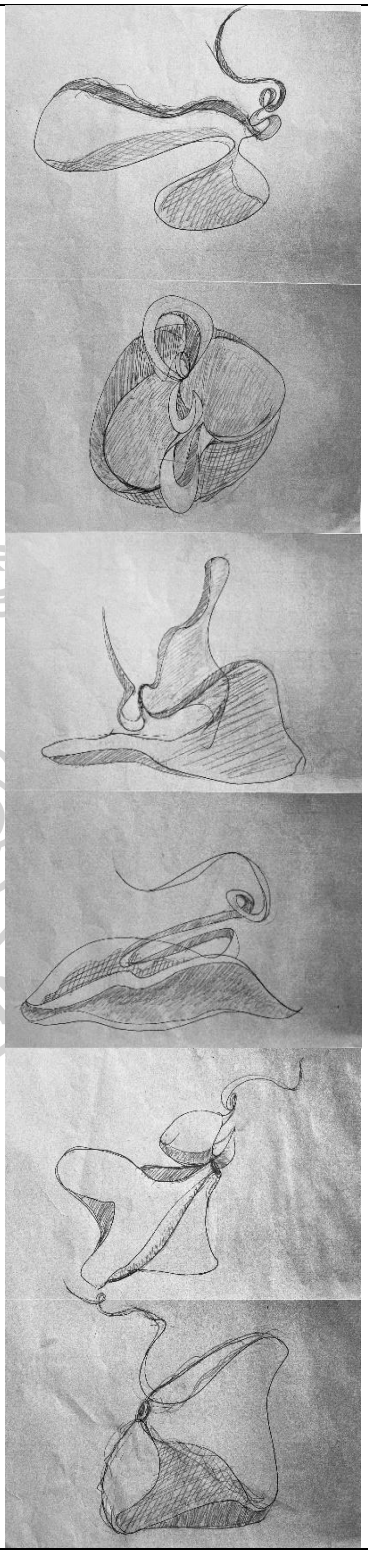
From peacock dance posture to modeling drawing		
Peacock Dance Posture	Conceptual Drawing	Modeling Drawing
		

Table 5 From peacock dance to modeling drawing (Huang, 2021)

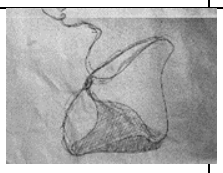
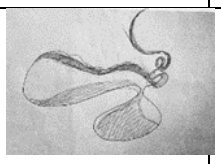
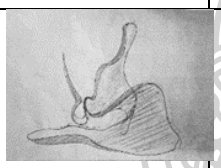
From 3D drawing to ceramic works					
No.	3D Drawing	Clay Modeling 1	Clay Modeling 2	After Firing 1	After Firing 2
1					
2					
3					
4					

Table 6 From 3D drawing to clay modeling (Huang, 2021)

3.3.2 Clay explement

Pottery raw materials are constantly changing and evolving. With the advancement of technology and the development of society, artists' perspectives on raw materials have become increasingly diverse. Such changes would provide latest ideas for future pottery art. Since ancient times, there has been a primitive and straightforward relationship between "clay" and "people." Dai pottery maintains the relationship and keeps the most basic methods used to create pottery since the 14th century.

When it comes to the relationship between "people" and "clay," it emphasizes shaping by hand, the proficiency in clay, and the unique firing techniques, especially in terms of understanding and feeling the characteristics of clay. If we could listen to

the sound of the clay, observe the ecological environment around it, and pay respects to it during its creation. We can find the best technology for the clays with distinctive characteristics in that case. This attitude brings us back to the original point of Dai pottery art, representing the Dai people's wisdom and respect for nature. It replaces the creative activities with the natural process to pursue the simple and biological characteristics of the Dai pottery art form.

Dai Pottery is the art of clay and fire. The process of natural clay material study brings the origin of pottery creation back to the original clay material, seeks communication among emotion, soul, and raw materials, and sets the starting point of self-expression from "clay" to "pottery." The process of "pottery" extends and expands the boundary of traditional pottery art and its transformation. If artists only focus on pure modeling and lack the understanding of clay, they will lose pottery art characteristics. The works will be sublimated into a more balanced state by putting material and handcrafts equally. It respectfully shows the expression and meaning of the "clay" quality and pottery art's more original, natural beauty. Therefore, based on understanding the nature of clay and constructing the shape of clay, the artists can fully express the beauty of the clay material. Combining the quintessence of pottery works and the expression of materials makes the pieces appear vital.

At present, creation concepts and pottery art forms have become critical parts of highlighting characters of a work. "Clay" is not only a pottery material but also one of the contents conveyed by the outcome. It has the potential for expressive power. Studying the natural clay material to find the proper form of Dai pottery, seeking the forming technology, and adopting the conception that shows the clay itself is a part of creation are the purpose and significance of the natural clay material experiments in this research.

3.3.2.1 Natural clay as the clay body

Focusing on pottery material, the researcher has been paying attention to each kind of natural clay that has the potential to be used in pottery. The natural clay in the experiments was from Phetchaburi, Thailand. The clay was moved from Mangrove Forests by underground water to the sea and returned to the beach.

The clay looked like a stone at the beginning, a round shape with shells and sand

on the surface. After tearing the clay apart, it turned into a fine and smooth body. To further use the clay, the researcher put it into the ball mill and stirred it into liquid form. Later, the researcher put the liquid clay on the plasterboard to absorb the moisture and reshaped it into the form shown in the figure below. During the process, the researcher did not separate sand and shells from the surface of the clay since they helped preserve the original color of the clay. The entire process of preparation can be seen below in Table 6.

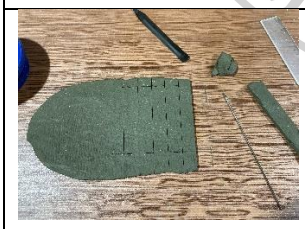
The Process of Preparing Natural Clay Body			
	Natural clay block in a round shape		The natural clay with shells and sand on the surface
	A smooth clay body inside		Stirred the clay and put it into a ball mill
	Start ball-milling		After ball-milling, the clay becomes liquid clay

	Pull the liquid clay on plasterboard allow moisture to evaporate		The ready clay

Table 7 The process of preparing natural clay body (Huang, 2021)

The first step is a character test to understand the clay to get information about firing temperature, shrinkage, absorption, hardness, and warping.

Firstly, the researcher made a piece of a clay slab, then cut six rectangular blocks out of it. Each one is twelve centimeters long and thirty-one grams in weight. Secondly, the researcher chose one block to be glazed with transparent glaze and put another block into two support pins to examine if the clay would warp. The rest of the blocks were left as they were. After firing up to 1240°C, all blocks melted into a large piece. It is safe to conclude that the clay cannot sustain the elevated temperature but shows a good texture on the surface (Table 7).

Experiment A: Natural Clay as the Clay Body			
	Prepare each clay block in twelve centimeters		Weight each block
	Make sure each clay block is the same wight		Glaze one of the blocks with transparent glaze

	Put one of the blocks on the support pins and get ready to be firing		After firing

Table 8 The process of doing natural clay body test (Huang, 2021)

As the clay character test showed, the raw natural clay itself could not be used as a clay body directly, leading the researcher to experiment B —used as a glaze.

3.3.2.2 Natural clay as a glaze

To use the natural clay as a glaze, the natural clay should be mixed with potash feldspar, which functioned as a cosolvent. The researcher made five test glazes; each glaze contained the exact weight of clay (50g) and a different amount of potash feldspar. The weight of potash feldspar in each test glaze decreased by ten grams from 50g to 10g. The clay-to-water ratio in each glaze remained 1 to 1 (Table 8, Table 9).

	Test Glaze 1	Test Glaze 2	Test Glaze 3	Test Glaze 4	Test Glaze 5
Natural Clay	50g	50g	50g	50g	50g
Potash Feldspar	50g	40g	30g	20g	10g
Water 1:1	100ml	90ml	80ml	70ml	60ml

Table 9 The formula of each test glaze (Huang, 2021)

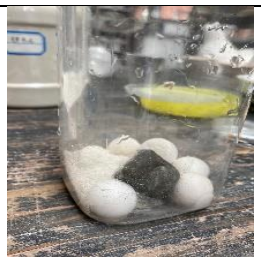
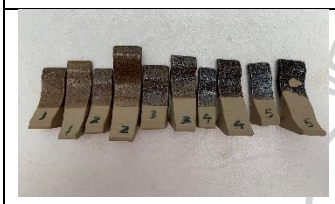
Experiment B: Natural Clay as a Glaze			
	Get started		Put clay and potash feldspar into Ball mill
	Five example glazes after ball-milling in each recipe		Put test glazes on both earthenware and ceramic test bodies
	Test results on the earthenware test bodies		Test results on the ceramic test bodies

Table 10 The process of doing each clay glaze test (Huang, 2021)

The glaze experiment showed that test glaze No.4 started to peel during the process, and test glaze No.5 could not stick onto the clay body at all. Based on the five test results, the ratio of potash feldspar to natural clay should be over 40%. Among test glazes No.1 to No.3, No. 3 had the best result because it showed the original color of the natural clay to the most extent.

3.3.2.3 Modifying the natural clay

During the experiment, the researcher modified the natural clay by adding Kaolin as the stabilizer to help it to sustain the high firing temperature. We assessed five sets of test blocks, and the exact percentage of each test block is shown in Table 10. Each set of the test blocks was fifty grams in weight and was divided into two parts evenly. A 4-centimeter line marked each part in the middle. One of the two parts in each set was fixated with two support pins to examine whether the clay would be warping (Table 11).

	Test block 1	Test block 2	Test block 3	Test block 4	Test block 5
Natural clay	50g	50g	50g	50g	50g
Kaolin	50g	40g	30g	20g	10g

Table 11 The formula of each test block (Huang, 2021)

Experiment C: Modify the Natural Clay			
	Weight the clay and Kaolin		The volume of natural clay and Kaolin according to the recipe
	Modified clay in the same weight		Marked clay blocks in four centimeters
	The result of each clay block test- the marked line was 3.2 centimeters		

Table 12 The process of modifying each clay block (Huang, 2021)

After firing, clay No.4 and clay No.5 melted on the support pins during the experiment. Based on these five test results, the ratio of Kaolin to natural clay should be over 40%. Among the rest of the test clay, all 4-centimeter lines shrank to 3.2 centimeters, which showed the shrinkage of the clay was 20%. Test clay No.3 had the best result because this percentage of added Kaolin preserved the original color of natural clay to the most extent and did not let the color of Kaolin itself interfere with the test.

Hence, we took test clay No.3 as an example throughout the rest of the experiment. The weight of this clay example went from 25g before firing to 15g after, which concluded that the absorption was 40%. The one fixated with supporting pins in this clay example showed no warping.

The researcher can conclude from these three experiments that natural clay can be used as ceramic materials after being modified from the seaside (Table 12).

Firstly, after adding potash feldspar into natural clay, it could glaze. The color of the glaze turned to shine brown because of the calcium from the seashell. Secondly, adding Kaolin into natural clay could help sustain a higher temperature of up to 1240 ℃. However, the sustainability through fire sharply weakened when the percentage of Kaolin dropped under (and included) 40%. Finally, from the five examples in test glaze and clay body, test glaze number 3 and test clay number 3 bore the best results for the researcher to do further pottery work (Table 13).

	Experiment B: Glaze test	Experiment C: Modify Clay test
Role	Cosolvent	Stabilizer
Material	Potash feldspar	Kaolin

Table 13 Role in Experiments (Huang, 2021)

	Glaze No.1	Glaze No.2	Glaze No.3	Glaze No.4	Glaze No.5
Test on earthenware					
Test on ceramic					
Result	Normal	Normal	Normal	Glaze start to peel	Glaze cannot stick onto the clay body

Table 14 The result of each test glaze (Huang, 2021)

Natural clay from the beach was used in experiments in this research, but it also implies that we shall be enlightened by discovering other kinds of clay from nature, such as mountains or mud. In that case, artists could expand the boundaries of exploring new materials and enrich personal characteristics during the creation. Furthermore, it could develop a more sustainable environment for the pottery industry in the future.

Figure 78 Natural clay (Huang, 2021)

Figure 79 Prepare the clay (Huang, 2021)

Figure 80 Test of use clay as glaze (Huang, 2021)

3.3.3 Peacock Icon Experiment

3.3.3.1 Peacock icon extract

After learning from the traditional peacock art, the researcher tried to use another way to express peacocks. By analyzing the peacock elements, the researcher extracts the icon from the peacock, the peacock pattern from its tail, called the peacock eye.

	Full View	Side View	Part View
Peacock			
Traditional Peacock Dance			
Modern Peacock Dance			

Figure 81 The comparison of peacock and peacock dance (Huang, 2021)

Extract icon: peacock eye

	Peacock	Peacock Prop	Peacock Costume
Peacock Eye			

Table 15 Extract peacock icon (Huang, 2021)

3.3.3.2 Peacock eye expression

The researcher is trying to use a separate way to express the peacock eye on the surface of a clay body to understand how it goes with the shape of ceramic and analyze the limitation of each way.

(1) Mocha ware

Mocha decorated pottery is a type of dipped ware, the researcher can get a beautifully unexpected pattern like the booming flower, but due to the pattern form random and the shape of the pattern being according to the radian of the clay surface, it is not a good way to be used in large installation art.

Figure 82 Mocha ware pattern (Huang, 2021)

(2) Nerikomi

Nerikomi is a decorative process established in Japan that involves stacking colored clay and then slicing through the cross section to reveal a pattern, which can be used as an applied decoration. The researcher tries to express the round shape of a large clay body, but the pattern from this method appears to be limited by the orderly arrangement.

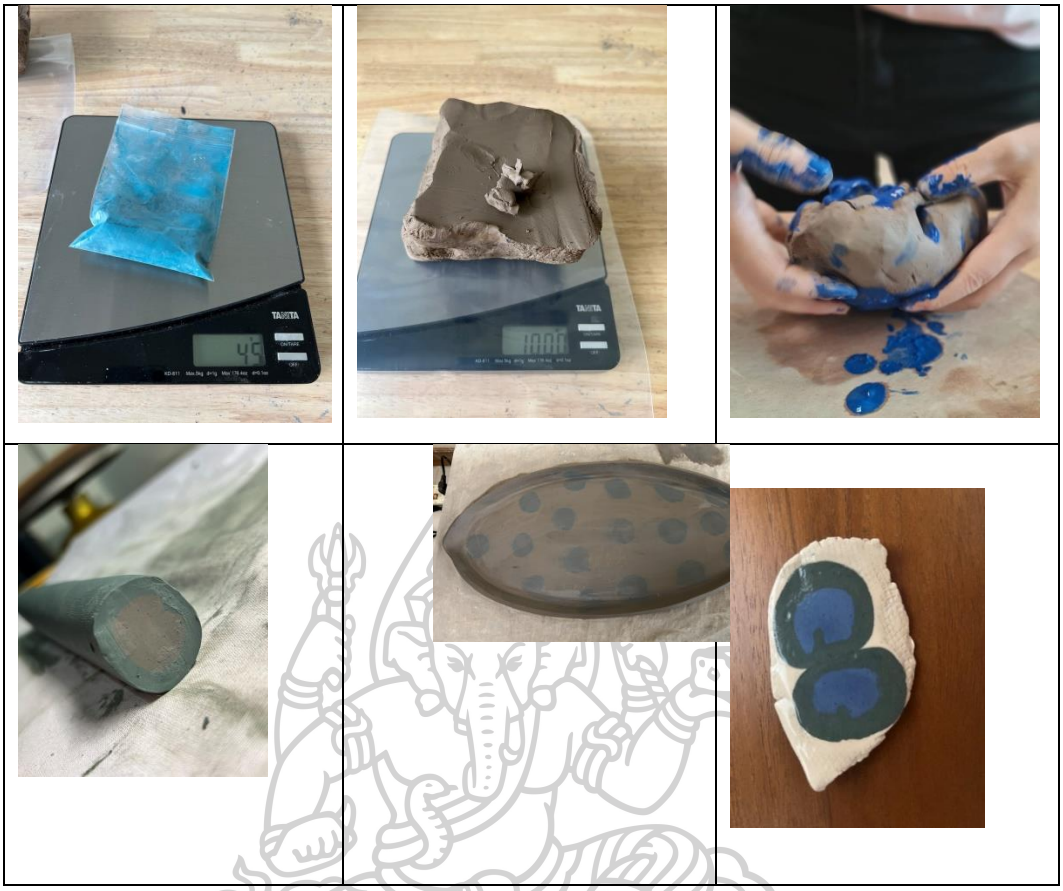


Figure 83 Nerikomi pattern (Huang, 2021)

(3) Glaze

Color glaze is a wildly used decorative method in ceramic decoration. From the formula the researcher made, the researcher gets the mixed color glaze representing the peacock color. However, there is a limitation of this method, which is that the shape of the clay body limits it. It must be the bawl shape to contain the glaze while running during firing by the high temperature.

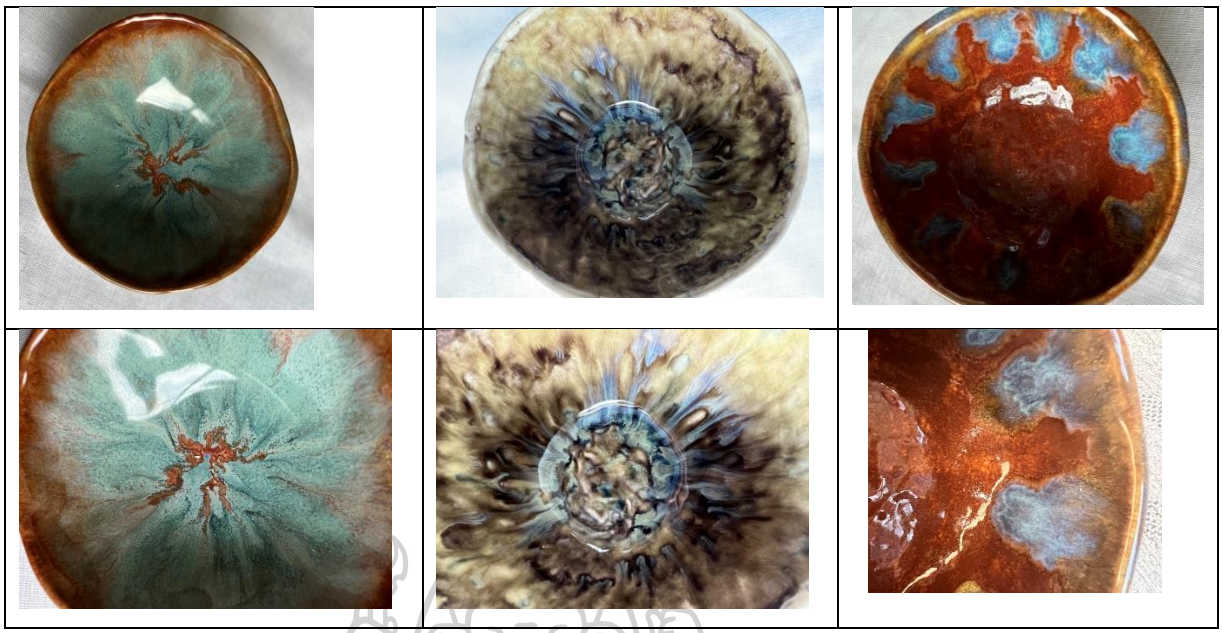


Figure 84 Glaze color (Huang, 2021)

(4) Underglaze painting

Underglaze painting is wildly used in decoration. It is easy to control and can be modified as much as it needs before firing. It is not limited to the shape of the clay body, which is the ideal way for the researcher to decorate the ceramic art. The only problem is that the color after firing would be different from the color before firing, so it is necessary to do a color test before using the underglaze color. The color will slightly differ after each fire due to the fire environment and temperature.

Figure 85 Under glaze color (Huang 2021)

(5) Color slip

The color slip is like underglaze. The technique is simple, a mixture of stain color and clay slip. The percentage of clay slip can decide the depth of color. However, the limitation is that two-color mud can only be intertwined in the plane.

Figure 86 Color slip pattern (Huang, 2021)

(6) Carving

Carving is the technique of bringing the surface to life. There are tools and methods to carve ceramic. The limitation is that it requires a thick clay body, but the thicker clay body with a carved pattern needs to be better to capture the difference in reflection sound.

Figure 87 Carving pattern (Huang, 2021)

(7) Press

The press is ideal for keeping the original pattern on the clay surface, but it is too symbolic press.

The press is an ideal way to keep the original pattern on the clay surface, but it is too figurative in the other way. After applying the dark color glaze, the peacock tail pattern is not clear enough, so the clear glaze or light color glaze is ideal for the pressed pattern.ve in the other way. After applying the dark color glaze, the peacock tail pattern is not clear enough, so the clear glaze or light color glaze is ideal for the pressed pattern.

Figure 88 Press pattern (Huang 2021)

3.4 Literature Research Method

3.4.1 Culture communication system

The purpose of this study is to spread Dai culture. Anthropologists believe that culture represents the way of life of a people and is the sum of its acquired behavior patterns, attitudes, and materials. Cultural communication is the practice and study of how diverse cultures communicate within their communities through verbal and non-verbal means.

The definition of 'culture' given by British anthropologist Edward Burnett Tylor in his book "Primitive Culture" in 1871 is the classic definition to describe culture. According to Taylor's point of view, culture is complex, including three parts:

1. Knowledge (knowledge and talent)
2. Institutions (laws, morals, habits, and customs)
3. Ideas (belief and art)

"We often have to face the reality that information conveyed at the word level conveys one meaning while another conveys a sometimes quite different meaning. Therefore, we must learn to understand the "out-of-awareness" aspect of human beings. Unfortunately, however, the concept of culture has been slow to penetrate the public consciousness. Because culture is real, not a theorist's figment, in non-verbal communication in cross-cultural settings, the complexities can only be understood through sustained experience to fully understand the message being conveyed. Because 70% of communication is not verbal, but non-verbal" (Hall, T., 2010, p21).

Freud analyzed the role of the unconscious, such as gaffes, clerical errors, and dreams that are not under conscious control. Freud's revelation of the unconscious world promoted the further exploration of psychology, and he also relied heavily on behavior, which he believed conveyed more meaning than words. The most famous iceberg theory in the Freudian school, the composition of human consciousness, is like an iceberg. Only a tiny part (consciousness) emerges from the water. However, the vast majority hidden under the water affects the rest (unconsciousness).

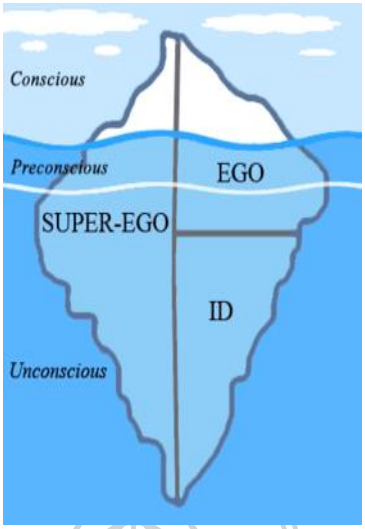


Figure 89 Iceberg of mind (Freud)

Anthropologists draw on psychoanalytic theory and propose that culture has two levels: overt and covert or explicit and implicit. However, Edward T. Hall proposed three levels of cultural theory, which are formal, informal, and technical.

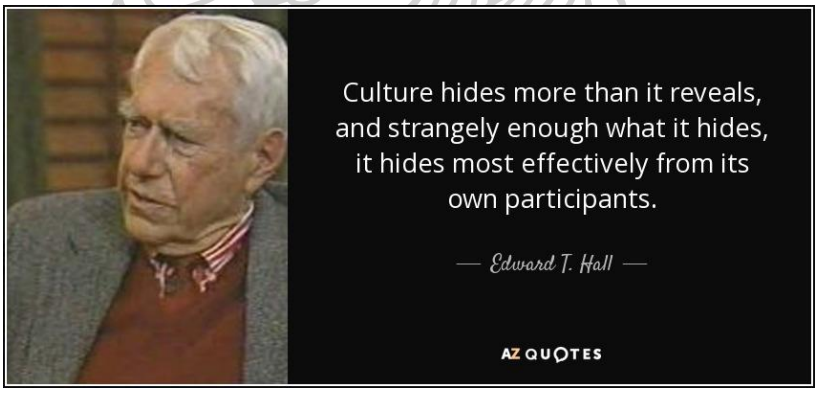


Figure 90 Edward T. Hall (Hall, T., 1959)

The production and development of traditional Dai pottery belongs to traditional culture. Due to the deteriorating situation of Dai pottery, changes occurred in the local area, which gave birth to the emergence of new Dai pottery. However, these changes only changed the traditional patterns, and their forms still needed to break away from practical utensils. It is unlikely to change the tradition of not being glazed. This situation is because the local potters need to learn the core of traditional culture in Dai pottery and what form it should take.

So, the researcher came to the second level of thinking. Dai pottery needs a way that deviates from the conventional. It attempts to integrate multimedia into a set, an experiment, and an adventure.

The success of this kind of experiment will be transformed into the technical change of traditional Dai pottery and will also come to the third level. Technological changes are concrete, can be discussed and learned. However, such changes often violate the original formal norms and will have far-reaching impacts. Once this change is accepted, it forms the basis of a new system of traditional culture.

These three levels are not solidified and static but fluid, transforming into each other under certain conditions, which is a vital system.

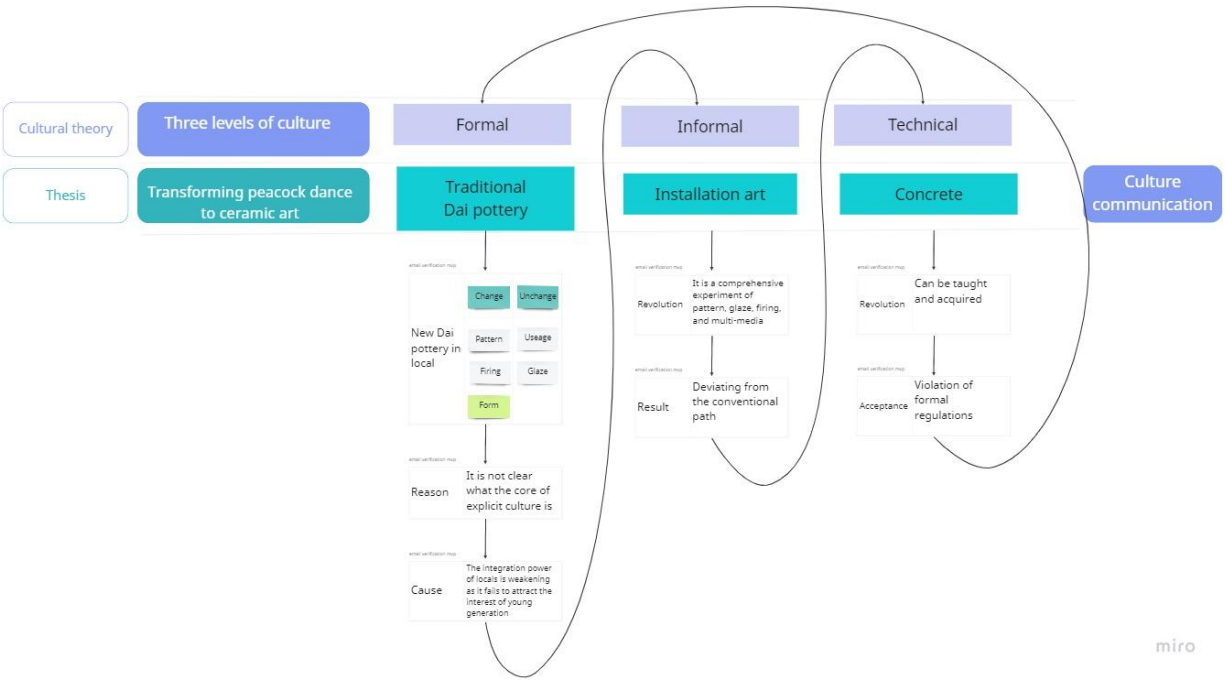


Figure 91 How thesis follow three level of culture theory (Huang, 2021)

3.4.2 Culture transformation form

Why should Dai culture be conveyed in installation art? It is because when communication changes from the form of language to the personal level, the building blocks of communication are no longer words. Still, the interaction between people and the installation art provides related information for this interaction.

Messages can be divided into three elements: isolates, sets, and patterns. Isolates

are the essential components that are easy to study. People cannot perceive isolating themselves because they are only an abstraction. However, when isolates break away from the system and become sets, they obtain meaning from the environment in which they appear so that people can perceive them (Hall, T., 2010, pp. 90).

3.5 Summary

(1) From the in-depth interview, researchers learn the crucial reasons for the transformation of the peacock dance into ceramic art. The peacock is an auspicious bird in Dai culture. The Dai people enjoy the traditional peacock dance during festivals; the modern peacock dance is known for its unique character in China.

Dai pottery art has significant value in spreading Dai culture, because Dai pottery art is the intangible culture of China, and the young generation needs to pay more attention to improving Dai pottery art. Since ceramic art containing Dai culture can be regarded as Dai pottery, research on the research on the dissemination of Dai culture through improved Dai pottery has special significant.

To innovate Dai pottery, the researcher will focus on the factors of form, material, and pattern of ceramic according to the interview feedback.

(2) By exaggerating and enhancing this kind of curve to refine the shape of Dai pottery from the peacock dance, the esthetic state of Dai pottery can be realized. Using the peacock dance as the prototype for renewing the shape of Dai pottery is the first step for Dai pottery to transform daily items into works of art.

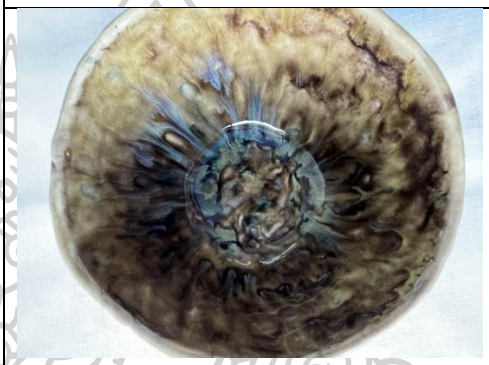
However, individual ceramic art forms cannot express the whole atmosphere and feeling of Dai peacock dance. They cannot convey the melody of the peacock dance to others; the design art form still requires even more experimentation and practice; the one-line drawing of the movement abstraction can be used to design the next step.

(3) The soil in nature has different components and densities. Due to the uncertainty of the natural clay composition and the uncontrollable nature of firing, commercial clays with different compositions, such as kaolin and regular clay, will be selected for the ceramic works. In the future, this research can be extended to study the similarities and differences in the sounds produced by natural soil in different regions.

(4) The results from form and pattern experiments:

CATEGORY		PHOTO	FEEDBACK
Form	Free form		A single freeform cannot convey the overall vibe of peacock dance.
			
			

			
Pattern (Peacock Eye)	Mocha Ware		The outcome is not easy to control by unexpected pattern formation.
	Nerikomi		The pattern is single and is limited by the orderly arrangement.

	Glaze		The color glaze has fluidity. To form an eye pattern by color glaze will be restricted by the shape. Only a bowl-shaped body can be used.
			
			

	Under-glaze Painting		Simple and unconstrained by modeling, it can be drawn on curve surfaces and planes.
	Color Slip		Two-color mud can only be intertwined in the plane.
	Carve		It requires a thicker clay body and has a substantial risk of being cracked.

	Press		It is too figurative and can only be applied by clear or light color glaze.

Table 16 Summary of experiments (Huang, 2021)

(5) Overall, the semi-structured interviews with the peacock dance group and the Dai pottery group were conducted to derive crucial factors for innovation. The experimental method of these factors was used to select the most appropriate expression; the literature review method was used to apply the cultural communication theory to support the cultural communication of this study.

In summary, the peacock eye as an icon of Dai pottery art and peacock dance from Dai cultural system can convey; a single free form cannot convey this whole mood of peacock dance, in a certain space, this icon should be combined with movement, sound, and light; in the context of music performance, communication was created to convey the culture, and installation art was created to interact with people.

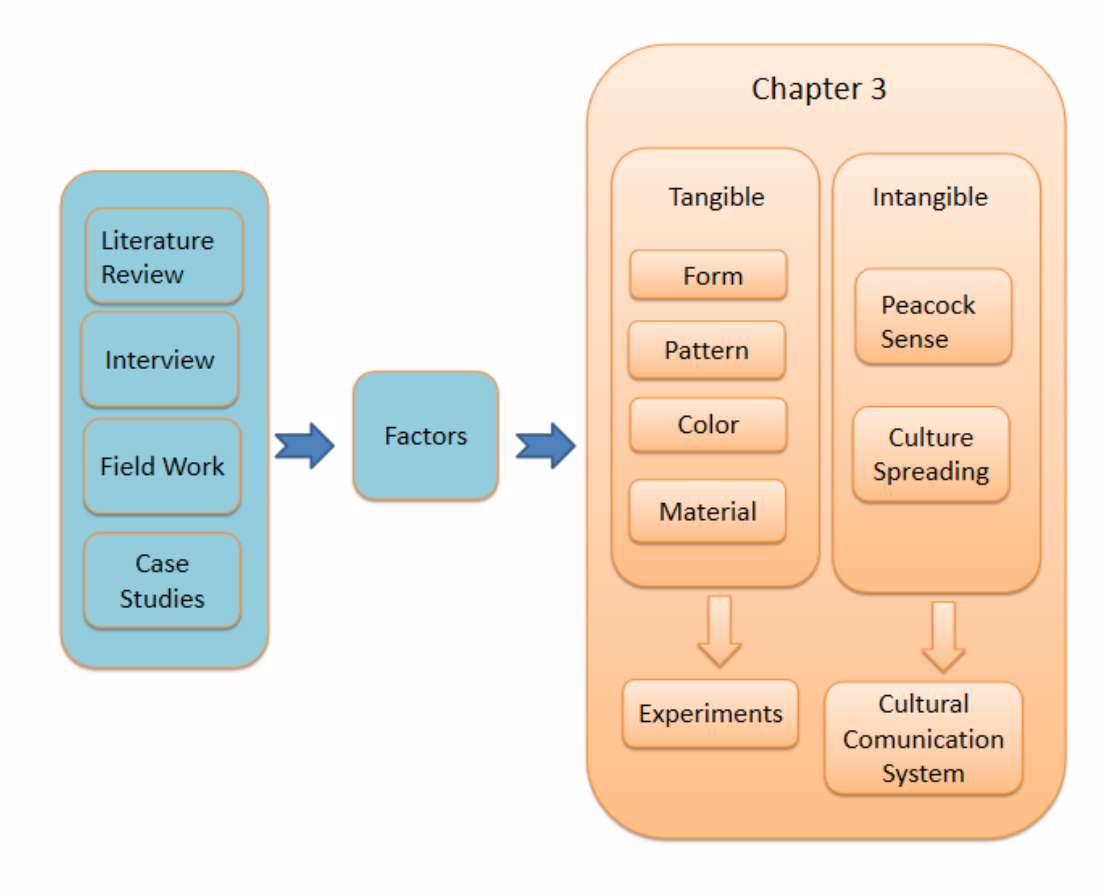


Figure 92 Research process 1

Chapter 4 Design Development

4.1 Introduction

This Chapter examines the value of installation artworks. Since the single model did not express the peacock dance in the last chapter, the installation design in this chapter focuses on the exploration of light and sound and the use of video to explore the movement of ceramics according to the single line drawing of the peacock dance postures to ensure that the atmosphere of the peacock dance is maximally transformed into the ceramic installation art, so that ceramics can be used as a medium to disseminate the Dai culture, thus achieving the visual unity.

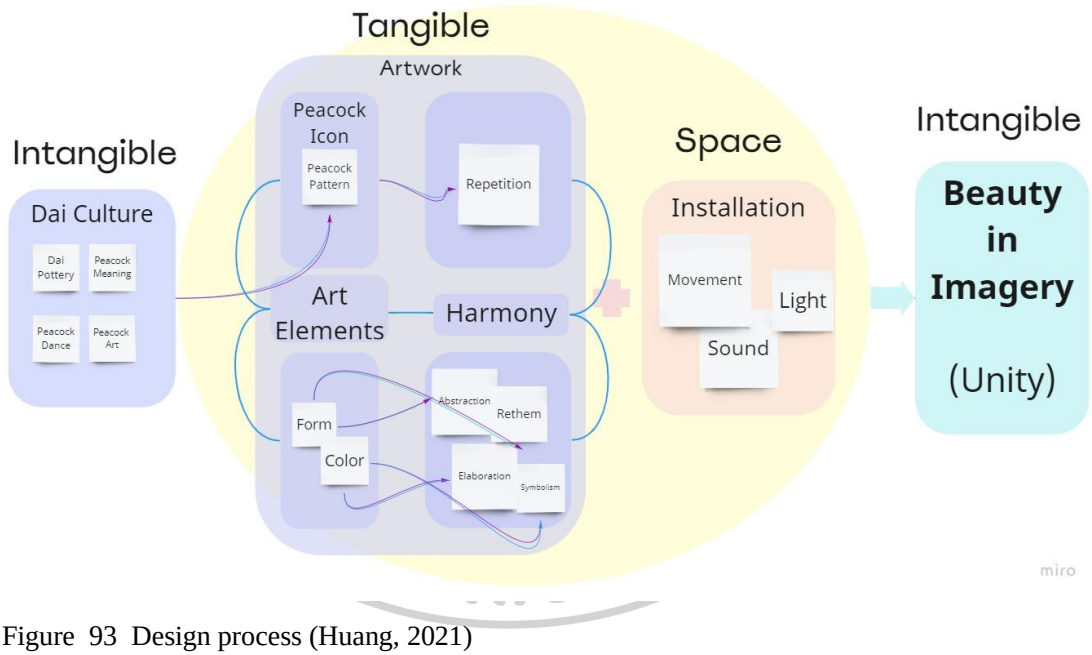


Figure 93 Design process (Huang, 2021)

4.2 Aesthetic Theory

4.2.1 Eastern theory

There are multiple definitions of art. The term is often synonymous with craftmanship, which implies knowledge of materials and their skillful handling. Any creative and variable skill can be labeled an art (Ocvirk et al., 2009).

Some people say a work of art is only achieved when the creation goes beyond simple function or utility and takes on more than ordinary significance. For others,

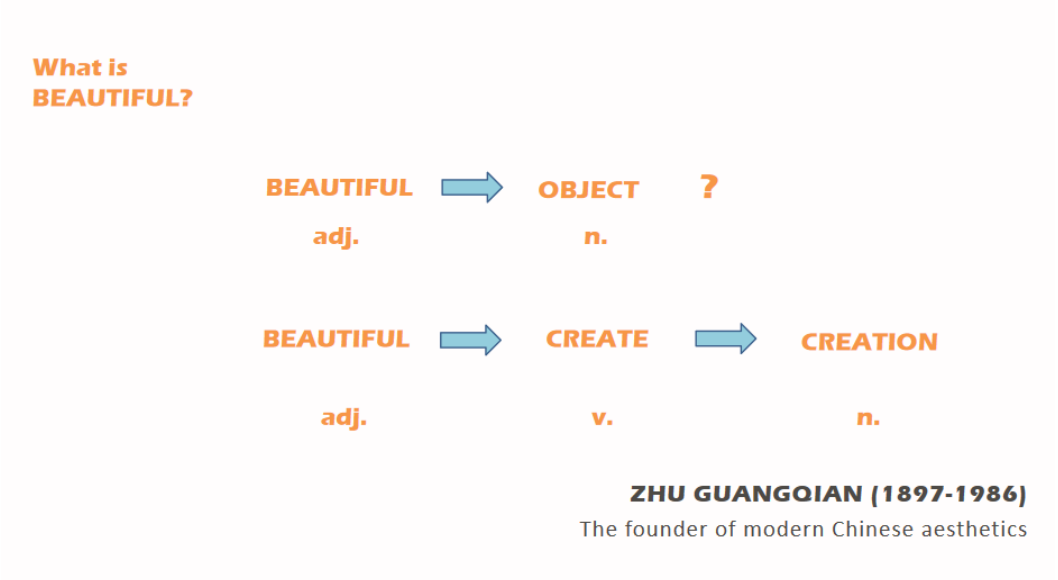
anything creative counts, regardless of skill level. The purposes and qualifications of art vary with every individual, culture, and time.

The concept of beauty has changed radically throughout the last generations. While searching for new means of self-expression, every generation of artists alters the nature of art.

In Kant's view of beauty, he believes that aesthetic judgment is based on the current feeling of the individual. However, although aesthetic judgment is subjective, it has universality and inevitability, which depend purely on the senses (Zhu, G., 2013).

Beauty is not only in objects but also in the heart. It lies in the relationship between the heart and objects. In the aesthetic experience, we need to see an image. This "see" is creation. The image we see must convey a unique taste. This image expresses that Appetite is aesthetics or appreciation. Creation is to express interest in the image, and preference is to see the interest because of the image. "Beauty" is an adjective, and the object it describes is not "heart" or "thing," which is a noun by birth, but "creation," which is a noun transformed from a verb.

This section focuses on exploring the ceramic installation artwork that meets the Chinese aesthetic theory of 'beauty in imagery.' Apply the peacock icon to installation art, use the concept of listening to sound and silence, combine light and shadow to create a space, and finally reach unity.



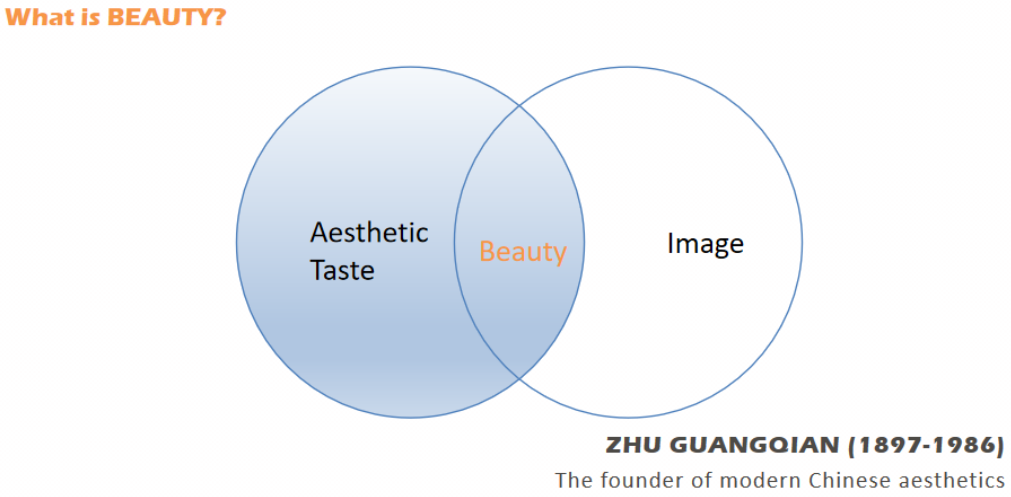


Figure 94 Definition of Beauty in Chinses Philosophy (Huang, 2022)

4.2.2 Western theory

4.2.2.1 John Dewey - art as experience

Art as experience (1934) is Dewey's significant writing on aesthetics. The starting point of Dewey's philosophy of art is "because experience is the fulfillment of the organism in its struggles and achievements in a world of things, it is art in germ (Dewey, J., 1980).

"The important thing is that a work of art exploits its medium to the uttermost, bearing in mind that material is not medium save when used as an organ of expression. The materials of nature and human association are multifarious to infinity. Whenever any material finds a medium that expresses its value in experience—that is, its imaginative and emotional value—it becomes the substance of a work of art" (Dewey, J., 1980).

Thus, the inner energy is released as it provides the impetus and direction for the deformation of the external material, thus eliciting the form. In this act of expression, the material becomes the medium.

4.2.2.2 R.G. Collingwood—Art as expression

R.G. Collingwood is well known for his work in aesthetics, particularly his book "The Principles of Art" and his theory of art as expression.

According to Collingwood, art is not simply a matter of creating beautiful objects but a form of expression. He believed that art is a way for artists to express their thoughts and emotions and that the actual value of art lies in the expression itself rather than the object created.

Collingwood argued that art is not just a matter of technique or skill but a process of self-discovery and self-expression. He believed that artists create art to explore their inner world. He thought that art was a way of connecting with the universal human experience and had the power to transform individuals and society.

4.3 Fundamental Design

4.3.1 Form

As an art component, the word form refers to the artwork's overall arrangement or organization. It is the result of using the elements of art and principles of organization, which give them order and meaning (Ocvirk et al., 2009).

The forms from experiments are more like single objects. However, the researcher wants to present the total environment of the Dai peacock dance, which means combining the visual elements with the rhythm of the peacock dance. So, the researcher combines the sound with the form, focusing on the feeling of the viewer and the movement of artwork, rather than the object's shape, to make a visual unity.

4.3.1.1 Design Phase 1

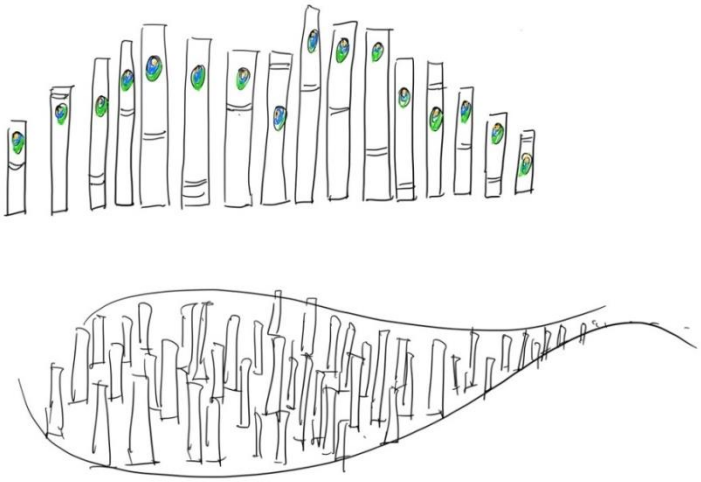


Figure 95 Design phase 1

● Elements

Cylinder: represents the rhythm

Eye: represents peacock

● Display

Stand in a tail shape on the floor.

●Location

Indoor: apply with lights

The name of the design is <The rhythm of peacock>. The researcher uses cylinders as the primary form because they can express rhythm; the peacock eye is the pattern of artwork because it is the icon of peacock dance. This artwork is designed to be set on the indoor floor by putting cylinders to show the visual rhythm and the peacock eye in the tail as the pattern to keep the work as simple as possible.

4.3.1.2 Design Phase 2

Critical thinking

When the first design phase is finished, the researcher asks ‘What if…’ herself. What if upside down? If it has been upside down, it can not only stand on the floor but can also be hung by the line and displayed just in front of the viewer’s sight.

The design of the second phrase reminds the researcher of traditional Dai musical instruments. It is also the instrument of the Dai peacock dance.

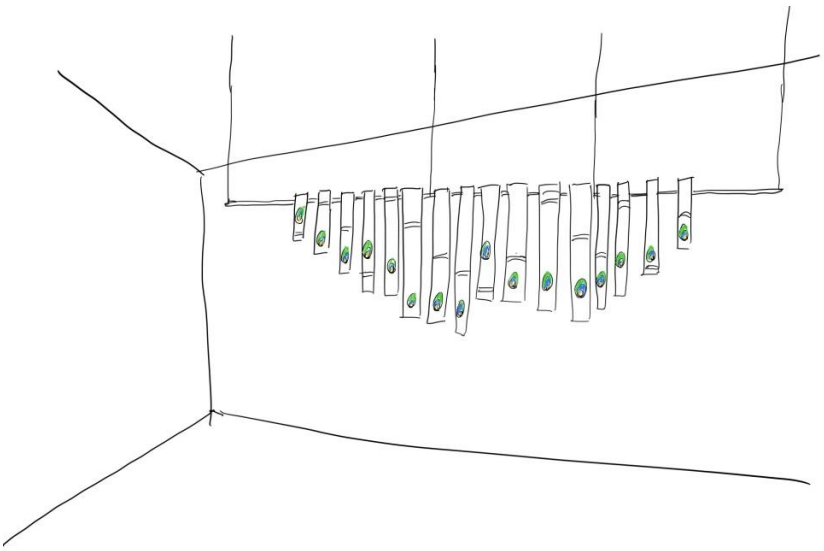


Figure 96 Design phrase 2

Figure 97 Associate instrument

● Elements

Cylinder: represents the rhythm

Eye: represents peacock

● Display

Hang on metal rod with wire

● Location

Indoor: Sound created through interactive activity

It leads the researcher to consider the space of installation art and sound design. From this stage, the researcher focuses on the sound made by people as music, which leads to the sound design.

4.3.1.3 Design Phase 3

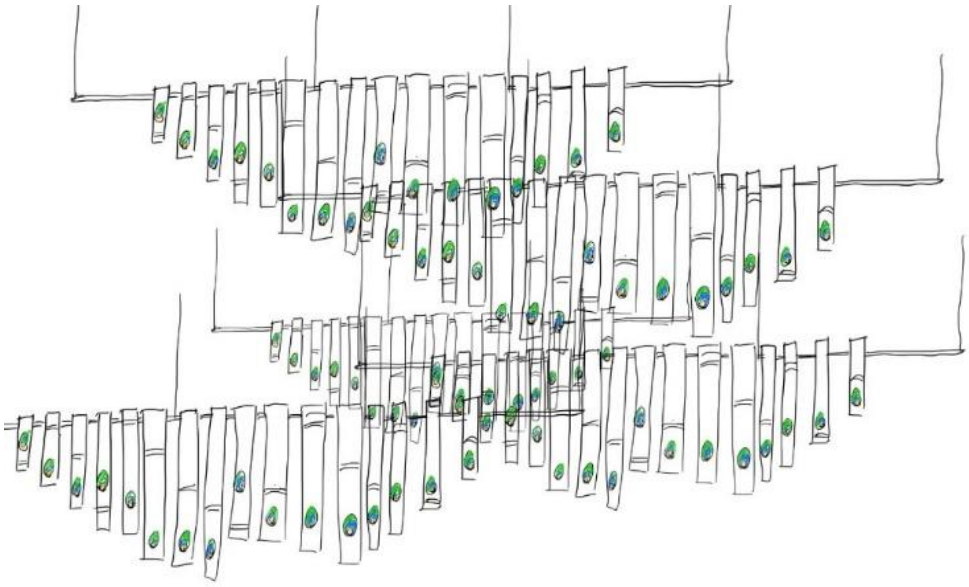


Figure 98 Design phrase 3

● Elements

Cylinder: represents the rhythm

Eye: represents peacock

● Display

Hang on metal rod with wire

● Location

Indoor: Sound created through interactive activity

In this stage, the design approach to visuals and music. Looking at artwork is like taking a tour for the viewer. The visual pathways provide an eye to travel comfortably.

The researcher is interested in shifting to the relationship between the art object and the negative space of the setting. Complete the work through assembling on site.

4.3.2 Pattern

4.3.2.1 Design Phase 1

At the beginning of pattern design, the researcher designs the pattern for each cylinder. The researcher applies the difference to peacock eye pattern design, such as size, numbers, and positions. Moreover, according to each cylinder pattern, to do the model.

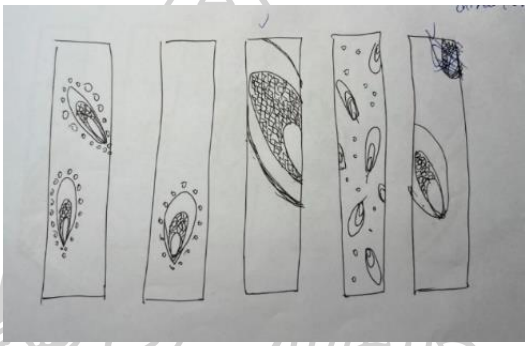


Figure 99 Design phrase 1

Figure 100 Pattern test

After showing the model to Professor Sone, the researcher got feedback on its disorder, like falling leaves.

4.3.1.2 Design Phase 2

During the second design phase, the designer treats a group of cylinders as a whole base and applies the imagery of peacock eyes dancing over the entire base.

Figure 101 Design phrase 2

4.3.3 Color

The color selection is based on the peacock tune, which is blue and green. These are the two primary colors used in the artwork. Moreover, the researcher uses different purity and brightness to express the harmony of the combination of both colors and uses the contrast color to support variety. Also, the researcher applies the texture in color to compare the color difference.

Figure 102 Color test

Figure 103 Outcome

4.3.4 Sound

4.3.4.1 Design 1: make sound by physics

The first design uses a big hole at the same position as the cylinder and fills it with different water levers. With the metal piece above the water, the ceramic

cylinder will make different sounds by clicking the surface. The first design is not the best choice because it is a loss of beauty; the ceramic cylinder becomes a tube only making the sound.

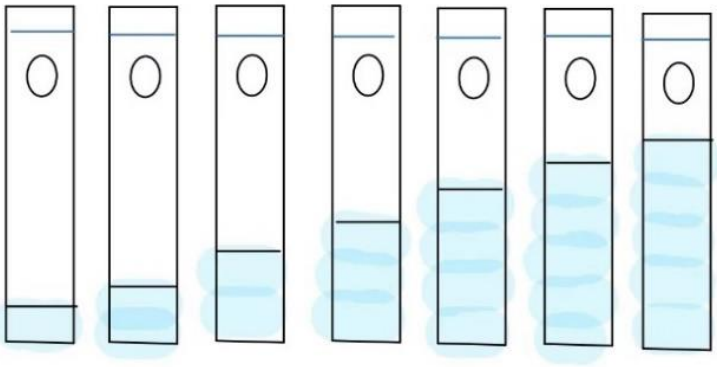
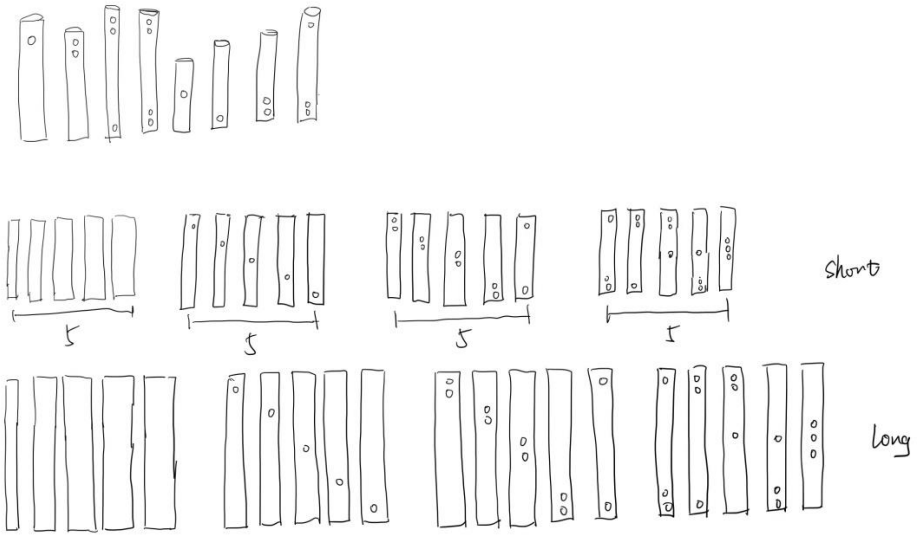


Figure 104 Design phase 1

4.3.4.2 Design 2: make sound with holes

The second design depended on two groups of ceramic cylinders. One group is shorter, and the other group is extended. There are four sets in each group, and each set has five cylinders. The difference in each set is the number of holes, starting with no holes at all, to one hole in various positions, two in various positions, and three in various positions.



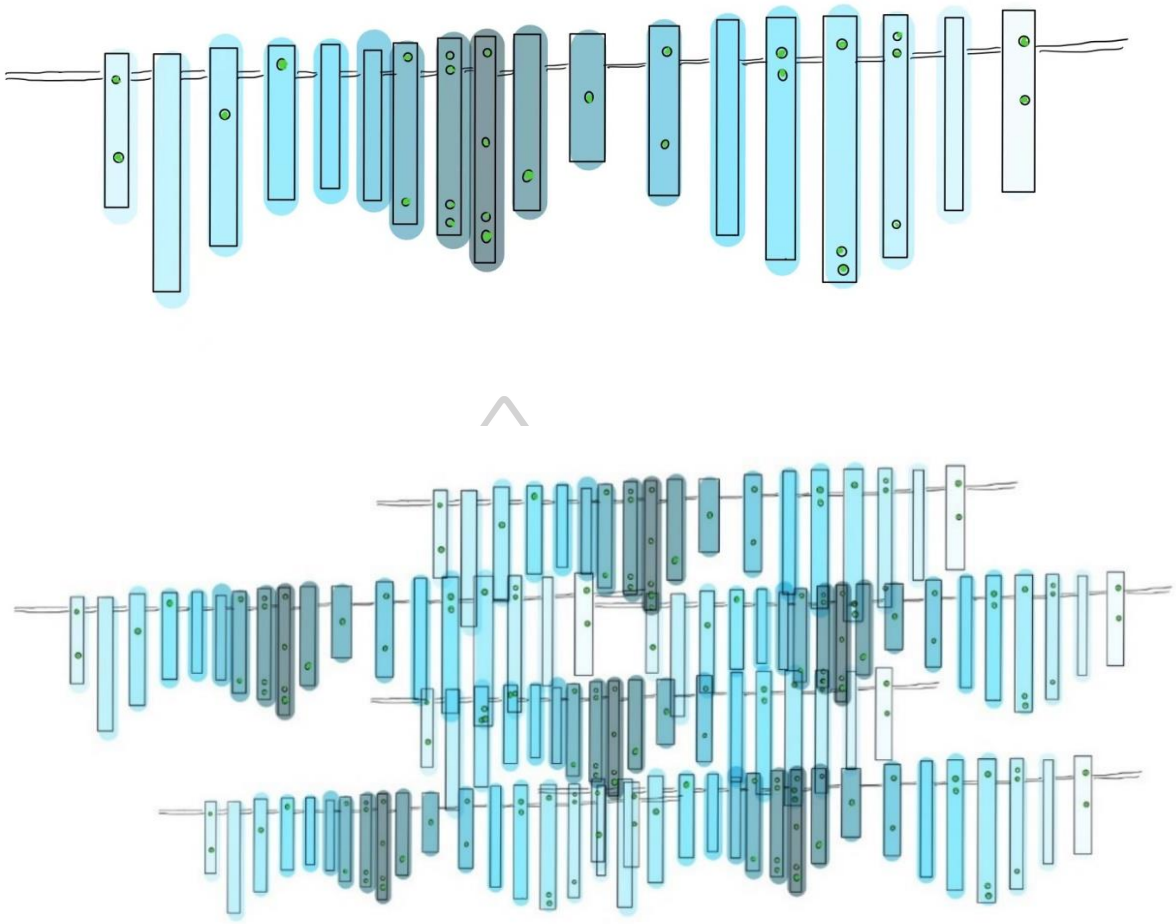


Figure 105 Design phrase 2

4.3.4.3 Design 3: make sound by combination of factors

The sound design idea in the second design is unsuccessful because the sound is not affected only by holes. Many effects are affecting the ceramic sound shown in the figure below.

Thus, the researcher divides the cylinders into two groups, one with holes and the other without holes. The group with holes was decorated in peacock eye shapes. The researcher applies different clays in each group, such as Kaolin clay, normal-white ceramic clay, and pottery clay. Most importantly, each group of ceramic cylinders will be created to different volumes, with different thicknesses. Then, combine the ceramic cylinders and decorate them with the peacock eye pattern in a group.

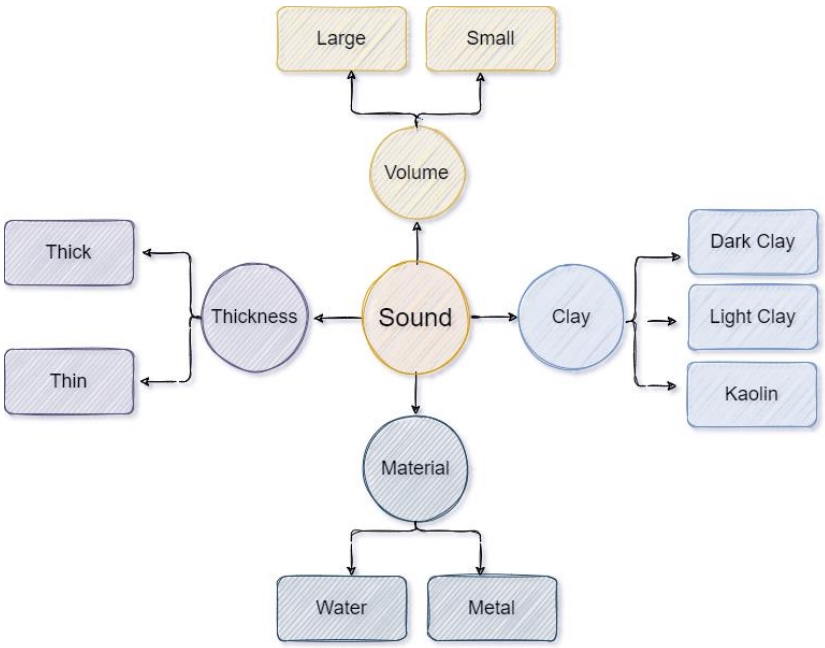


Figure 106 Factors affect the sound

Figure 107 Outcome

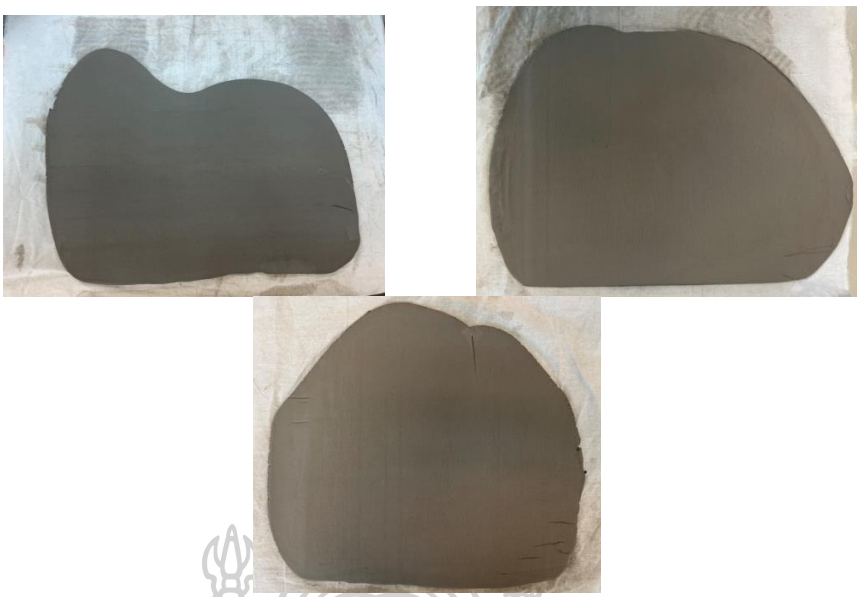


Figure 108 The shape of prepared clay

Figure 109 The problem during processing

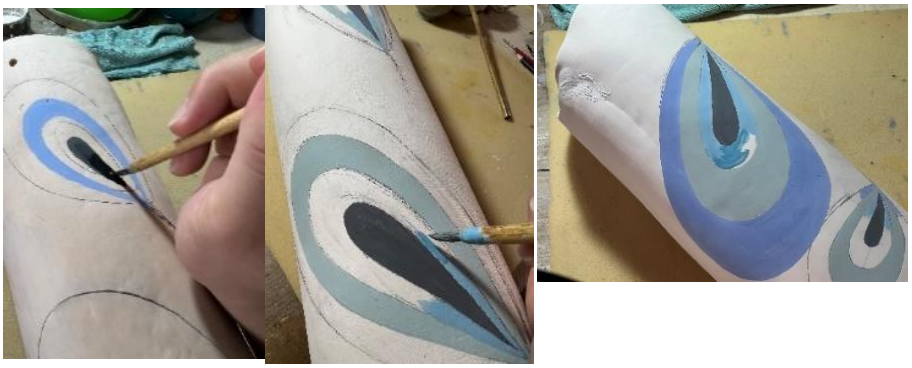


Figure 110 The processing of peacock icon

4.3.5 Ceramic note

In this stage, the researcher will recognize the eight notes: Do, Re, Mi, Fa, So La, Ti, and Do. To find the right notes, the researcher made over eighty cylinders and found each note by clicking the part of the cylinder with a peacock eye pattern of every single cylinder and using the piano tuner application to recognize each note and mark it with a sticker.

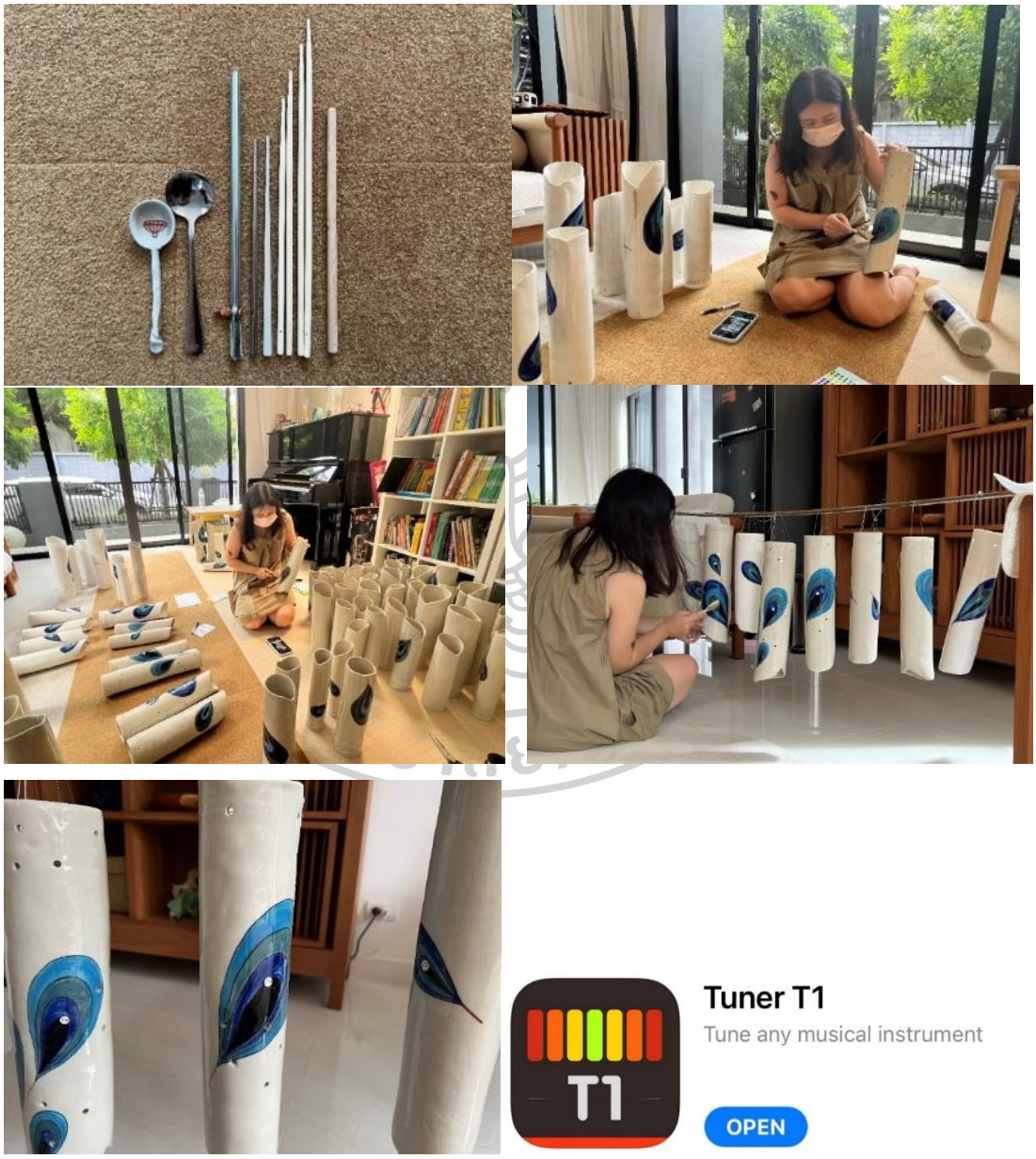


Figure 111 Notes test

Firstly, the piano performer knocked objects of varied materials prepared to evaluate the ceramics. Finally, the most suitable material, ceramics, was selected as the note-detection percussion stick.

Secondly, the piano performer does a percussion test on each ceramic cylinder, but the same cylinder will produce different notes in different areas. Even if it is slightly off the position, the notes will change. So, the researcher narrows down the scope to assess the note, and the peacock pattern provides a good range for taking note positions.

Finally, after evaluating eighty-three ceramic pieces, the researcher found Do, Re, Mi, Fa, So, La, Ti, and Do eight notes that can produce music.

Figure 112 Producing songs

Feedback from Professor Eakachat, the marker of note should be redesigned as part of ceramic cylinders, as a whole work. So, the researcher designs a set of notes to mark the notes.

Sticker marker design A:

After comparing the pitch and roll call, the researcher used the wildly known roll call to design the mark sticker for the ceramic cylinders.

Pitch name:

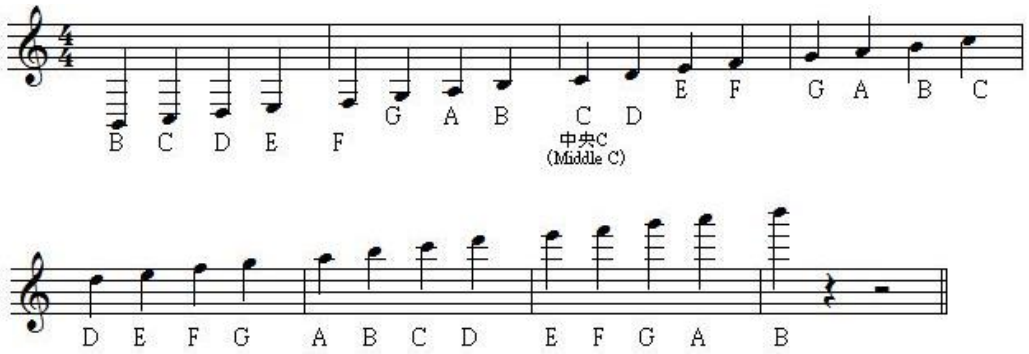


Figure 113 Pitch name

Solmization:

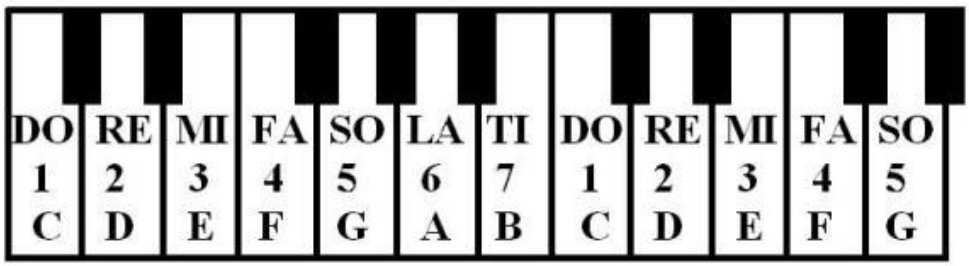


Figure 114 Solmization

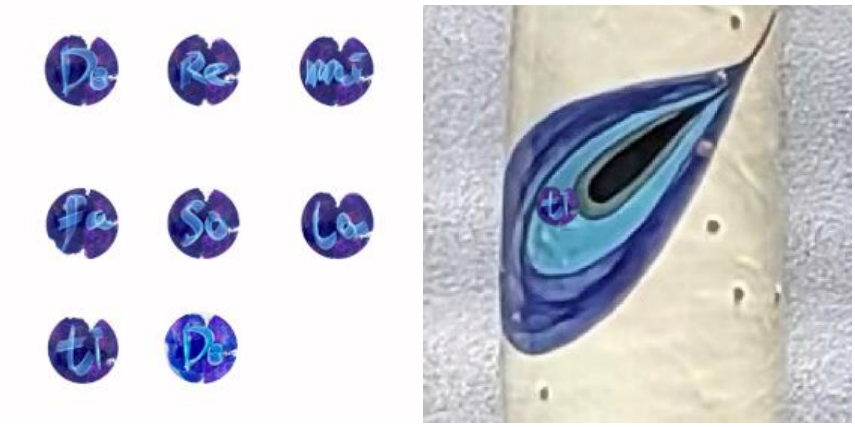


Figure 115 Sticker maker design A

Sticker marker design B:

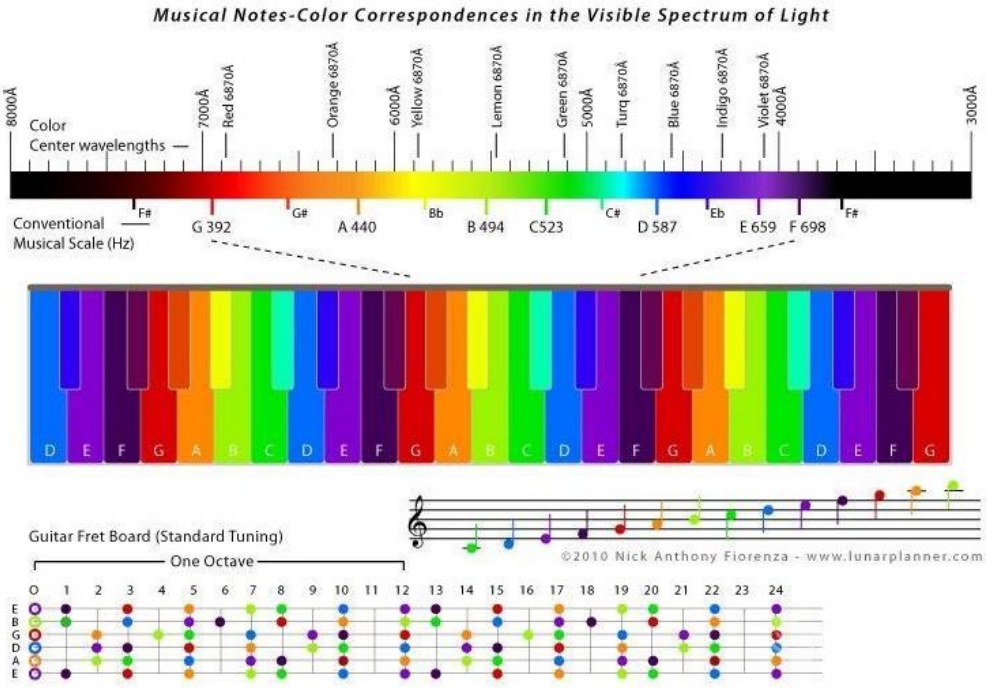


Figure 116 Color correspondences of musical notes (Darkframe, 2017)

The essence of color is light waves, and the essence of music is sound. They share a common property, frequency. According to this principle, each scale corresponds to a color. For example, between 700 and 800 Hz in the visible spectrum is purple (Darkframe, 2017).

According to this result, the researcher uses the colors to design the peacock tail pattern to make the sound marker.

Figure 117 Sticker marker design B

4.3.6 Lighting

The Italy architect Alexander Bellman said, “As the object is Enlighted becomes alive.” The researcher was trying to explore the lighting by ceramic to explore the color and shape of the lighting.

The researcher tried materials to get colorful colors while holding the lighting inserted inside the ceramic cylinders. After the material test, the researcher selected bright plastic paper to make a solid cover inside and evaluated how many layers of each color of plastic paper it may need. These lights shining on the floor from the ceramic will create a posture of peacock dance according to a one-line drawing.

Figure 118 Lighting exploration

4.4 Installation Art Form Design

4.4.1 The form of installation art

The theory of form in installation art refers to the arrangement and organization of physical and sensory elements within an installation space. It is concerned with how the elements of the installation relate to each other, how they are arranged and organized, and how they create meaning and impact for the viewer.

In installation art, the form can be achieved through various elements, including spatial arrangements, lighting, color, materials, sound, and more. These elements can create different moods, experiences, and atmospheres and convey additional messages and themes.

The theory of form in installation art concerns how the various elements of the installation come together to create a cohesive and meaningful experience for the viewer. By understanding the elements of form, installation artists can create more impactful and meaningful installations that engage the viewer on multiple levels and convey their intended message or theme.

In this research, there are two ways to organize the form. One approach to form in installation art is using modular elements that can be rearranged and reconfigured to create different outcomes. Another approach is using a specific grid or structure to organize the elements of the installation.

4.4.2 Form design in theory

4.4.2.1 Posture

Peacock dance is a traditional dance form performed by the Dai people. Dance posture refers to the position and alignment of the body that the peacock dancer maintains while dancing. A dancer's pose affects their balance, stability, and overall appearance and is an essential aspect of dance technique.

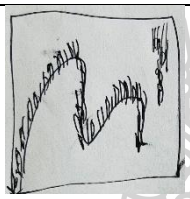
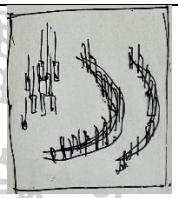
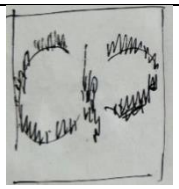
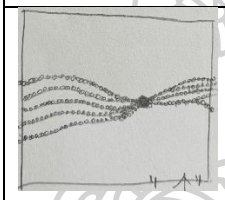
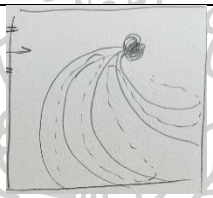
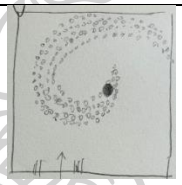
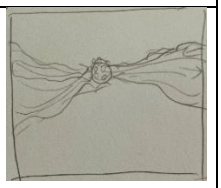
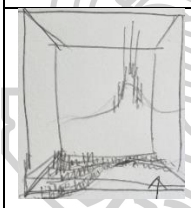
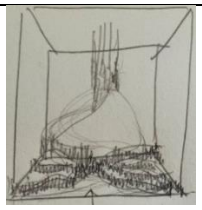
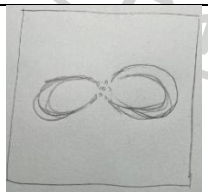
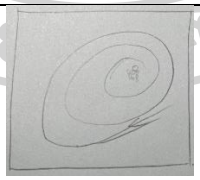
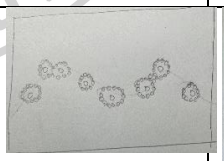
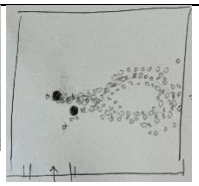
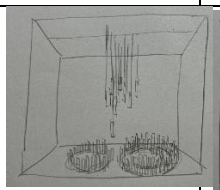
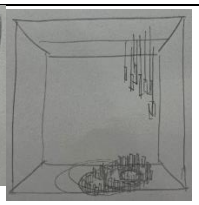
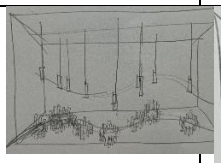
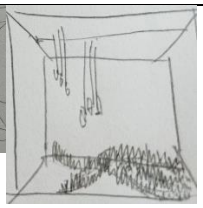
4.4.2.2 Movement

The dance is characterized by fluid movements and graceful gestures and is integral to Dai culture and religion. This part focuses on extracting the locomotor movement of the Peacock dance, which involves traveling across the stage or floor and can include walking, running, jumping, and other forms of movement.

4.4.2.3 Time

In the successive succession of musical points in time, each sound can sometimes be fixed independently as a unit and sometimes quantitatively linked to other sounds so that time becomes countable. The tempo measures the time unit that separates the otherwise abstractly different time sequences into distinct intervals, giving them a specific characterization and keeping the various sounds in a moderate time range.

4.4.3 Design sketch phase 1

Posture				
				
				
Movement				
				

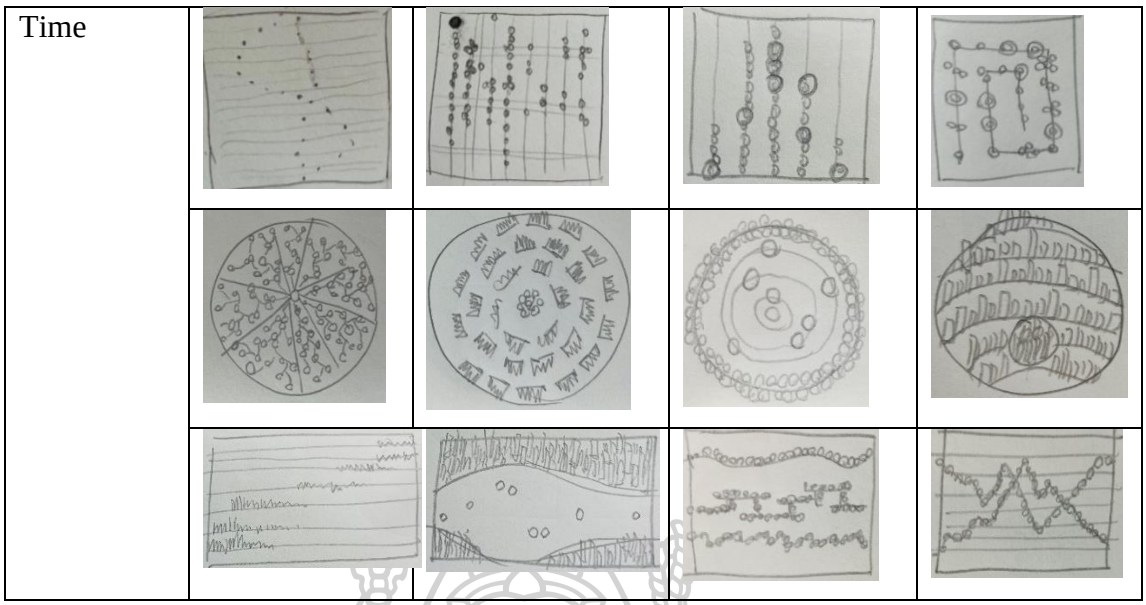


Figure 119 Design sketches in theory

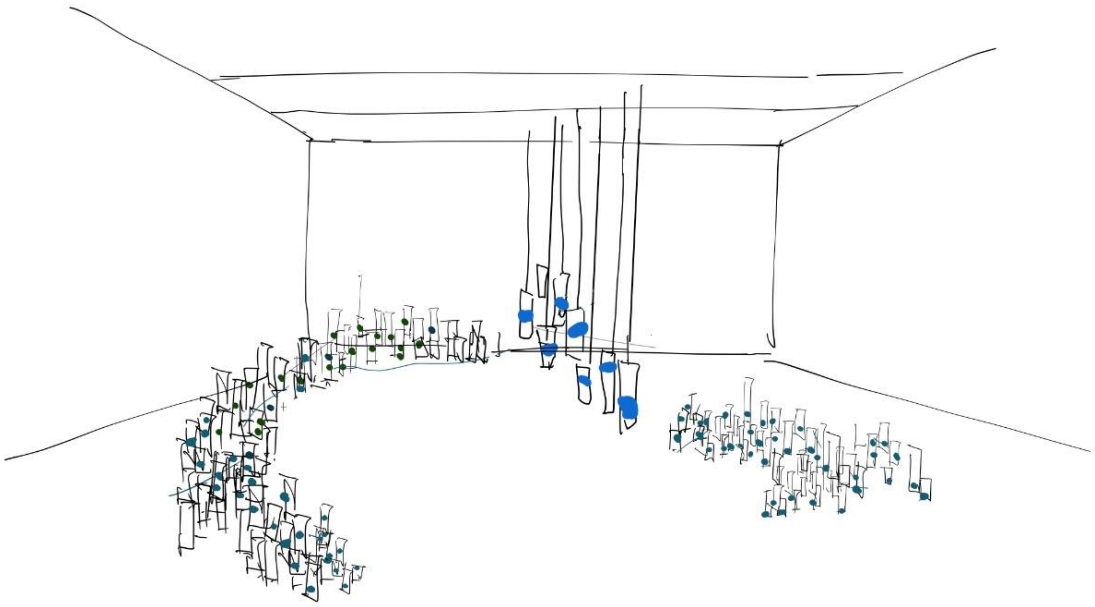


Figure 120 Design sketches of posture 1

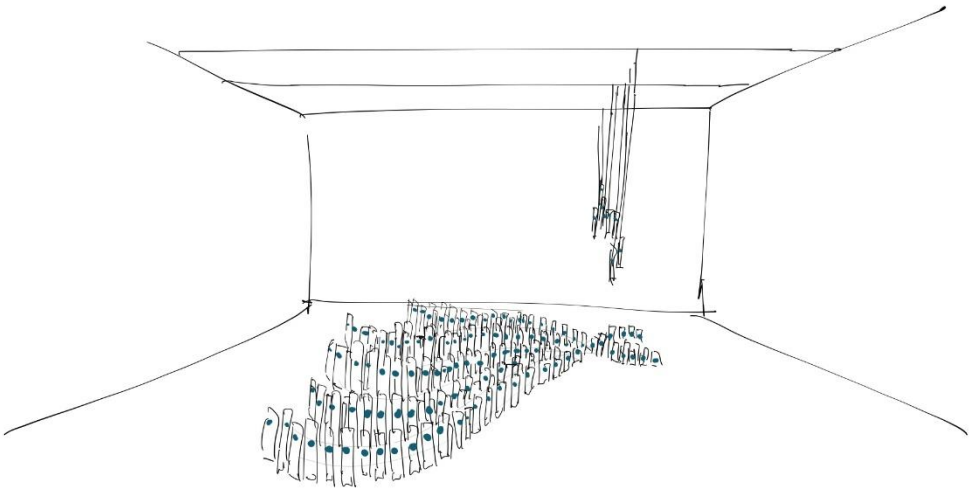


Figure 121 Design sketches of posture 2

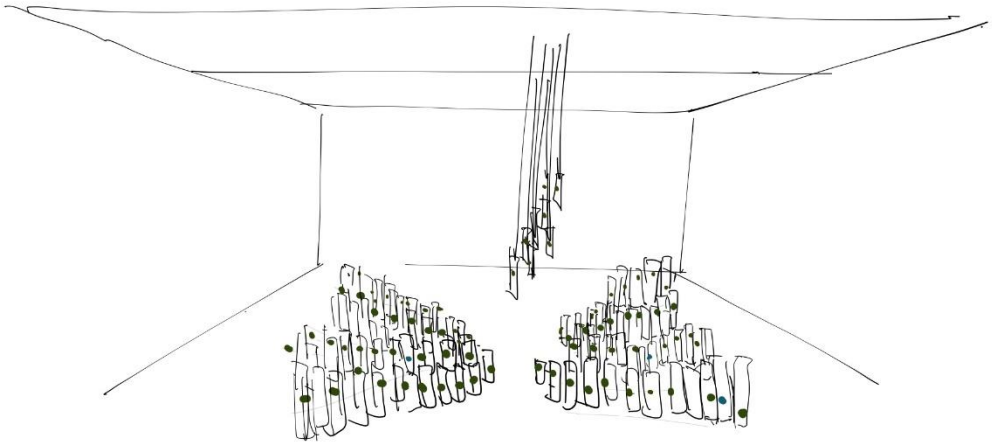


Figure 122 Design sketches of posture 3

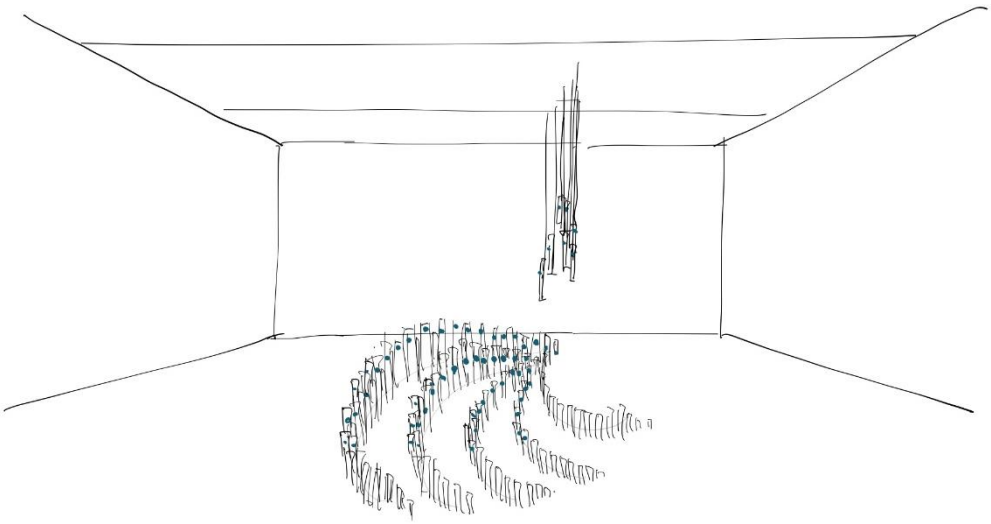


Figure 123 Design sketches of posture 4

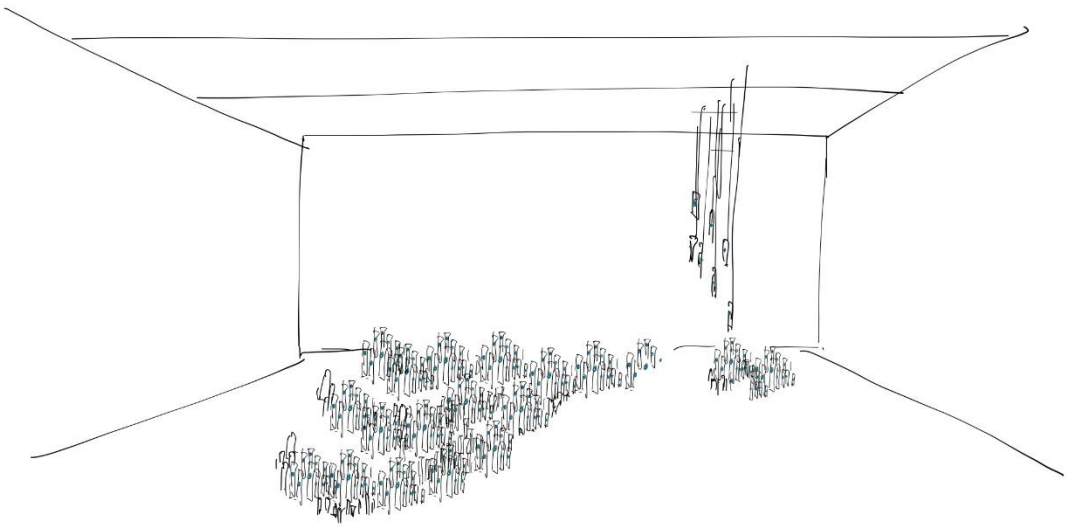


Figure 124 Design sketches of posture 5

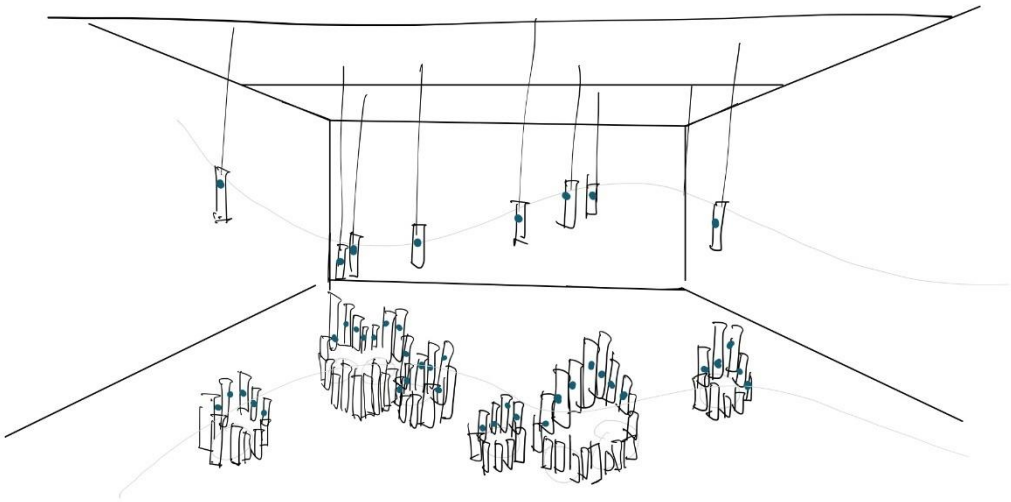


Figure 125 Design sketches of movement 1

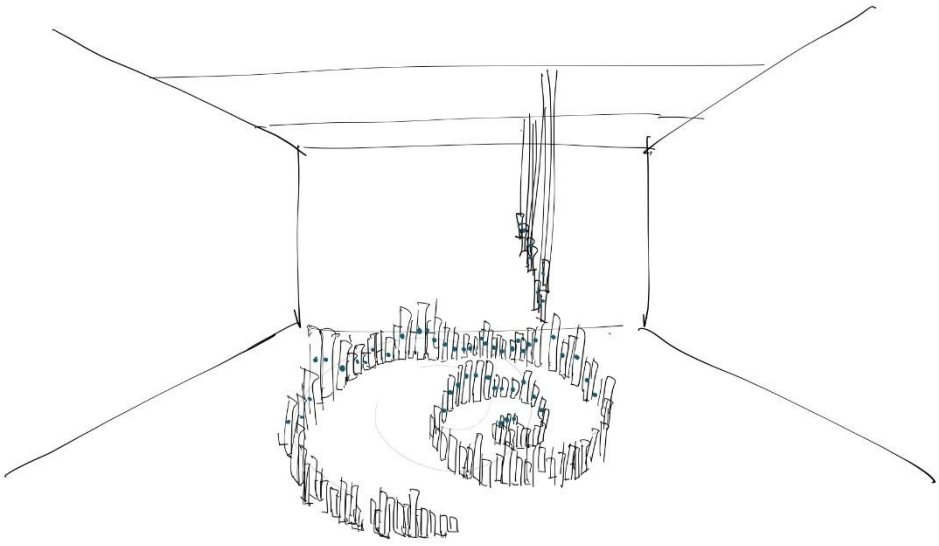


Figure 126 Design sketches of movement 2

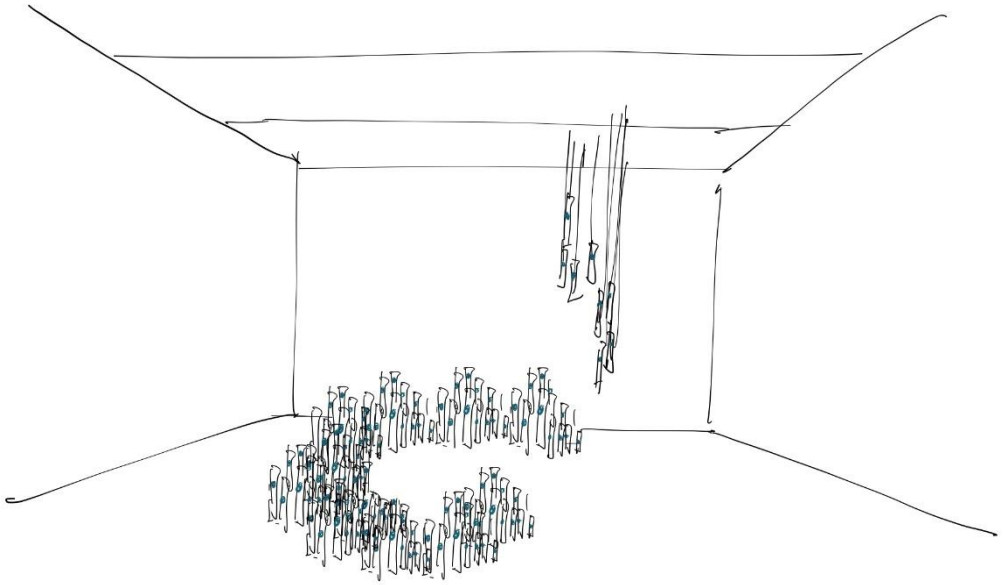


Figure 127 Design sketches of movement 3

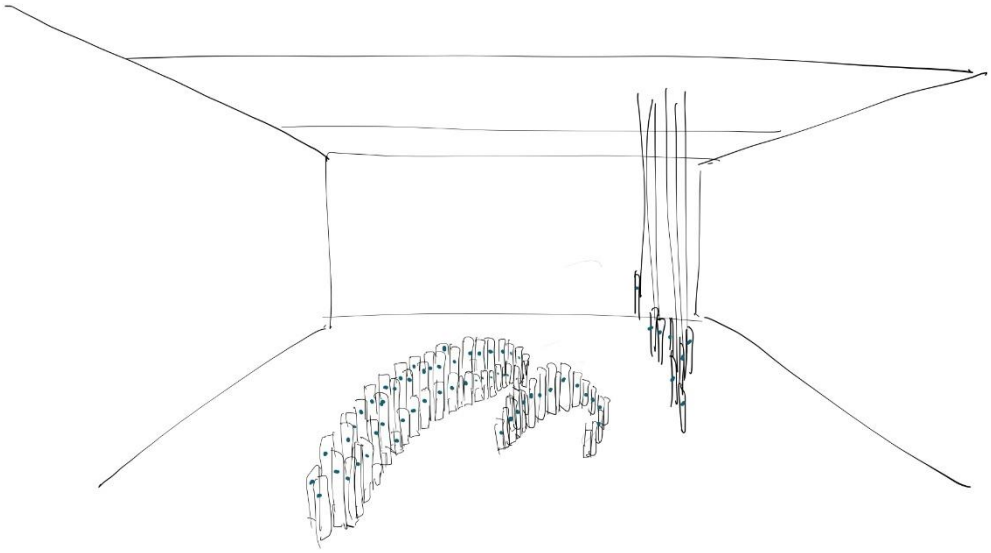


Figure 128 Design sketches of movement 4

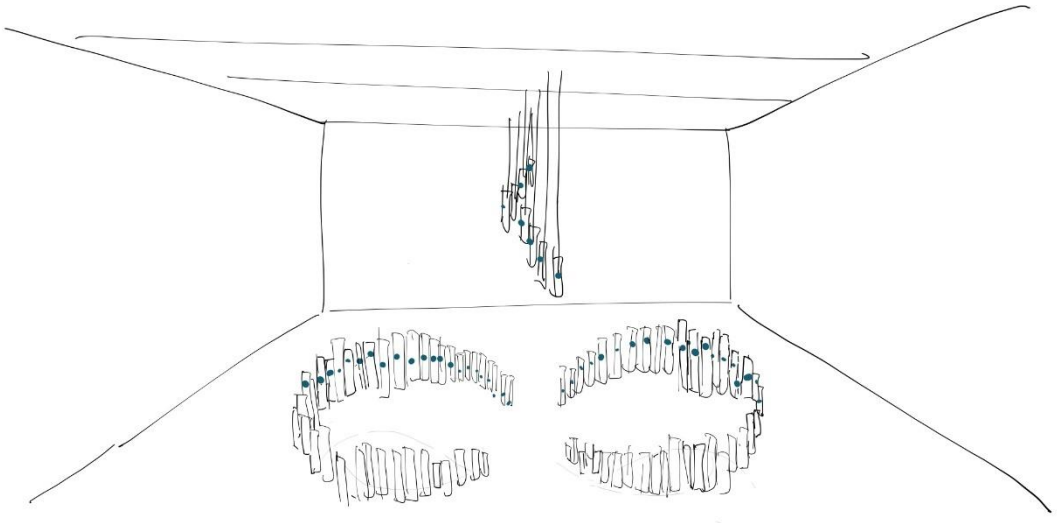


Figure 129 Design sketches of movement 5

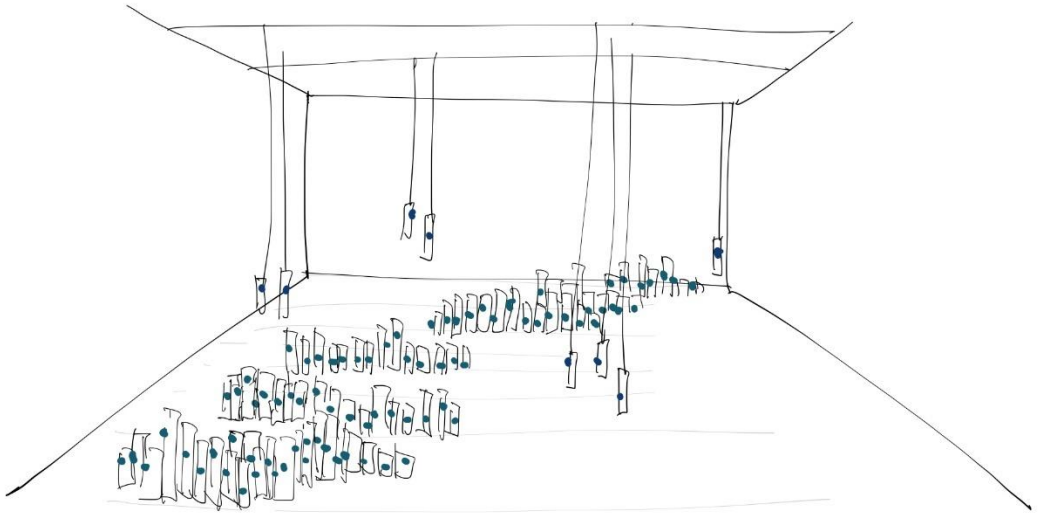


Figure 130 Design sketches of time 1

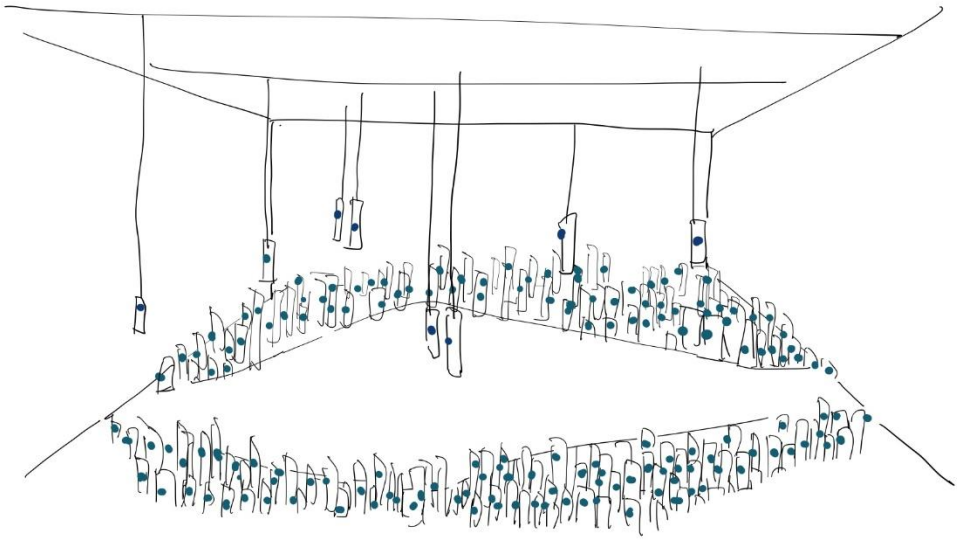


Figure 131 Design sketches of time 2

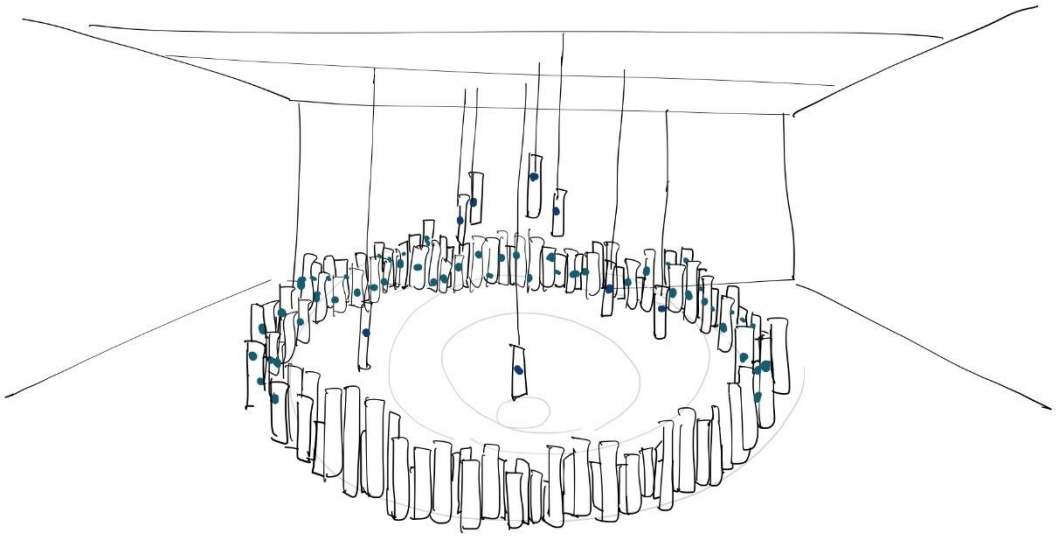


Figure 132 Design sketches of time 3

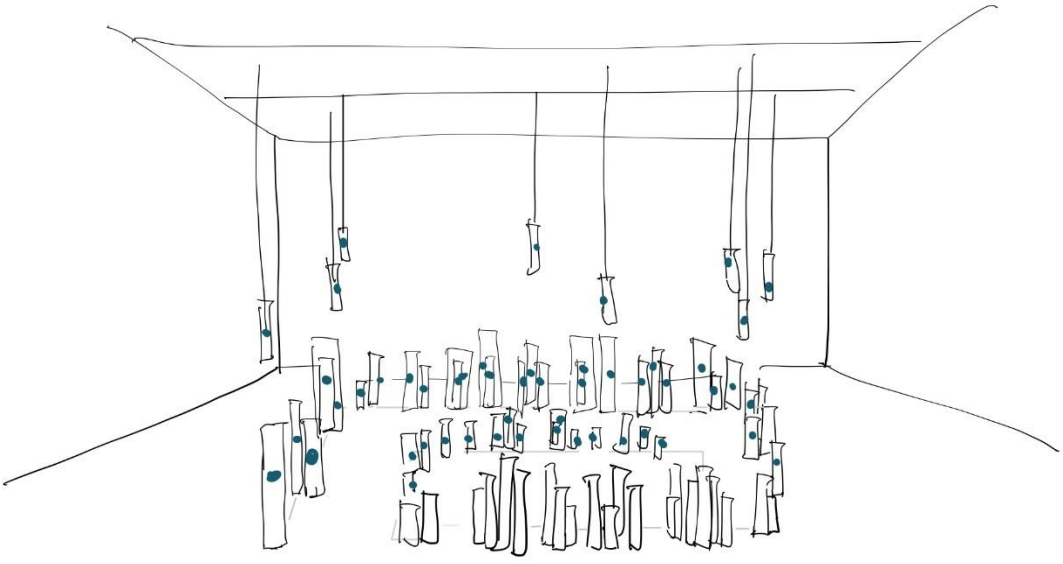


Figure 133 Design sketches of time 4

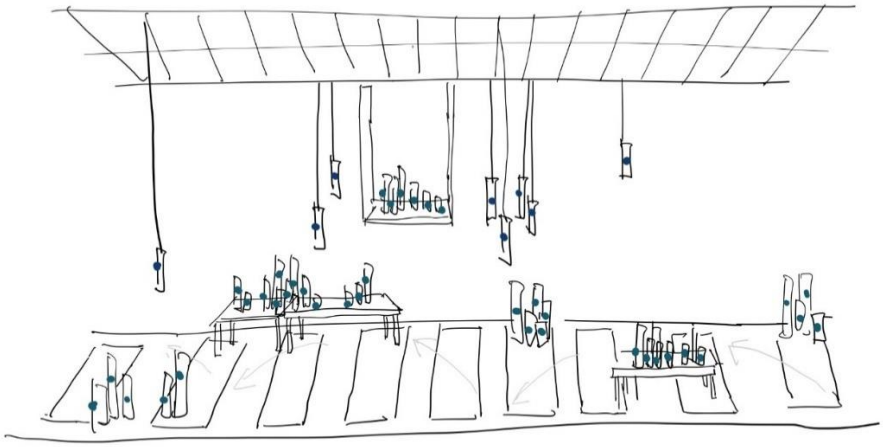
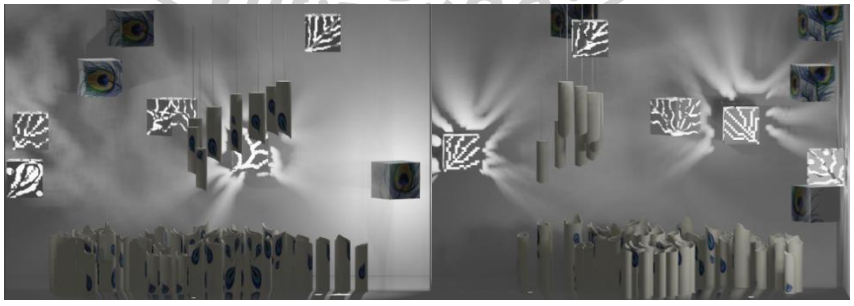


Figure 134 Design sketches of time 5

The eight cylinders with different notes will be hung up to the ceiling, and the others will be the supports on the ground. By walking through the artwork, the viewer can use the note sticker hit to the surface of ceramic cylinders to make and mark their sound. The ceramic instruments create not only the sound but also the silence of the sound, which is the symphony of the viewer.

4.4.4 Design sketch phase 1 in 3D

Effect A:



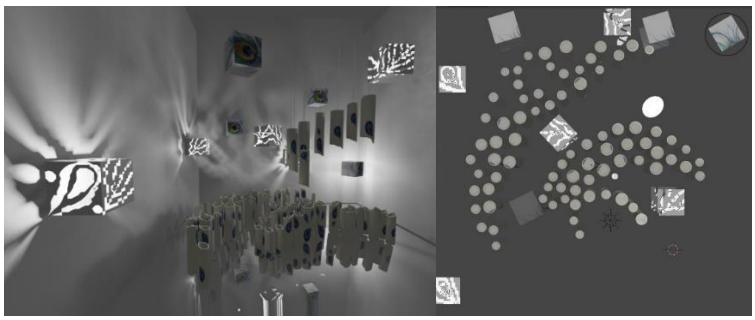


Figure 135 3D effect A

It is a 3D sketch according to the design sketch of posture five. There are three layers of ceramic cylinders on the ground. The viewer can stand in front to play the music with the eight notes. Also, the viewer can walk through the work to feel the silence.

Feedback from associate professor Sone: The environment in this phase is too dark.

Effect B:

Figure 136 3D effect B

It is the same putting as Design A. The difference is that the ground changes to a green nature pattern to present the environment of Dai.

Feedback from associate professor Sone: The printed floor is not flexible.

Improvement of effect A

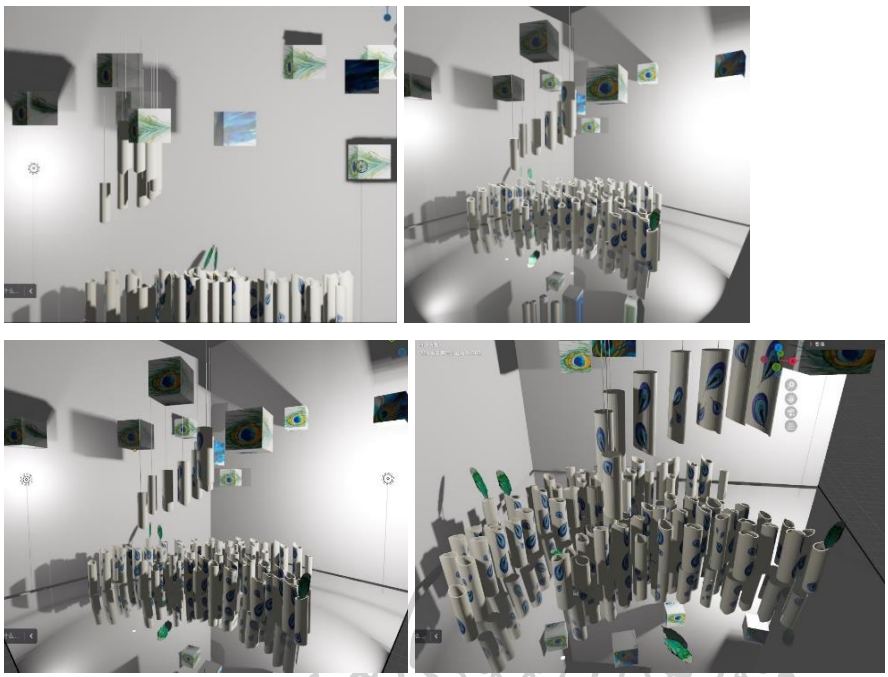


Figure 137 3D design effect

According to design A, the researcher modified the lighting to the front.

Feedback from Professor Eakachat: the work seems divided into parts and needs to be considered all in one, just as a sculpture. The artwork has its distinctive form. If the installation is successful, all parts belong and work together.

4.5 Design sketch phase 2

Design A:

Design A is focuses on sound exploration. It divides the ceramic cylinders into groups. The front group lets the viewer discover the sound with different material sticks. The left side of the group will be connected to the ceiling with ropes and other materials inserted in each ceramic cylinder, such as copper, bell, and plastic; the viewer can pull one rope or ropes to discover the variable sounds. The right-back group is the eight different ceramic cylinder notes; it can be used to produce music accordingly. The right-front group is set around a bell hanging from the ceiling, which will touch the ceramic surface with the wind. Each group's location will be set according to the one-line drawing of the peacock dance posture.

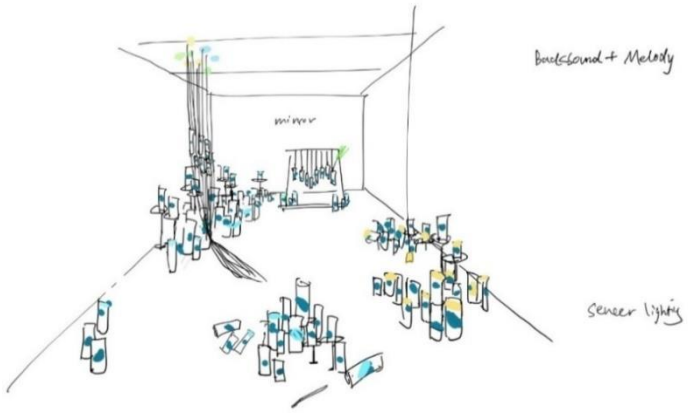


Figure 138 Design A

Design B:

Design B is focused on the movement of the peacock dance. All the ceramic cylinders are hanging together from the ceiling. In this design, sensor lighting will be inserted in the ceramics, with reflectors in three colors from the top. When the viewer comes closer to the installation, the lighting nearby will turn on and keep changing along with the viewer's movement.

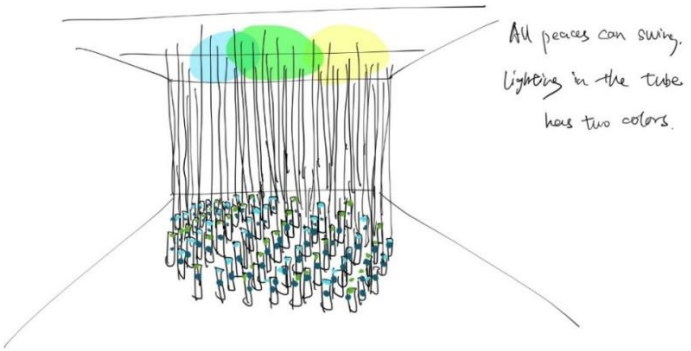


Figure 139 Design B

Design C:

In this design, the ceramic cylinders are the dancers and the left group will switch with the right group. The movement is according to the peacock dance posture. Each ceramic cylinder will be inserted into the lighting, and the light will turn on when it starts to move. This design combines space and time to express the flexibility and movement of peacock dance. The movement also causes tension that will attract the viewers. Ceramics are a medium to spread the Dai peacock dance.

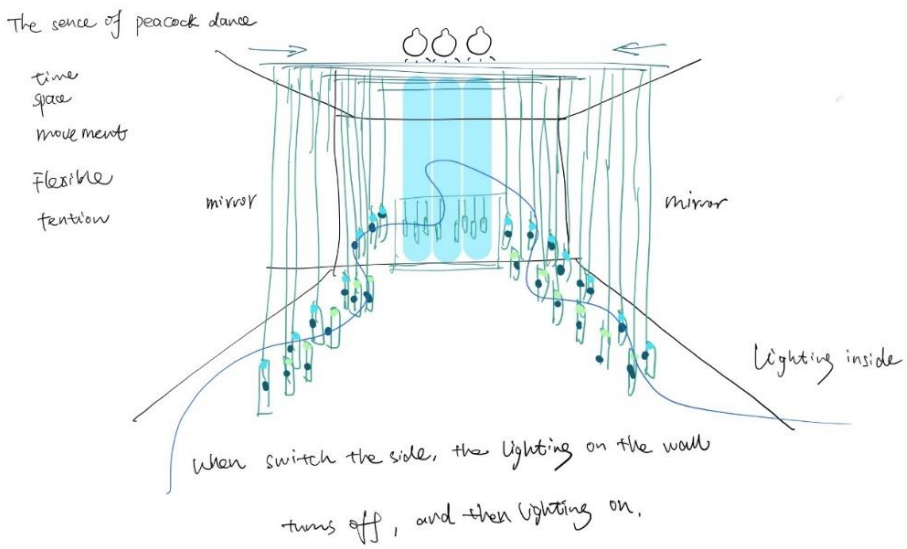


Figure 140 Design C

4.6 Installation Exploration

4.6.1 Static state

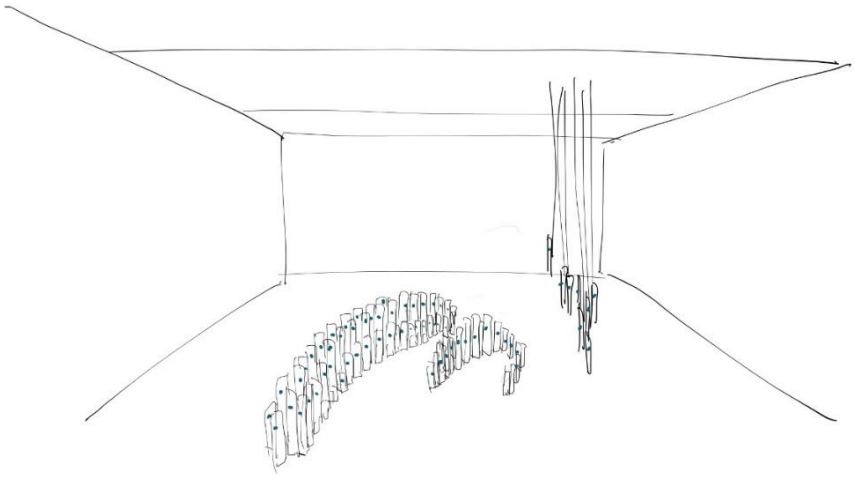


Figure 141 Design sketch

In this stage, the researcher tried to hang eight different notes from the ceiling on the right side, and the rest of the ceramics were placed on the ground in a peacock dance pose as support on the left side, according to the design sketch.

After hanging the ceramic from the ceiling, the researcher assessed the sound, and it was found that the ceramic was unstable because it was too far from the top and therefore produced shaking when the ceramic was being clicked. So, the researcher replaced these ceramics with a more stable holder to ensure they could play the sound.

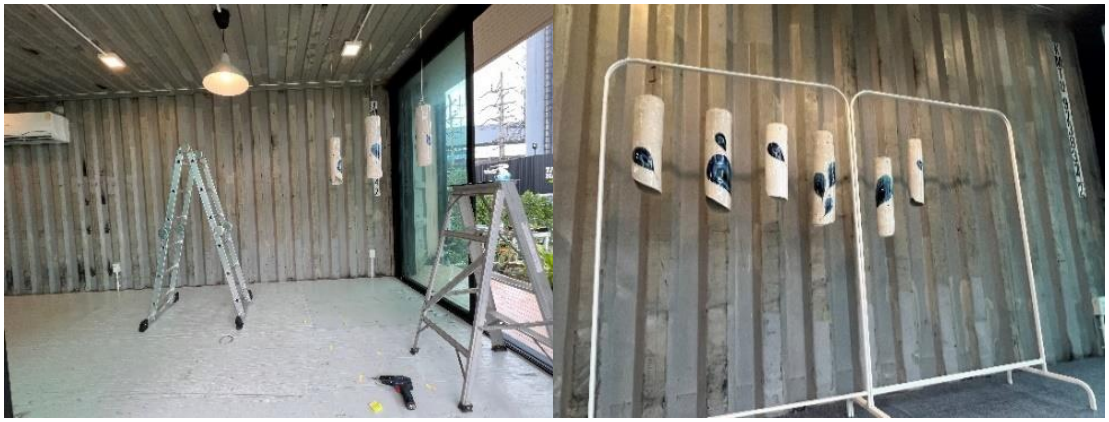


Figure 142 Setting process

Figure 143 Setting outcome

Feedback from Professors:

Although the eight ceramics can play the melody but should explore more possibilities of the sound and design the route to let the viewer participate in accordingly.

Figure 144 Feedback collection

4.6.2 Movement state

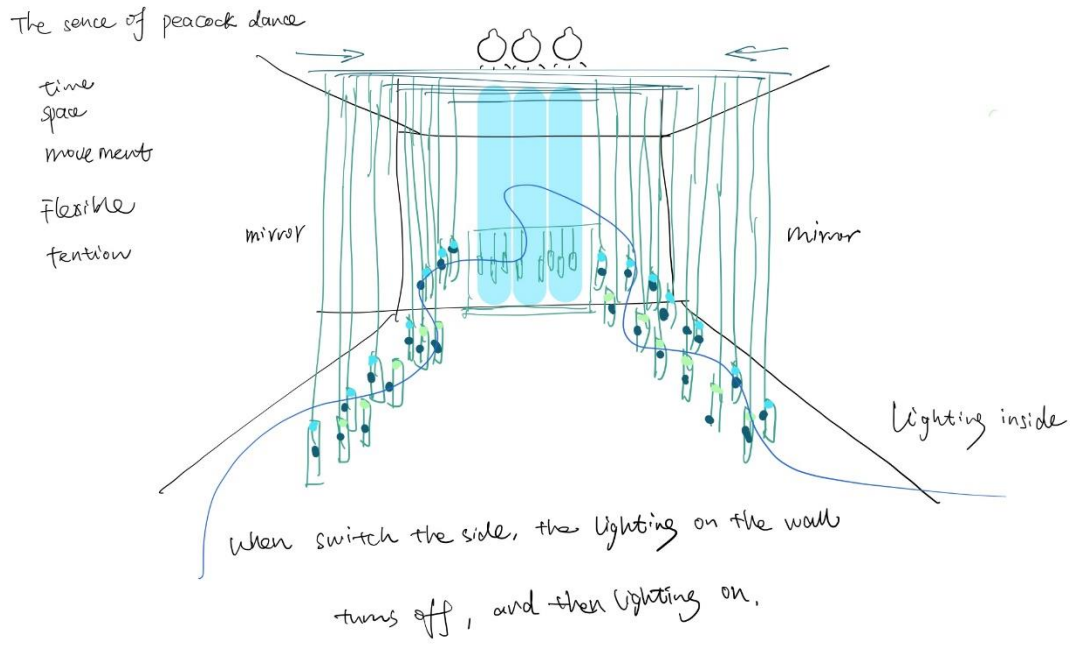


Figure 145 Design sketch

In this stage, the researcher focuses on conveying the feeling of flexibility and tension of the peacock dance through movement. The researcher uses lights to express the atmosphere of the peacock dance and tries to explore peacock tail feathers with ceramic cylinders to connect the peacock dance senses of viewers.

4.6.2.1 Space exploration

The researcher explores the relationship between ceramics with background and floor in the space and finds a solution to solve the problem of the unstable of ceramic while hanging from the ceiling. The researcher also explored the combination of silver and black and finally chose an all-black background.

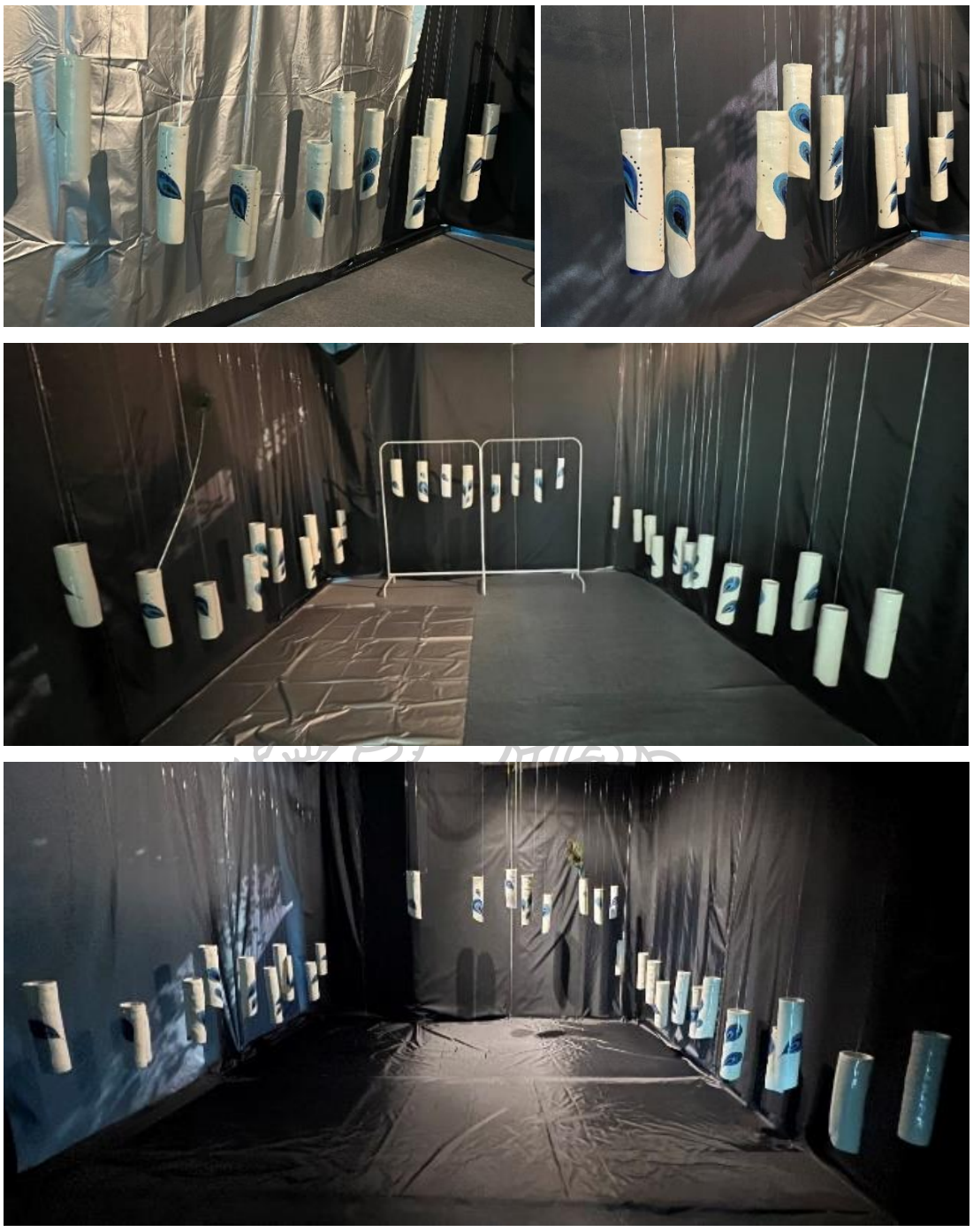


Figure 146 Space exploration

4.6.2.2 Lighting exploration

The researcher explored the shape and color sequences of the lights in this part. The shape formed by the light shining on the floor matches the one-line drawing of peacock dance postures accordingly and tries to convey the rainforest atmosphere.

Figure 147 Lighting effects

4.6.2.3 Peacock sense exploration

To enhance the viewer's perception of the peacock dance, the researcher explored the role of the peacock's tail feathers in connecting the space. There are two main points: first, peacock feathers are used as a background to achieve peacock feather pattern shadows by placing lights outside of the background; second, spotlights are used to shine on the peacock feathers head-on to achieve peacock feathers in space and peacock feather shadows on the environment at the same time.

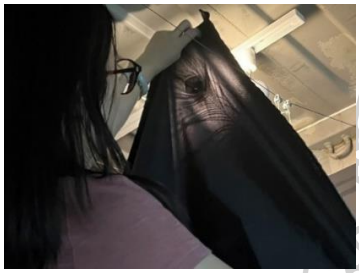


Figure 148 Sense exploration

4.7 Video Exploration

In the video named <The sense of dancing ceramic>, the ceramic cylinders represent the eight dancers, which also represent the rhythm of the music. The movement of ceramic cylinders in the video follows the one-line drawing of the peacock dance. The lights were projected on the floor with sequences, and the light's shins on the ground have the connection to achieve the peacock dance postures.

4.7.1 Music

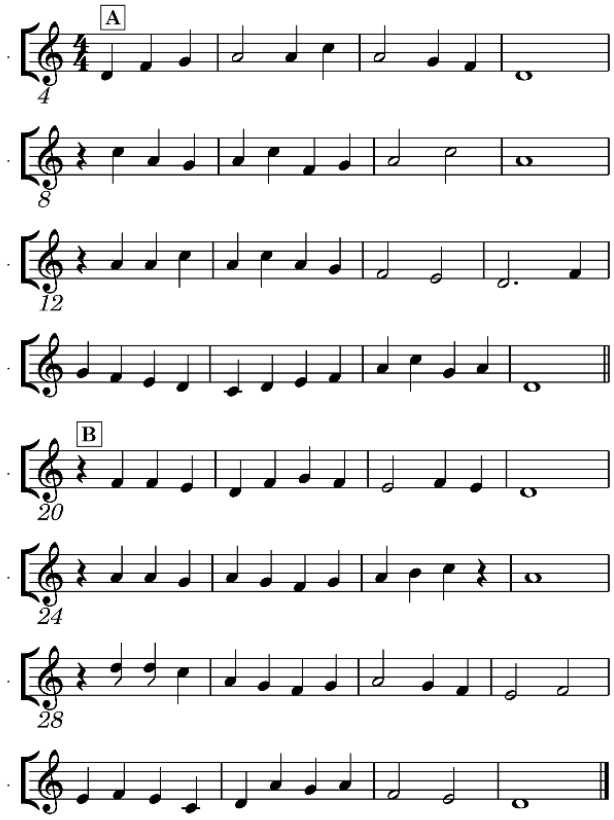


Figure 149 Music score

The creative music is according to the character of the ceramic instruments; since it is a percussion instrument, the music score created by the researcher comes from original Dai peacock dance music and matches the melody of modern peacock dance to deliver elegance and distance in the combination.

4.7.2 Story board

A peacock is striding forward. Sometimes she trembles sideways, spins rapidly, moves slowly, and sometimes jumps and runs. Like a pool of water, it was hit by a stone and rippled, round and round. The left fingertips squirmed flexibly, passing them to the proper fingertips one after another. The long nails glistened and throbbed beautifully.

It was a slight swell at first, then strengthened, and finally let go. Her delicate dance steps are sometimes as fast as flowing water, sometimes as slow as drifting clouds, sometimes as light as raindrops, and sometimes as firm as hitting a rock.

Look, the dress flew up! Magnificent beauty! A real peacock! Rotate, step on the spot, look up, and sublimate! All the emotions are condensed in the interweaving, swell in the crowd, and finally explode in the swollen! The light of dancing enveloped the whole stage. She seems to dance more into it. In the tumbling, she chose to ride upwards!

Suddenly, the music slowed down, and her movements slowed down. We watched as she strode forward. That confidence comes from trust in oneself. She is stepping, and she is speeding up again! She once again brought us into the realm of fantasy and reality. The flying vitality is releasing arrogant energy. The dancers of oblivion are exulting!

Gradually, it slowed down, slowed down, paused, and stopped. Concentrating on the circle of light, the peacock stopped its gorgeous dance, calmed down, and stood up as a noble statue.

4.7.3 Key moments

According to the plot of the development of the peacock dance story, two fundamental dance postures were selected. The first dance posture is the dancer starts to turn around, imitating the dancing peacock. It is a dynamic dance posture; the second dance posture is the dancer begins to

crouch down and replicate the peacock look back. It is a static dance posture.

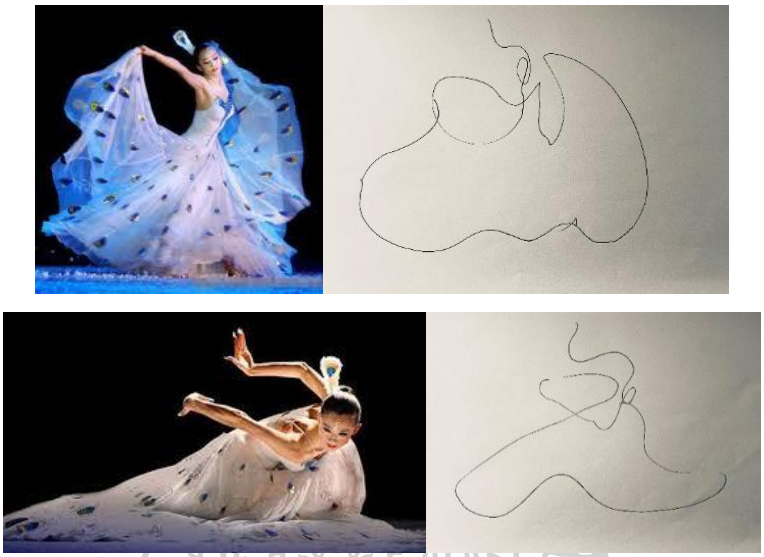


Figure 150 Key moments of peacock dance

4.7.4 Position diagram

To move the sketch video, the researcher measured the position of each ceramic after setting it on site. There are three groups in each posture: L, B, and R.

The position of starting point:

Group L	Height (From floor to top) cm	Left to center cm
No.1	107	70
No.2	87	42
No.3	70	22
No.4	66	26
No.5	75	52
No.6	87	86
No.7	82	89
No.8	73	119
No.9	85	125
No.10	71	74
No.11	63	99
No.12	77	134

Group R	Hight (From floor to top)/ cm	Right to center/ cm
No.1	87	33
No.2	78	19
No.3	74	29
No.4	58	48
No.5	68	65
No.6	60	125
No.7	76	82
No.8	59	73
No.9	61	26
No.10	76	62
No.11	65	26
No.12	82	28

Table 17 Data of right group

Group B	Hight (From floor to top)/cm	Left to center/ cm	Back to center/ cm	Right to center/ Cm
No. 1	145	159	84	
No. 2	145	175	32	
No. 3	150	202	58	
No. 4	146	215	58	
No. 5	131		20	128
No. 6	145		34	99
No. 7	136		34	88
No. 8	140		19	66

Table 18 Data of back group

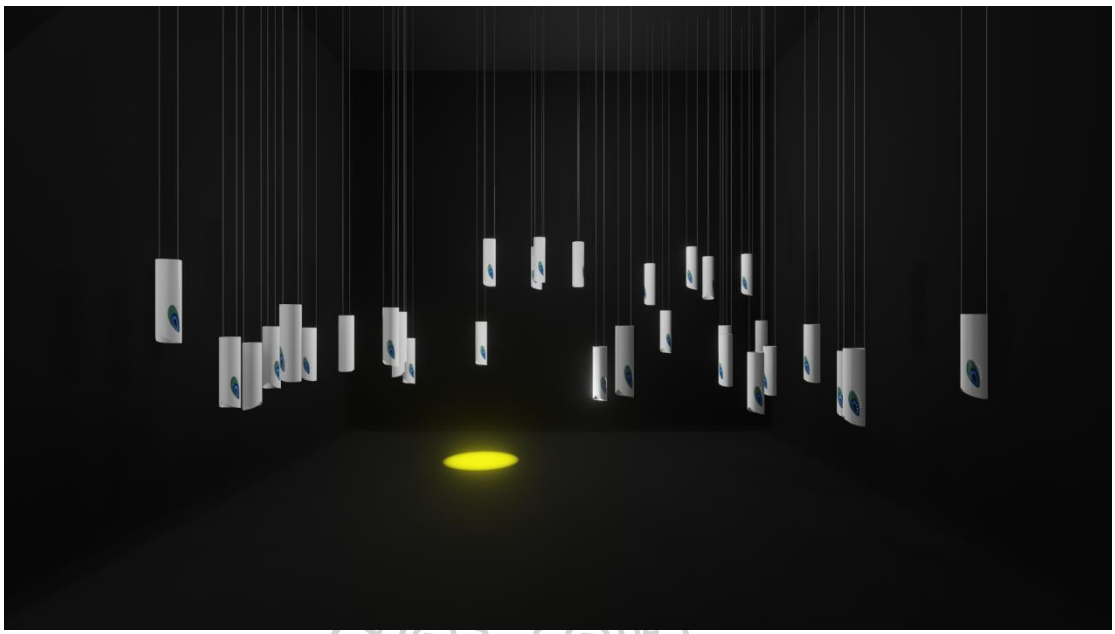


Figure 151 Yellow Light

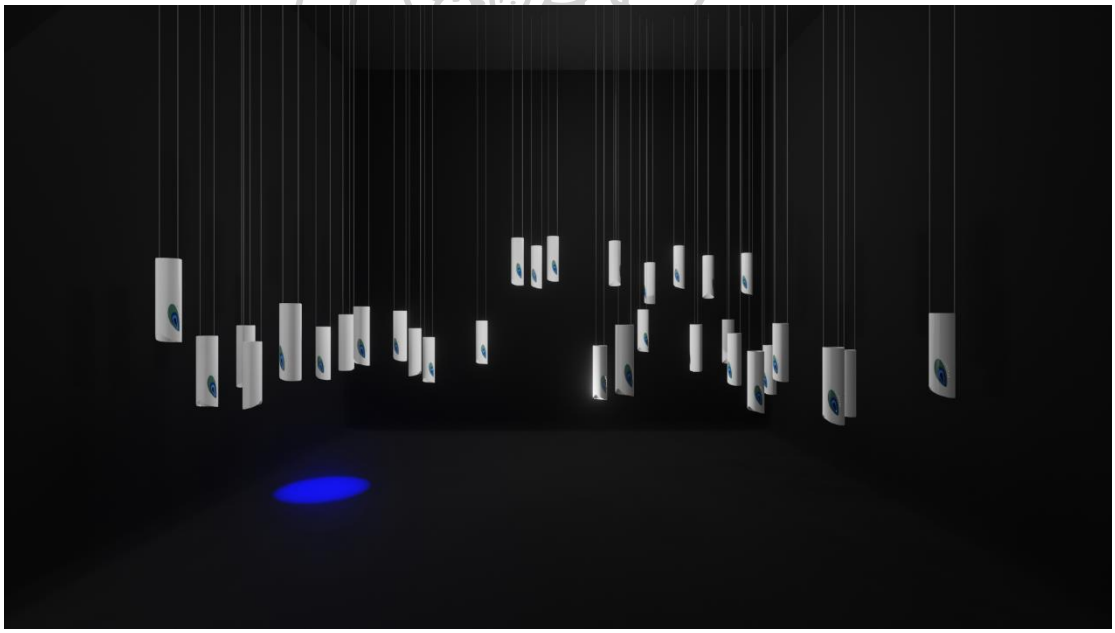


Figure 152 Blue Light

Posture 1

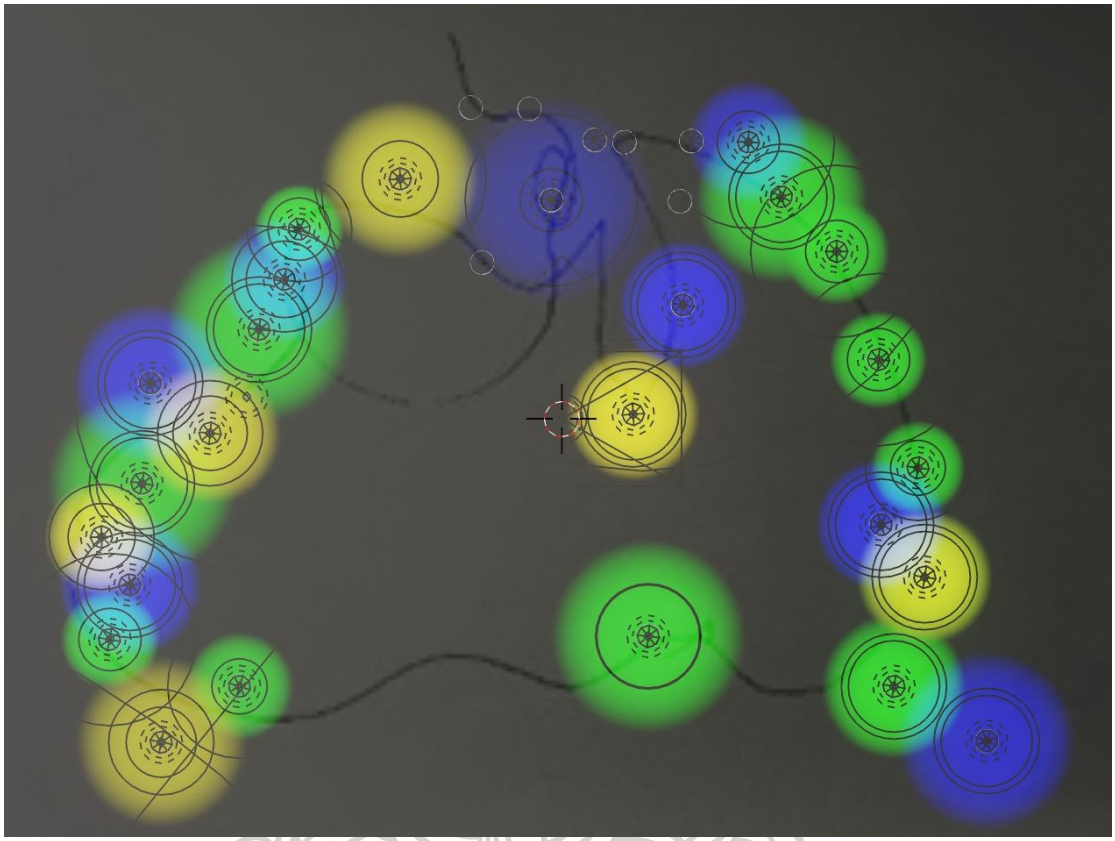


Figure 153 Lighting position match with dance posture 1

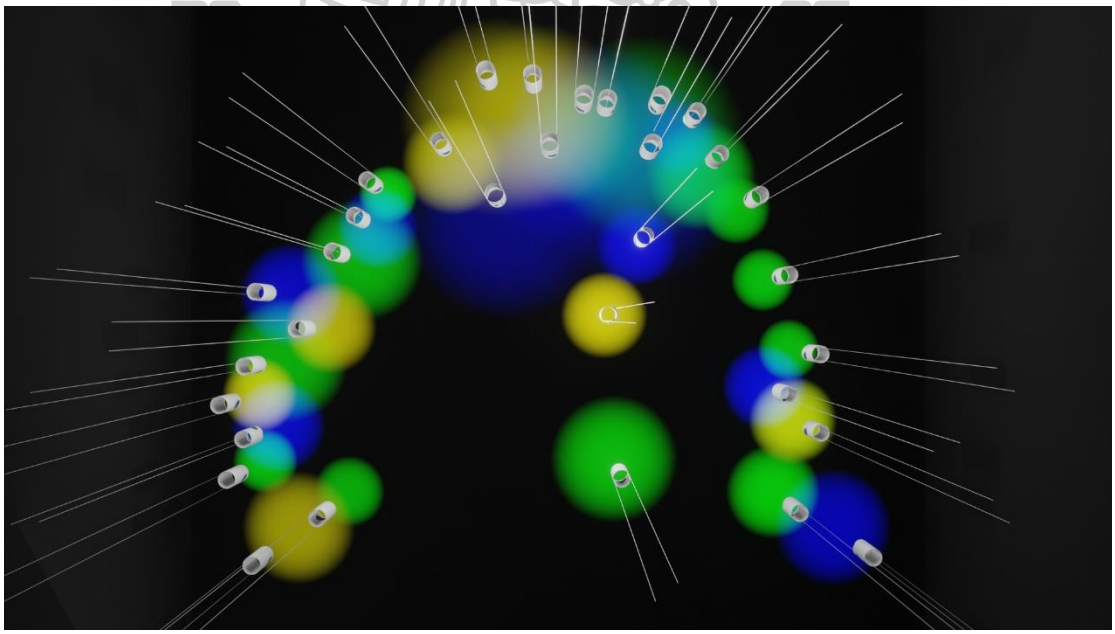


Figure 154 Top view of lighting sequency of setting 1

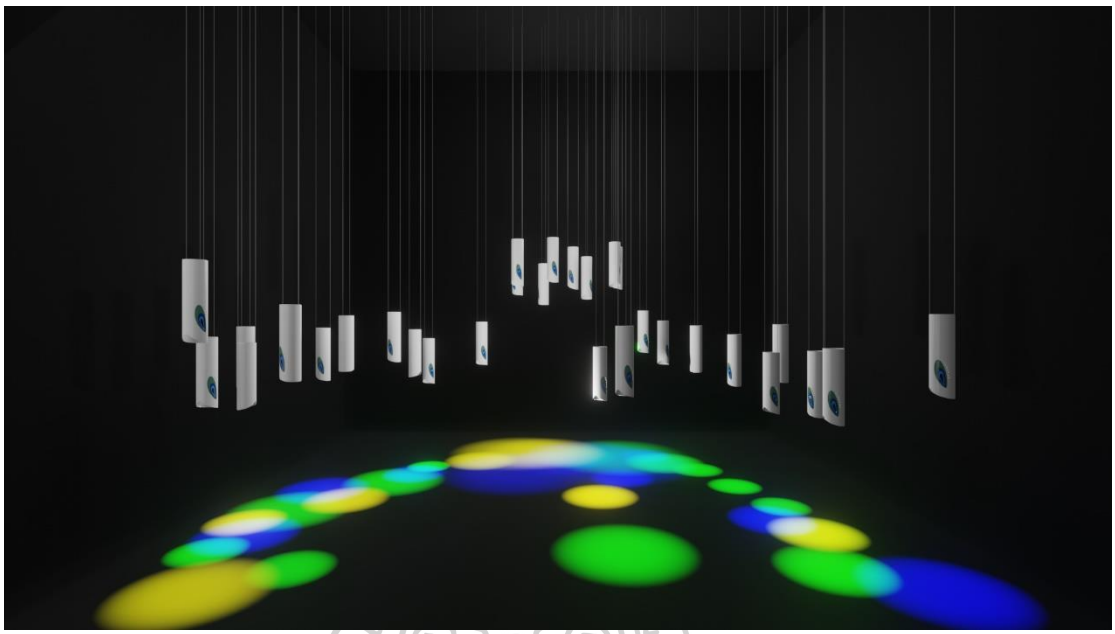


Figure 155 Front view of lighting sequency of setting 1

Posture 2

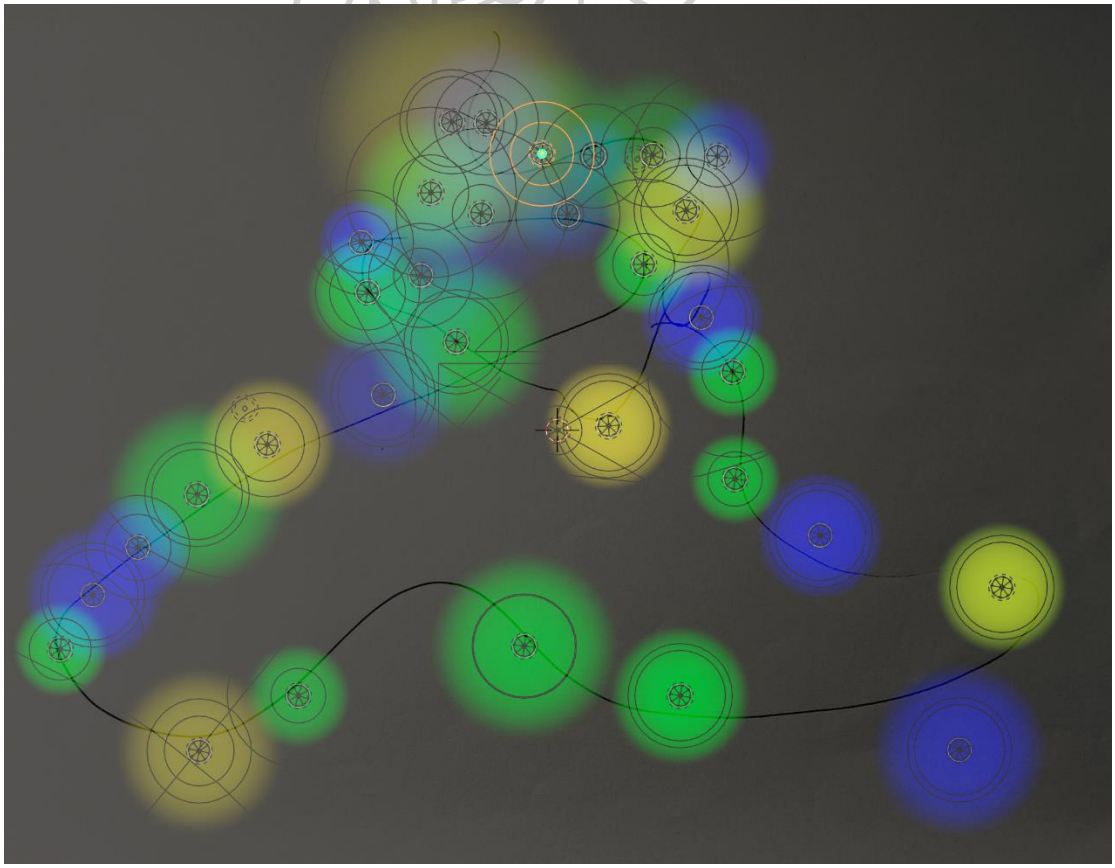


Figure 156 Lighting position match with dance posture 2

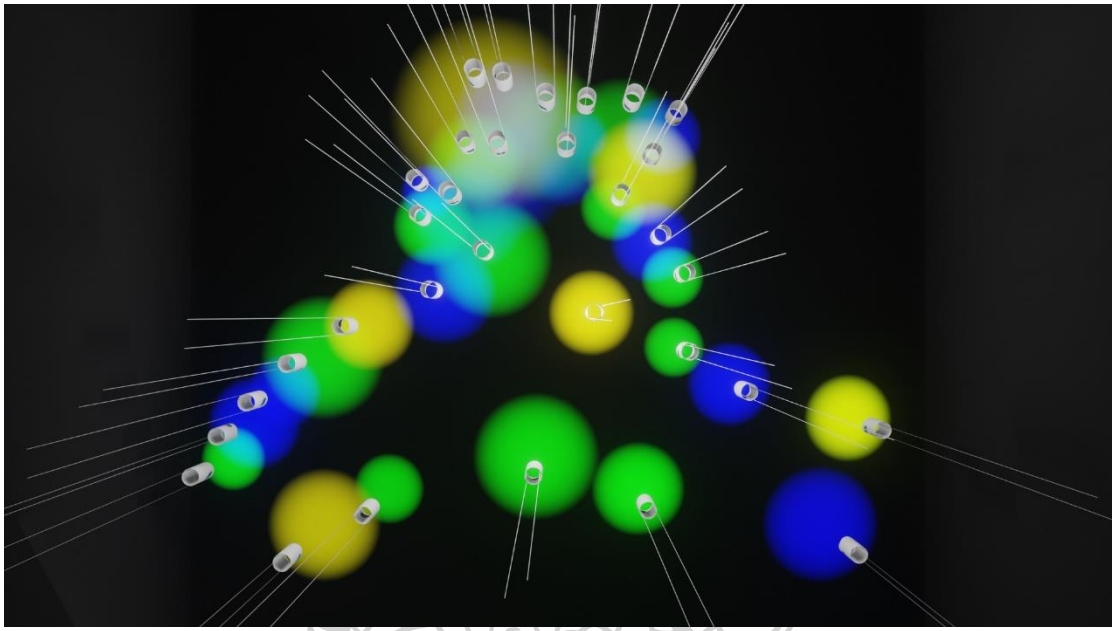


Figure 157 Top view of lighting sequency of setting 2

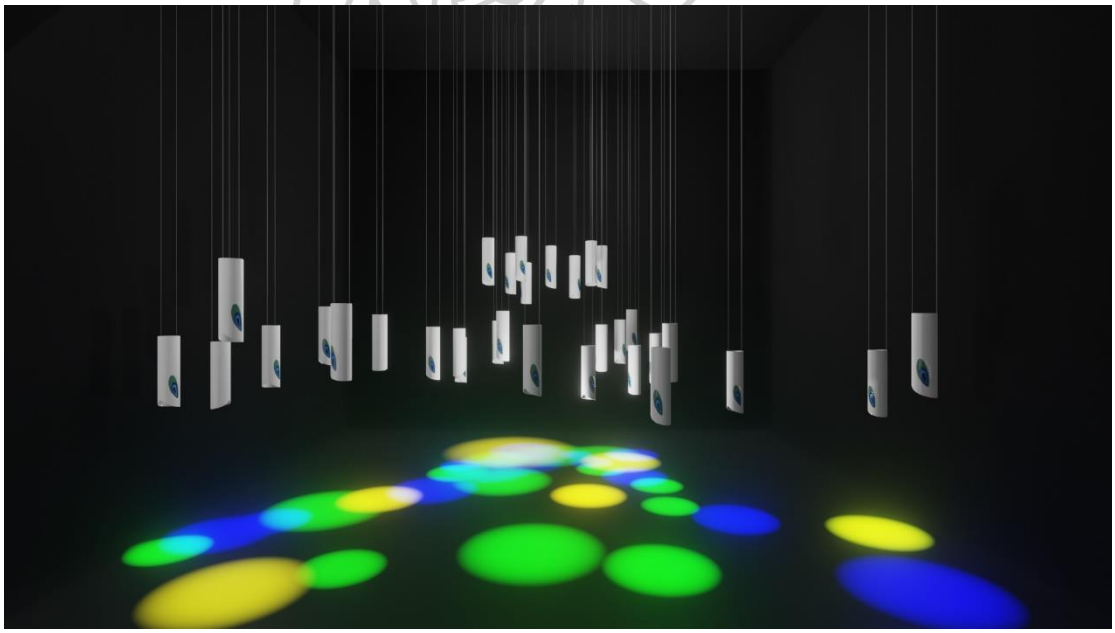


Figure 158 Front view of lighting sequency of setting 2

Feedback from Professors:

Too many moving ceramic cylinders make the viewer feel dizzy; there is no need to show the whole one-line drawing on the ground through so much lighting. Showing

a part of the drawing with the movement is better.

4.7.5 The movement design

The movement of the ceramic in the video is designed based on the part of a one-line drawing of the peacock dance movement in Chapter 3. The storyboard uses the front, close-up, and top views: the design combines ceramic position and lighting shape on the floor and stage. The eight central ceramics are as the dancer.

4.7.5.1 Storyboard of video

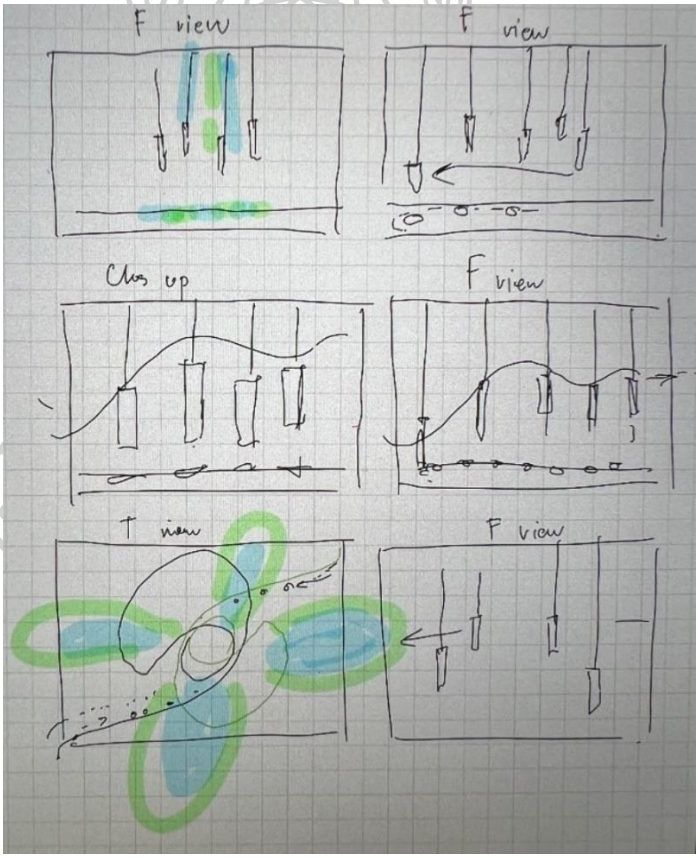


Figure 159 Storyboard of video

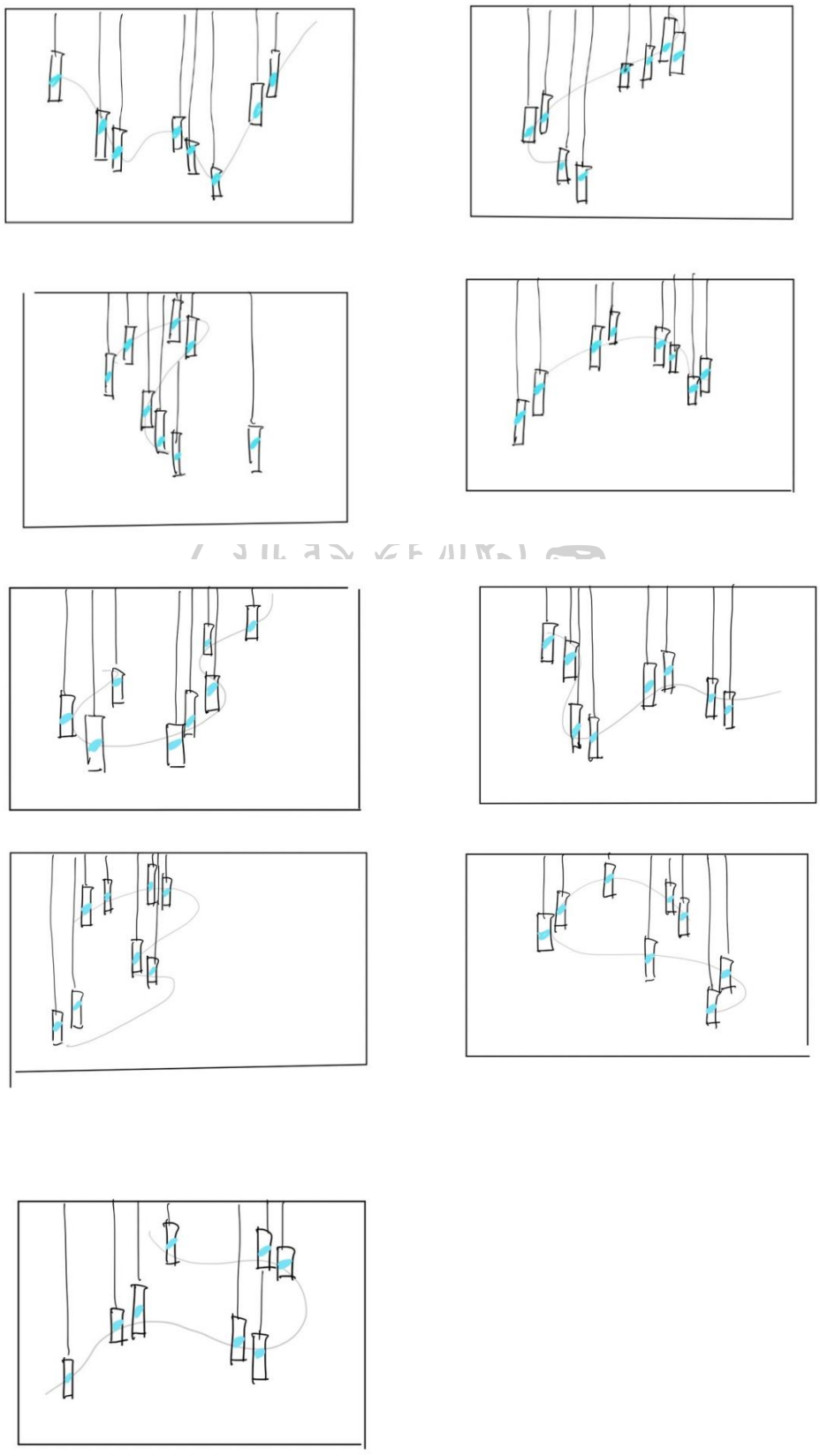
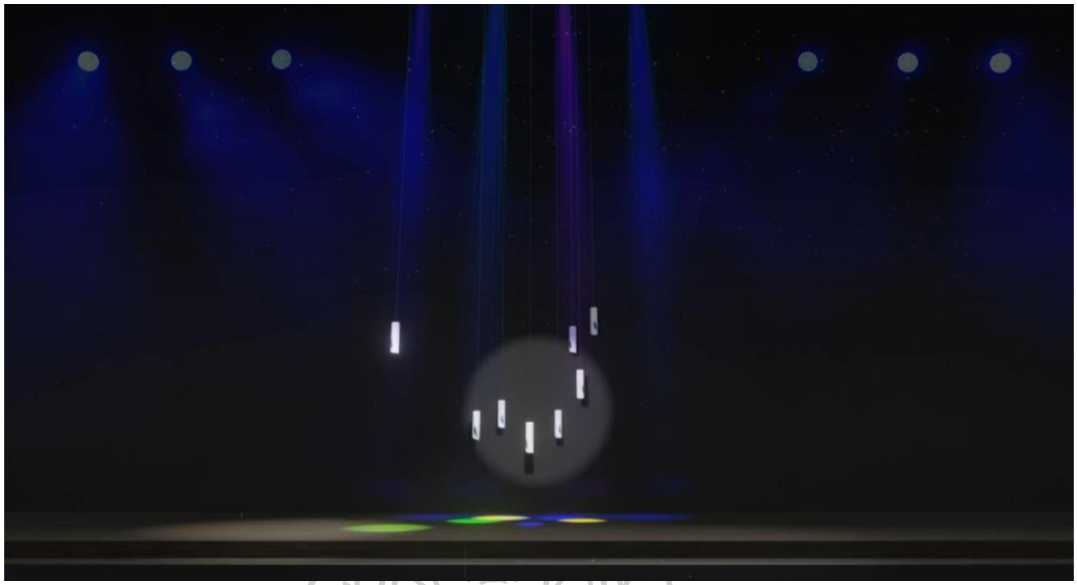
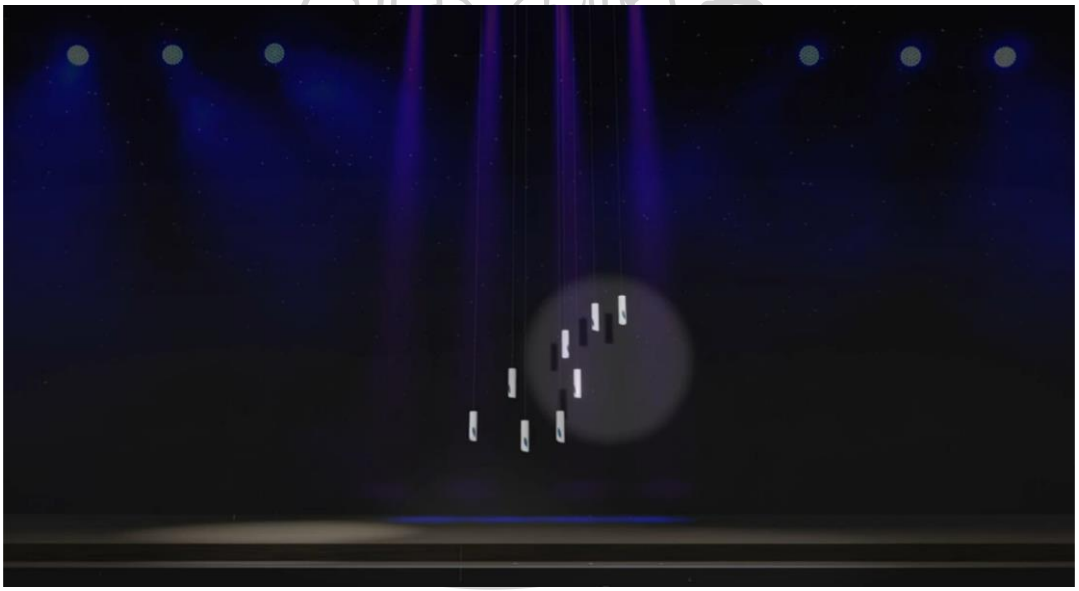
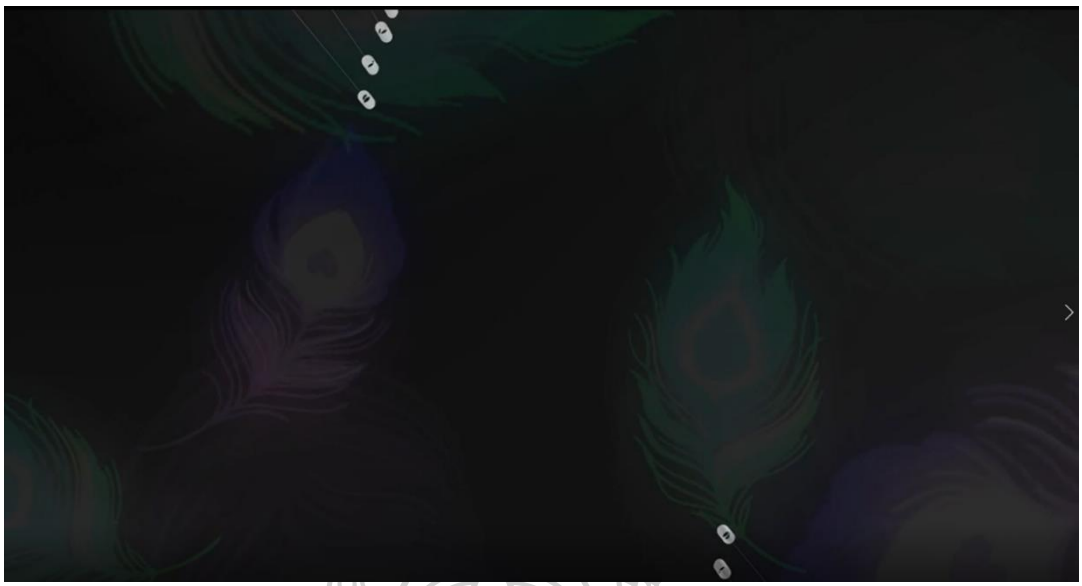


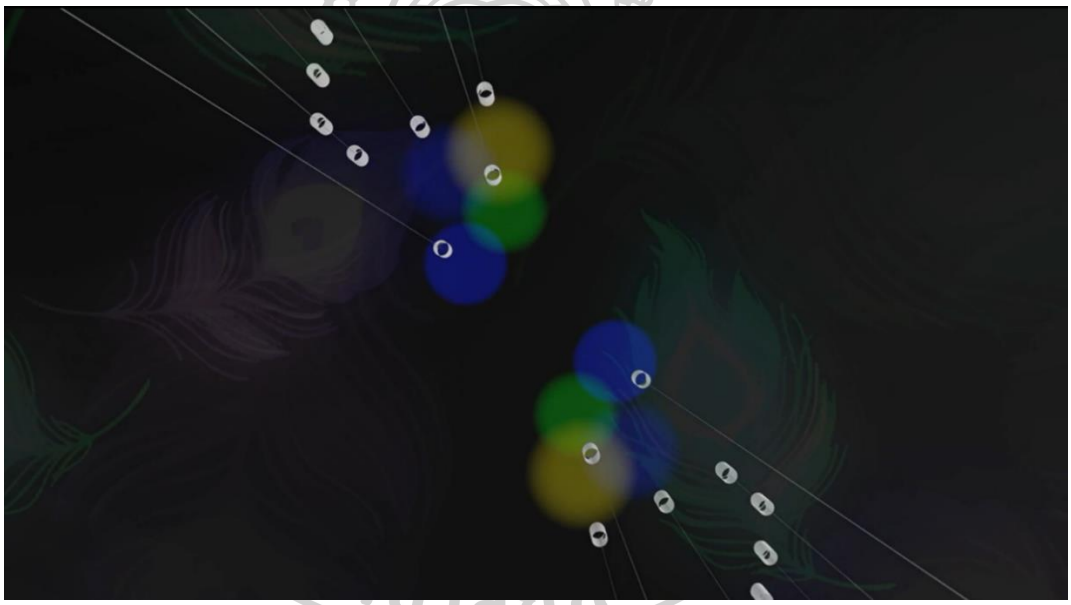
Figure 160 Movement according to peacock dance drawing

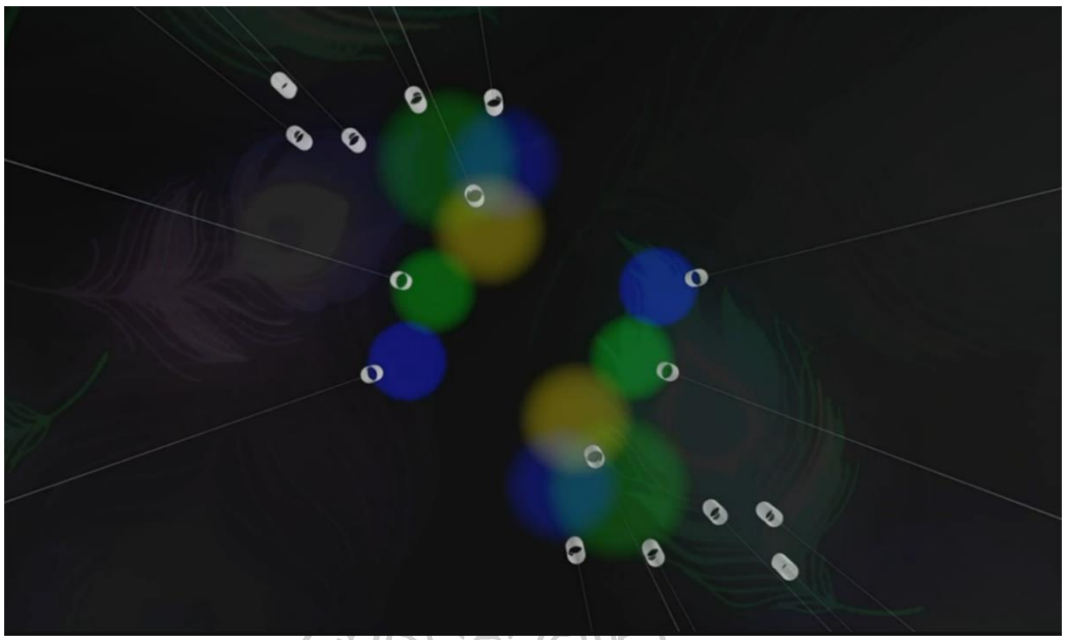
4.7.5.2 Video

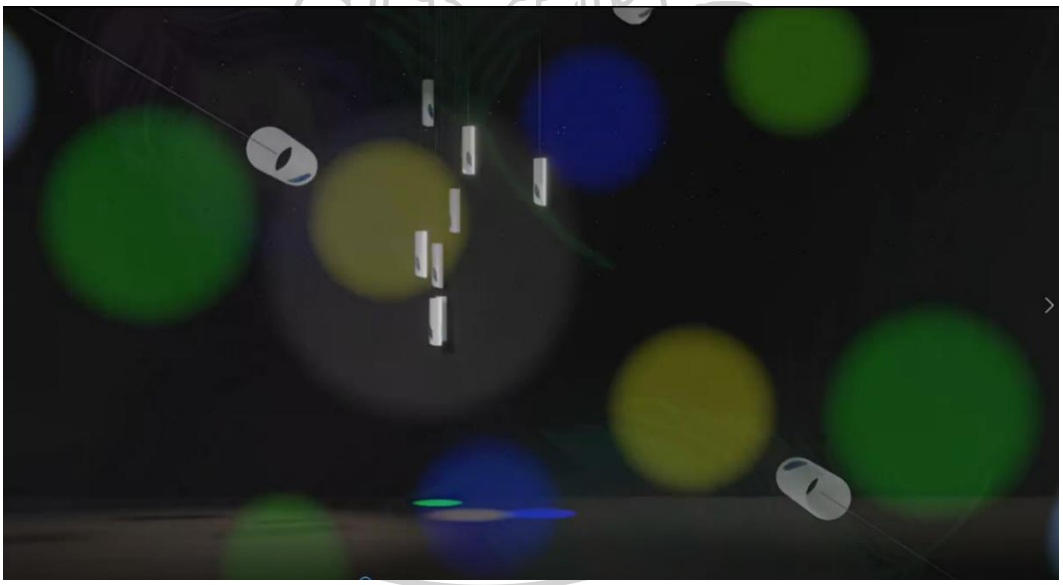


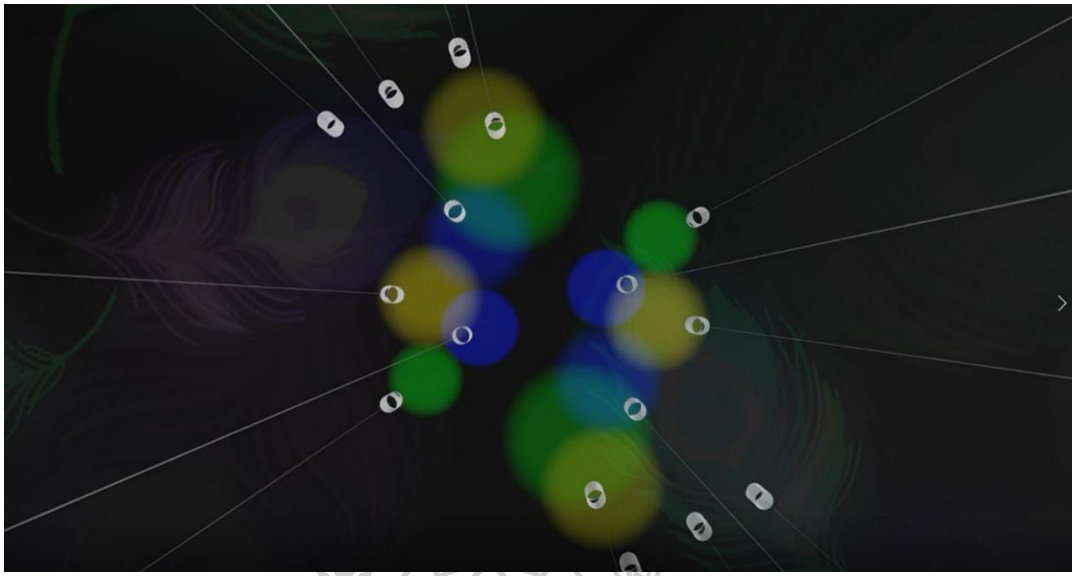


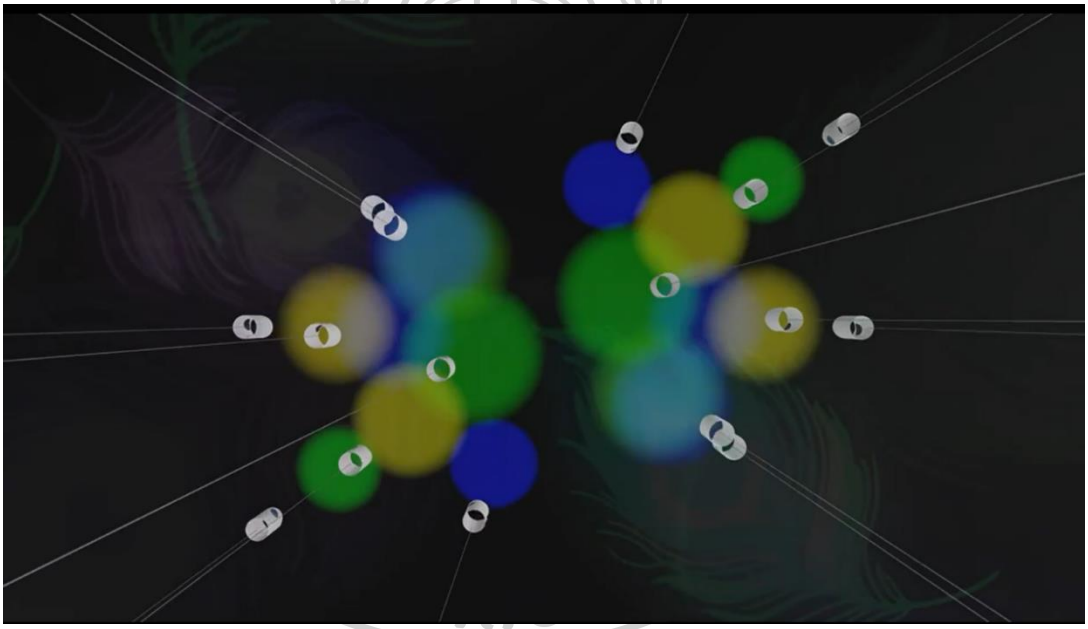


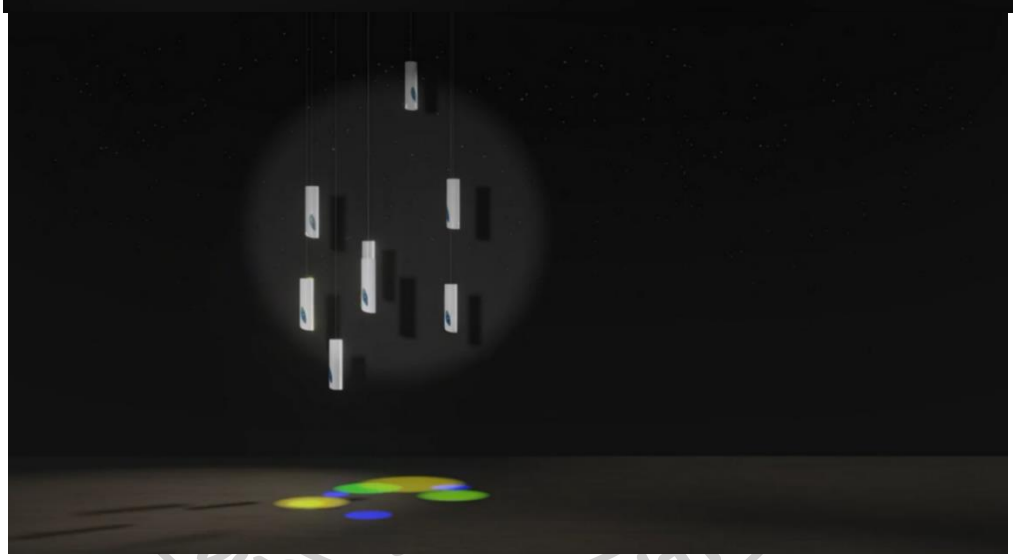












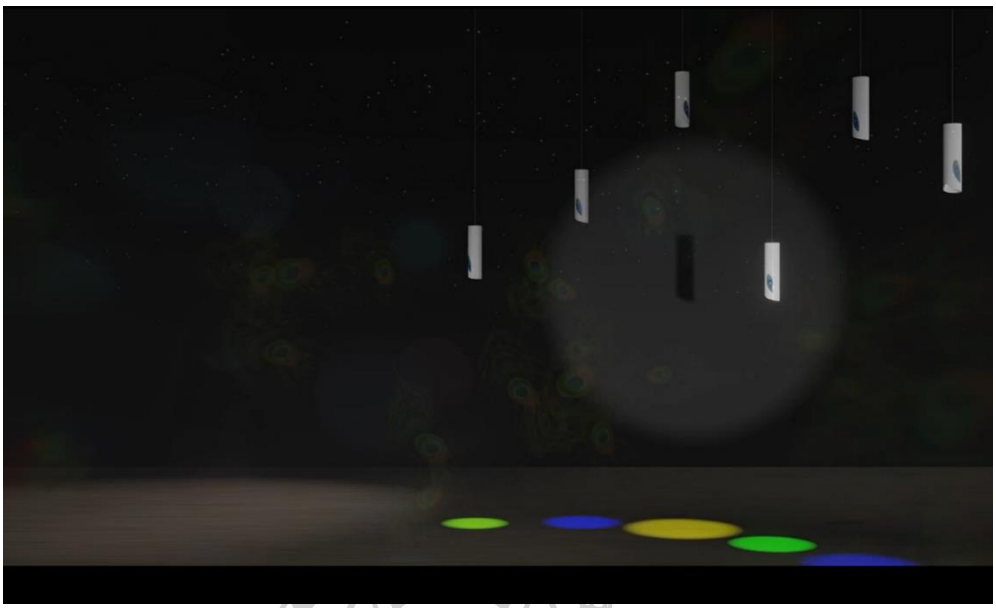
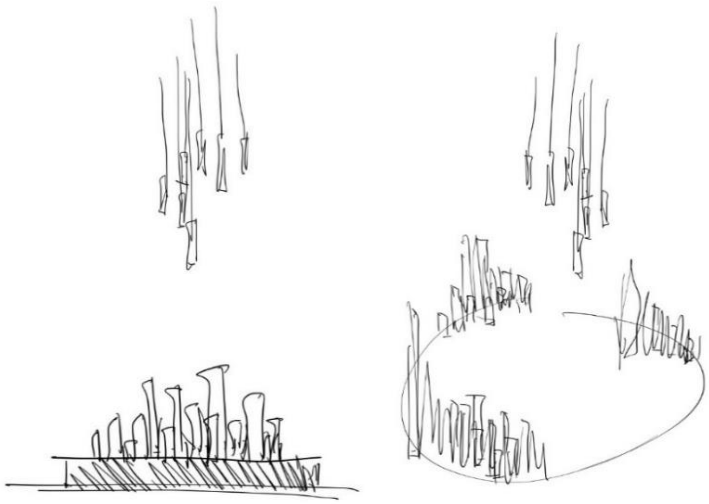


Figure 161 Frames from video

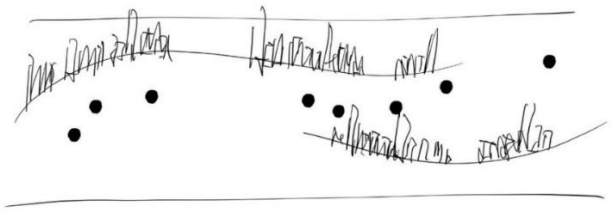
Figure 162 QR code of video

4.8 Space Exploration

The ceramic installation work is flexible. It can be adopted in different shapes of space. These sketches show when it was installed in square, round, and rectangular areas.



Square space Round space



Rectangle space

Figure 163 Setting exploration in different shape

4.9 Summary

This chapter introduces the Chinese aesthetic theory as well as Western art theory. Based on practice, the researcher starts to do the final work. The final work involves three stages.

The first stage is the fundamental design stage; in the design part, the form and sound are confirmed after three phases, and the pattern is established after two steps. In this stage, a prototype can combine with light and shadow to make a space. In the second stage, the other part is the advanced design; there are two design effects, and

the researcher chooses one and develops it.

The second stage is the installation exploration stage. One part is the static stage; it shows the peacock dance posture in a fixed setting. The other part is the movement stage; in this stage, the researcher explores the space, lighting, and visual sense of peacock dance.

The third stage is to express the peacock dance movement by video. Through the video, the viewer will understand how the ceramic moves with the lighting according to the peacock dance movement and finally express the critical posture of the peacock dance.

Also, the installation work is flexible enough to adapt to different shapes of spaces. Hence, to reach visual unity and convey Dai culture.

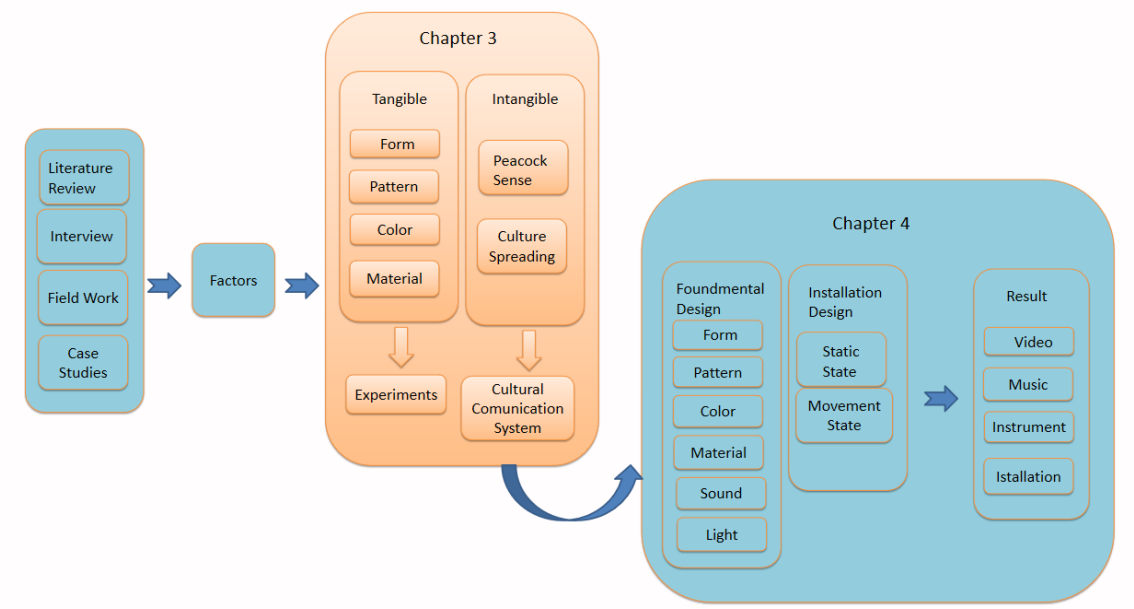


Figure 164 Research process 2

Chapter 5 Conclusion and Recommendation

The research aims to transfer the traditional Dai culture, peacock dance, to ceramic installation art to meet the higher needs of local people and raise awareness of the younger generation to pay more attention to local culture. Moreover, this research has shown the important of spreading Dai culture through innovative Dai pottery. The final work goes beyond the limitation of using traditional Dai pottery; it explores form, materials, color, and installations (sound and light) in visual unity. It also expresses the movement of peacock dance through a video.

5.1 Reflection on outcome

5.1.1 Result of the exhibition

The exhibition was held in the gallery at Silpakorn University. The research outcome includes four parts as follows:

1. Ceramic instrument which can produce eight different notes
2. Music for matching original Dai peacock music
3. Performing ceramic art shown in the video
4. Ceramic installation on site

5.1.2 Feedback on the exhibition

The installation questionnaire includes three parts, and there are three questions in each part.

The first part is about ceramics. The evaluations include:

1. The shape of the ceramic represents the rhythm of the music
2. The pattern on the ceramic represents a peacock
3. The ceramics can play different notes

The second part is about light. The evaluations include:

1. The color of lights can be associated with the peacock
2. The lights shining on the ground has a connection
3. The lights can convey a rainforest atmosphere

The third part is about the video. The evaluations include:

1. The melody expresses elegance and distant
2. The ceramics dance performance expresses movement
3. The tune and pattern of the stage express ethereal

Throughout eight days, fifty-one feedbacks were collected from the viewers, of which twenty-one were university students, nine were experts, fourteen were residents, and seven were tourists. The result is provided below:

For the ceramic part: forty-nine feedbacks gave more than four scores for each question, and two gave three scores for the shape question.

For the light part, forty-five feedbacks gave more than four scores for each question; four feedbacks gave three scores for the rainforest atmosphere question, and two gave three scores for the light connection question.

For the video apart, fifty feedbacks gave more than four scores for each question, and one feedback gave three scores for the elegance expression question.

To summarize, the presented video and ceramic parts are the most popular sections of the research, and it was an essential part of the exhibition since viewers could understand the Dai peacock dance visual.

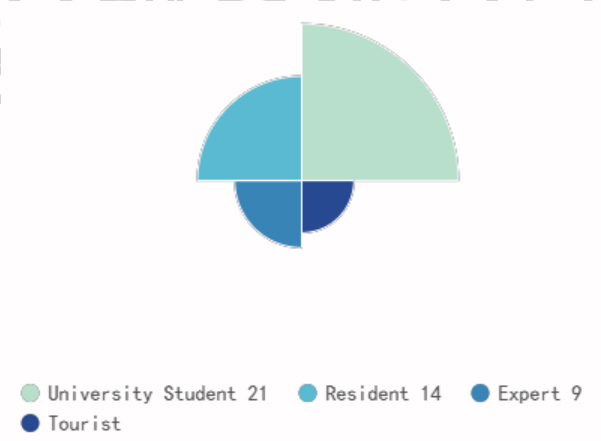


Figure 165 The surveyor

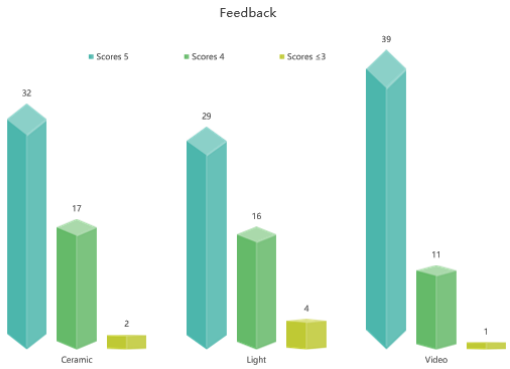


Figure 166 The feedback

5.2 Conclusion

Dai pottery is a static object that represents a specific time and culture. On the other hand, installation art utilizes space and time to create immersive experiences. The installation art in this research interacts with artifacts; it can juxtapose the temporality of the installation with the timelessness of the artifact, prompting viewers to consider the continuum of history and culture. The interaction between installation art, Dai pottery, and peacock dance introduces a dynamic and multi-layered conversation between history, culture, and contemporary expression.

The installation explored cultural identity and influenced the exchange of ideas shaping installations with unique perspectives. By placing installation art alongside Dai pottery and Dai peacock dance, new meanings and connections emerged. The installation invites viewers to see these cultures from fresh perspectives.

Traditional Dai pottery offers insights into past cultures, but it may need more emotional immediacy of installation art. Installation art invites active participation and engagement; when installation art interacts with Dai pottery with Dai peacock dance, it can evoke emotions, allowing viewers to connect on a personal and sensory level with the subject matter.

The following points could briefly conclude the thesis:

(1) This research provides a detailed description of the importance of peacocks in Eastern and Western countries. In addition, it also describes the traditional and modern peacock dance in Xishuangbanna, especially the variety of traditional peacock dance. This information sheds light on the significance of peacock and peacock dance in Dai culture.

(2) This research analyzes the traditional Dai pottery and compares it with the new one. Moreover, the study of the heritage of Dai pottery shows how Dai pottery could be developed and inherited in the future. The development of Dai pottery and

innovative artistry give cultural recognition to traditional Dai pottery.

(3) In this study, the methodology of field research and in-depth interview is applied to collect data relevant to the transformation peacock dance into a ceramic work of art. In addition, the researcher takes the peacock icon as an inspiration to design the artwork according to the data. Moreover, this research adopts the method of experiment to investigate the proper way of implementing the form, materials, and peacock icons. For example, from the experience of the forming experiment, the researcher abandons the organic form instead of the geomatic form to create the installation artwork; after trying seven different ways to express the peacock icon, the researcher decides to use the underglaze painting to draw the pattern. This data collection is a valuable experience for other artists who want to explore the possibilities of ceramic artwork, to communicate traditional culture.

(4) The result of this research explores the function of ceramics. It works like a musical instrument that can produce eight different notes, and the viewer can produce different sounds to form their music according to the application to create his music. According to the Chinese aesthetic theory, beauty is not only in objects but also in the heart. It lies in the relationship between the heart and the objects. To create is to show interest in the image, and to appreciate is to see the interest because of the image. The research uses light and shadow to intertwine the ceramic sound cylinders with the space and create a visual unity.

(5) In this research, a visual communication system is used instead of speech so that people do not have to communicate through words. The audience can receive information and feel the flow of culture. This kind of cultural exchange is a nonverbal contextualized communication. This research follows three levels of cultural theory to explain the meaning and value of artworks.

(6) Through this research, people's awareness of Dai culture is increased and the younger generation's interest in Dai pottery is aroused. This research aims not only to study and experiment on a technical level but also to communicate visually during the installation of the art. After installation of the exhibition, the data collected from the viewers will contribute to the research results that achieved the objectives. The installation artwork positively the involves viewers to attract the attention of younger generation and inspire them to develop other ideas in their field to spread the

traditional culture.

5.3 Contribution

(1) This research is timely, as thousands of indigenous arts are threatened with extinction of socioeconomic and industrial reasons. Not only should the art forms limited to a small region be known to the world, but traditional art forms also need innovative ideas.

(2) This research is a survey and observation-based documentation during fieldwork. The conceptual framework is an example for others interested in this methodology. This prototype is suitable for any community or small region to preserve the traditional crafts and revive them in a new form.

(3) The research has set out and explored the limitations and prospects of the problem of traditional Dai pottery and highlighted the concerns of the Dai community.

(4) The transformation of the peacock dance into ceramic art is the preservation of the ancient traditional craft in a new world, allowing it to survive in today's context.

5.4 Recommendations for Future Development

(1) The installation in this thesis can be applied to the automatic system given sufficient resources. The automatic system can control the lighting sequence and movement with sound. An automatic system can ensure that the installation work is always displayed and illuminated evenly; it can operate continuously without requiring human intervention, allowing the work to be displayed and illuminated for extended periods of time without interruption; it can be programmed to display and light and illuminated the work in a variety of different ways, allowing for greater versatility and adaptability.

(2) Based on these conclusions, future studies could adapt outdoor spaces, such as Culture Square, to a wider audience, by making them more visible and accessible to passersby or visitors to outdoor events. Outdoors movement can provide a new context and meaning to the plaza by interacting with the natural environment or

responding to the surrounding architecture or landscape. In addition, outdoor movement can create a sense of novelty and surprise, as it may be unexpected or unusual in an outdoor public space.

(3) According to Zen philosophy, installation in nature is another way. In Zen philosophy, there is a deep appreciation for nature and the natural world. Installing works in nature can help calm the mind and cultivate a sense of inner peace. The peace and serenity of the natural environment can help relieve stress and anxiety and promote relaxation and mindfulness. Immersing ourselves in the beauty of nature can stimulate creativity and enhance our ability to see things from different perspectives. Installations in nature can help us connect with the natural world and develop a deeper sense of awe and appreciation. This can lead to a desire to live more sustainably and harmoniously with nature.

(4) Culture mediation through installation art involves citizens, which would establish the relationship between the community and society. Building a relationship between the community and society can improve communication between groups, leading to better understanding and cooperation. In addition,, a tourist city connects the communication between local people and tourism.

(5) In the future, the artwork will be set in the local museum, it is a heritage site that holds significance to the theme of this thesis, and it also shows the potential of the time period of the Dai pottery.

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APPENDIEX

Exhibition Feedback Questionnaire

Feedback of the Installation

This questionnaire is from Silpakorn University doctoral research project, the purpose of the research is to create ceramic installation artwork to express Dai peacock dance culture. Please fill in the questionnaire objectively. The statistical results of the samples will be of great reference value to my research work. Thank you very much for your participation!

Contact email: huangjiayin89@gmail.com

Sex： Male ☐ Female ☐

Age： Below 30 ☐ 30-40 ☐ 40-50 ☐ More than 50 ☐

Career： Government employees ☐ Private employees ☐ Students ☐ Other ☐

Educational status：Below high school ☐ University and above ☐

Interviewee：Expert ☐ University student ☐ Resident ☐ Tourist ☐

Evaluation score： Very good（5） Good（4） General（3） Not good（2） Very bad（1）

Ceramic Part:

Number	Problem Content	Evaluation Score				
		5	4	3	2	1
1	The shape of the ceramic represents the rhythm of the music					
2	The pattern on the ceramic represents a peacock					
3	The ceramics can play different notes					

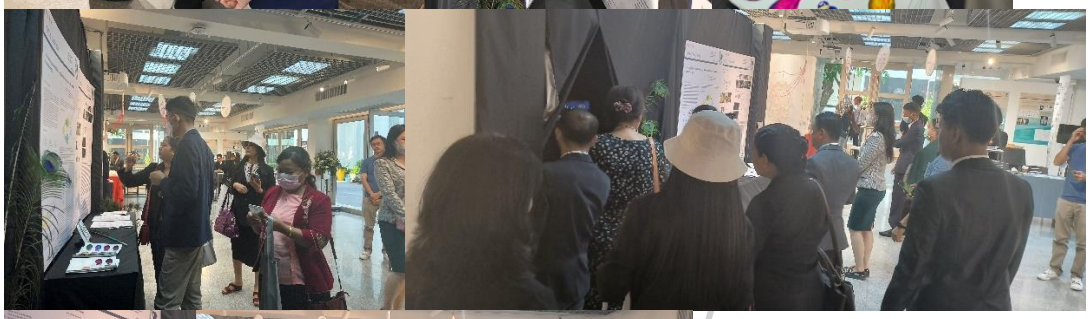
Light Part:

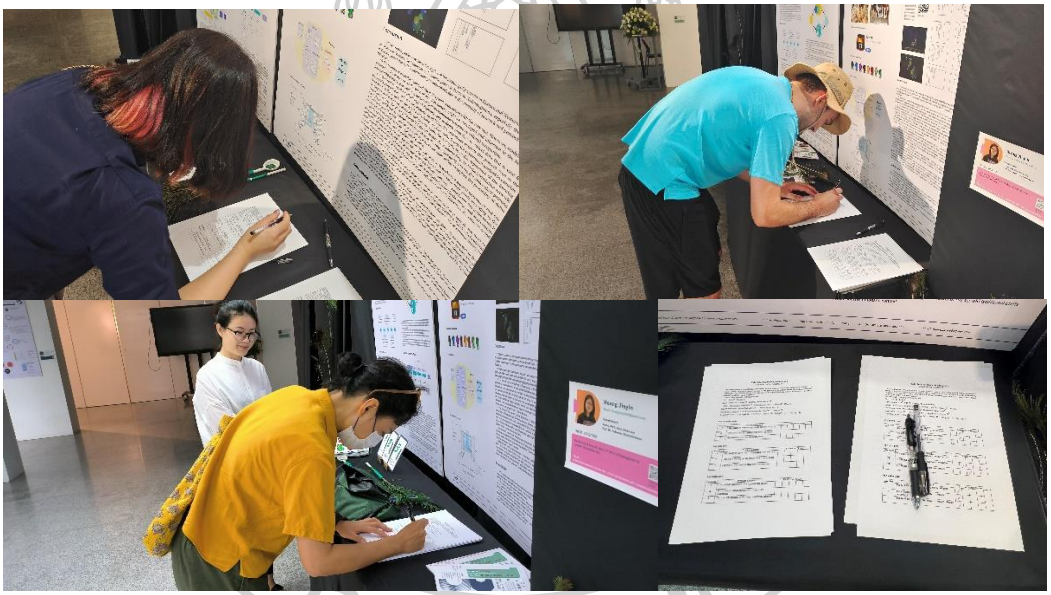
Number	Problem Content	Evaluation Score				
		5	4	3	2	1
1	The color of lights can be associated with the peacock					
2	The lights shining on the ground has a connection					
3	The lights can convey a rainforest atmosphere					

Video Part:

Number	Problem Content	Evaluation Score				
		5	4	3	2	1
1	The melody expresses elegance and distant					
2	The ceramics dance performance expresses movement					
3	The tune and pattern of the stage express ethereal					

Photos at exhibition:





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