



THE TRANSFORMATION OF CHINESE TRADITIONAL PAINTING INTO CERAMIC ART BASED
ON TAOISM



By
Mr. Quanjin GAO

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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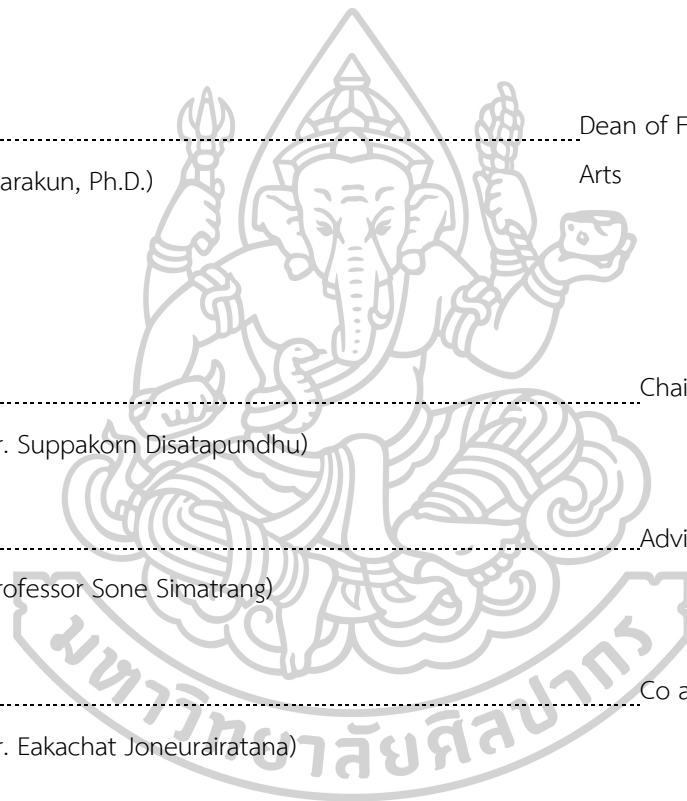
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Traditional Chinese landscape painting makes the natural landscape as the main subject of painting. It is influenced by Taoism and advocates the beauty of nature. With the rapid development of science and technology, A few young people are willing to understand the traditional aesthetics and philosophy. Modern Chinese artists in the field of ceramics still pay very little attention to Taoist aesthetics.

The purpose of this research is to study the aesthetic characteristics of traditional Chinese landscape painting, understand its significance; study the form of contemporary ceramic art, explore its connection with landscape painting, and transform 2D landscape painting into 3D ceramic art works. Through the ceramic art works, and reflect the environmental problems, trigger people's reflection, and require the harmonious development of man and nature.

The objectives are 1. To analyze the aesthetic characteristics of the landscape painting and the form of contemporary ceramic art. 2. On the basis of Taoist philosophy to explore the experiment and practice on personal concept of ceramic art. 3. To develop the personal art expression of ceramic art.

The results of the research show the multidimensional expression of ceramic artworks. The ceramic artworks create a 3D art space that the audience can touch and feel. It expresses the Taoist philosophy in the aspects of craft, colour and material. The changing of environment and climate are in a dynamic balance of opposition and transformation. This research is intended to provide a theoretical basis and practical experience for the future creation of ceramic art.

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Quanjin GAO

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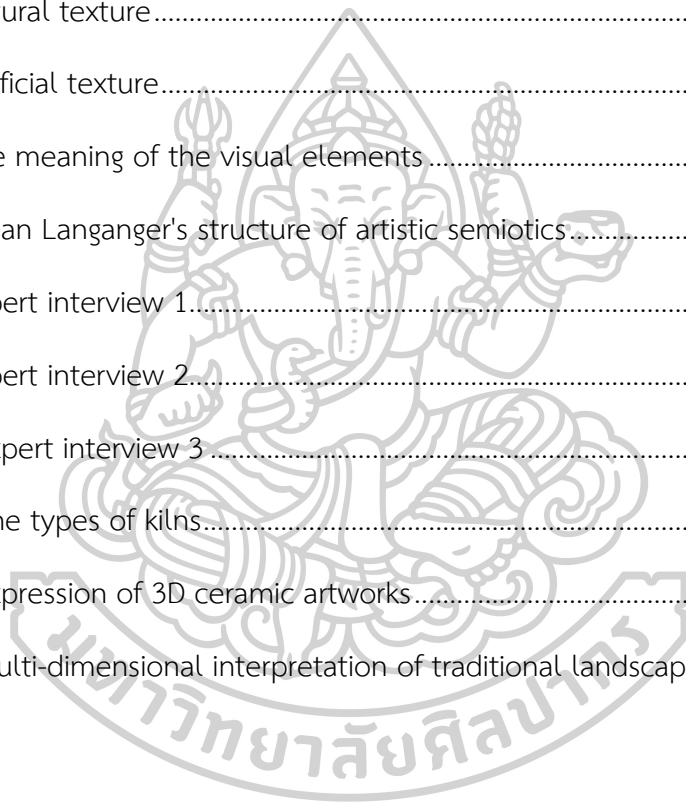
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Chapter 1

Introduction

1.1 Research background

Traditional Chinese landscape painting is simply called "landscape painting". It is a type of Chinese painting in which the natural landscape of mountains and rivers is the main subject of depiction. Landscape painting officially originated before the Warring States period, and was further developed during the Wei and Jin dynasties. Landscape painting has taken thousands of years from germination, to development to maturity, and in the thousands of years of development, it has left behind many outstanding works that have unique aesthetic characteristics. Creating moods is the highest aesthetic endeavour of landscape painting. Context is the soul of landscape painting. Li Keran said: "Context is the soul of art, is the concentration of the important part of objective things, into human thoughts and feelings, after a high degree of artistic creation, to achieve the scene blending, through the scenery, thus showing the artistic realm; no context or context is not obvious, it is impossible to paint a fascinating landscape painting." (Wang, 2018)

Landscape painting is strongly influenced by Taoism thought. As an abstract object that can neither be seen nor touched, Taoism primarily promotes the beauty of nature. The main principle of Taoism is: "Taoism is based on nature". Throughout history, Taoism thought has dominated and become the supreme guiding principle in the development of Chinese art.

Ceramics, as China's calling card in the world, occupies an important position in the process of the historical development of human society. Ceramics as a combination of culture, art and technological products, can not only reflect the

political, economic, social customs and other aspects of the era and people's aesthetic changes, but also enable future generations to understand the same period of porcelain firing technology and other aspects.

In the 1950s, Japan "Walking Clay Society" and the United States "Otis" the development of modern ceramic art movement, so that ceramic artworks from the original understanding and limitations on the breakthrough: to break the previous practical container, realistic works as the centre of the creative model, the artist will put personal feelings into the ceramic works, the artist will put personal feelings into the ceramic works. The artist let his personal feelings into the application of ceramic materials, modelling and decoration to create unique abstract works of art. New artistic aesthetics and new art forms, so that the world of ceramic art was shaken. Contemporary ceramic art in China started a little later than abroad, and only developed in the 1980s. With the spontaneous change of art style in domestic culture and the cultural exchange triggered by the return of foreign scholars to China, contemporary ceramic art in China began to awaken. On the basis of traditional Chinese ceramic art, creation and experimentation. Nowadays, with the development of the times, the works of contemporary ceramic art tend to diversify.

1.2 Significance of research

Taking traditional Chinese landscape painting as a prototype and transferring it to contemporary ceramic art does not simply mean superimposing the individual elements, but integrating them organically. The result of this work is a fusion of expression, and this fusion gives the work a special texture. It is not only a formal transformation, but also encompasses multiple dimensions such as content, philosophy and aesthetics, achieving a multi-dimensional interpretation and reconstruction of traditional landscape painting. Ceramic art, Taoism aesthetics, traditional Chinese landscape painting, and material science are organically combined, achieving interdisciplinary integration and innovation. The elements of

landscape painting are often rich in philosophical and metaphorical meanings. By applying these elements to ceramic works, the philosophical thoughts of Taoism are translated into concrete art forms, such as the form, texture and colour of the works. This kind of expression gives the works a deeper philosophical connotation and cultural value and enriches the study and practise of Taoism aesthetics.

The results of this study examine the multidimensional expression of ceramic artworks. Traditional landscape painting focuses on the space and emotion of a two-dimensional image, and ceramic art expands this concept by transforming it into a three-dimensional space. Ceramic artists create an artistic space that the audience can touch and feel. This multidimensional work has a stronger sense of vision, immersion and experience.

1.3 Statement of the problem

1.3.1 There are a few researchers interested on the combination of contemporary ceramic art and Chinese Traditional landscape painting.

1.3.2 With the rapid development of science and technology, a few young people are willing to understand traditional aesthetics and philosophy.

1.3.3 Contemporary Chinese ceramic art emphasises a return to nature, Modern Chinese artists in the field of ceramics still pay very little attention to Taoism aesthetics.

1.3.4 Taoism aesthetics expand into functional art, emphasize the decorative effect.

1.4 Hypothesis

Through ceramic artworks let the younger generation to understand the traditional Chinese aesthetics and philosophy. ceramic art works are collected by galleries as part of cultural heritage; ceramic artworks are used as interior decorations

to add to the artistic atmosphere of the space; ceramic artworks contain rich cultural connotations and are used as gifts or souvenirs, especially in celebration or commemorative activities, giving ceramic artworks has positive significance to promoting cultural communication.

1.5 Objectives of the research

1.5.1 To analyse the aesthetic characteristics of traditional Chinese landscape painting and the form of contemporary ceramic art

1.5.2 To explore the experiment and practise of the personal concept of ceramic art based on Taoism philosophy.

1.5.3 To develop the personal art expression of ceramic art .

1.6 Scope of the research

To study the aesthetic characteristics of traditional Chinese landscape painting, understand its philosophical and cultural connotations, and summarise and generalise its elements. To study the aesthetic characteristics and material properties of ceramic art and practise them in terms of craftsmanship, colour, material and form. To apply these elements to ceramic works and translate the philosophical thoughts of Taoism into concrete art forms.

To transform landscape painting into ceramic art that is a multidimensional expression of transformation, an organic combination of ceramic art, Taoism thought, and the aesthetics of landscape painting.

1.7 Research Framework



Figure 1 Research Framework
(Gao, 2022)

1.8 Research methodology

1.8.1 Literature analysis. Reading and analysing important literature to obtain theoretical perspectives or information on which to build an argument.

1.8.2 Data collection. The methods of data collection in this study are literature review, case analysis, expert interviews, material experiments and so on. We analyse representative landscape paintings and ceramic artworks to grasp the aesthetic characteristics of their shapes, colours, textures, materials, etc., summarise the artistic elements, and analyse their philosophical significance in depth; we obtain relevant professional information and knowledge as theoretical references through expert

interviews; and we conduct material experiments in the studio to obtain experimental samples and data for the creation of the works.

1.8.3 Practical creation. Through the acquisition of relevant theoretical knowledge and experimental data for practical creation, the work to collect feedback information, and further improve the work. Finally, I summarise the practical experience and methods of ceramic art creation, and the contribution to the related fields.

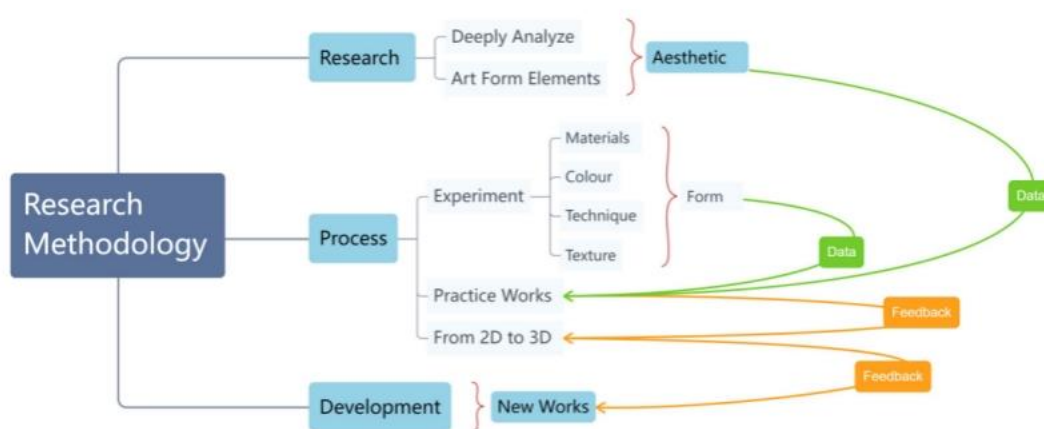


Figure 2 Research Methodology
(Gao, 2022)

1.9 Limitation of the research

Ceramic artwork must exist in the participation of clay and fire, the research process through ceramic firing has uncontrollable ability, temperature, humidity, the shrinkage rate of the material, etc. lead to ceramics in the firing process there are a variety of accidents and changes, the final effect of the work and the ideal effect of a certain degree of difference.

1.10 Research outcome

1.10.1 The transformation of landscape painting into ceramic art is not only a formal transformation, but also includes the content, space, philosophy and aesthetics and other dimensions of transformation, is a multidimensional interpretation of the traditional art of landscape painting and reconstruction.

1.10.2 The landscape painting transformed into ceramics will develop a new form of expression and art expression, enriching the artistic connotation and expression of ceramic creation.

1.10.3 Transformation from ceramic art combines aesthetics, philosophy, ceramic materials and other disciplines, thus realising interdisciplinary integration and innovation. Through ceramics artworks, social problems are reflected and people are encouraged to reflect on environmental issues and the harmonious and sustainable development of man and nature.

1.11 Definition of terms

Traditional Chinese landscape painting: Hereafter referred to as "landscape painting", this is a traditional form of painting in which the natural landscape of mountains and rivers is the main object of depiction, and is painted on silk or paper with a brush dipped in water, ink and colour. In terms of content and artistry, landscape painting reflects the painter's understanding of nature, society and the associated political, philosophical, religious, moral and natural aspects. The traditional landscape painting analysed in this thesis originates mainly from the Song and Yuan dynasties. The expression of moods in landscape painting has its origins in the Song Dynasty, and writing has its origins in the Yuan Dynasty.

Contemporary ceramic art: Refers to the 1980-1990, in the contemporary science and technology and socio-economic and cultural development of a specific environment, ceramic materials as a medium, the aesthetics of contemporary art and creative concepts as a creative element, sculpture as the main body of the novel art.

Contemporary art should reflect the artist's feelings about life of the society, and it embodies the art with a modern spirit.

Ceramic Painting: In ceramic painting, the ceramic blank is painted with glaze, and then fired at high temperature. The glaze is a glass like substance that adheres to the surface of the blank, A after firing at high temperature, it can not only improve the usability of porcelain, but also enhance the beauty of porcelain, to meet people's aesthetic needs.

Abstract art: A type of art that gradually abandons the natural appearance and progressively simplifies or extracts the most basic and simple modelling elements. The elements in abstract art include points, lines, surfaces, colours, textures, and so on. (Chen, 2016)

Expression and art expression of expression: "Expression" refers to the behavioural activity of showing and revealing. Artistic expression is the act of expressing the artist's personal feelings and inner world through the medium of the artwork. The art expression of expression is the means and methods of artistic expression that are used to realise the artist's emotional and inner expression in the work of art through the medium of material materials and in accordance with aesthetic demands.

Blank space: The "Blank space" in Chinese landscape painting is a technique of expression and the constituent element of the picture, and it is also an important embodiment of the Chinese aesthetic spirit. The "Blank space" gives people a space for imagination, albeit invisible but intentional, and they still want more. this is associated with the implicit and introverted temperament and aesthetics of China, so the "blank space" has become an indispensable part inof traditional Chinese painting.

1.12 The relationship between RO, RQ, RM and ROC

RESEARCH OBJECTIVES	RESEARCH QUESTIONS	RESEARCH METHODOLOGY	RESEARCH OUTCOMES
1. To analyze the aesthetic characteristics of the Chinese traditional landscape painting and the expression language of the contemporary ceramic art.	what is the meaning of the aesthetic characteristics of the Chinese traditional landscape painting? what is the expression language of the contemporary ceramic art.	Literature review(Chinese traditional landscape painting ,contemporary ceramic art.) Case study	To obtain data that is vital to research the aesthetic characteristics of the Chinese traditional painting and the expression language of the contemporary ceramic art.
2. On the basis of Taoist philosophy to explore the experiment and practice on personal concept of ceramic art.	How to transform <u>chinese</u> traditional painting into contemporary ceramic art	Experiments (with technique,form,color, material,technology...) Workshop to collect data Inspiration,Transformation, <u>creat</u>	To obtain data that is vital to transform <u>chinese</u> traditional painting into contemporary ceramic art
3. To develop the personal language of ceramic art .	How to <u>creat</u> the new form	Art form, Aesthetic conception, Critical thinking Practice	To <u>creat</u> personal language of ceramic art

Figure 3 The relationship between RO, RQ, RM and ROC
(Gao, 2021)



CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter is divided into three sections for literature review: traditional Chinese landscape painting, contemporary ceramic art, and art semiotics. The section on traditional Chinese landscape painting mainly analyses its aesthetic characteristics and the Taoism philosophical thoughts embedded in it; the section on contemporary ceramic art mainly analyses its artistic characteristics, the nature of clay and the abstract elements of dots, lines and surfaces, and the expressive art expression of colours and textures; and the section on the semiotics of art focuses on the study of its logical symbols and non-logical symbols.

2.2 Traditional Chinese landscape painting

Traditional Chinese landscape painting, also known as "landscape painting", is a traditional form of painting in which the natural landscape of mountains and rivers is the main object of depiction. It is painted with brushes dipped in water, ink and colour on silk or paper. In terms of content and artistry creation, landscape painting reflects the painter's understanding of nature, society and the associated political, philosophical, religious, moral and natural aspects.

Traditional Chinese landscape painting has distinct characteristics. Landscape painting pays attention to the "liveliness of air and rhyme", and does not adhere to the similarity of the appearance of objects but emphasises the expression of the author's subjective feelings. Landscape painting is about "writing God in shape",

pursuing a sense of "the marvellous between similarity and dissimilarity"; it is about the changes in the use of the brush, light, heavy, slow and sharp. The ink is divided into five colours, burnt, thick, heavy, light and clear; pay attention to the "bone method of brushwork", do not pay attention to the focus of perspective, do not emphasise the influence of the environment on the change of the object's light and colour; pay attention to the layout of the blank. Compared with Western painting, which is an art of "reproduction", traditional Chinese landscape painting is an art of "expression". (Chen, 2014)

Chinese writing brush	Ink	Paper
		

Table 1 Tools for traditional Chinese painting
(Gao, 2021)

2.2.1 The development of Chinese traditional landscape painting

The formal development of landscape painting took place before the Warring States period and was further developed during the Wei and Jin dynasties. During the Wei and Jin dynasties, landscape and idyllic poems appeared in large numbers, and among the most representative poets of this period was Taoism Yuanming, whose landscape poems are very famous. They incorporated their observations of the natural landscape into their own ideas and then depicted them in the art expression of poetry, resulting in the landscape poems we read today.

During the Northern and Southern Dynasties, people began to engage in the theory of painting and the study of painting methods. There are many elements in Chinese painting, such as the literary poems we have just mentioned, and the calligraphy that was added later, but the most representative of all is its own way of

expression. Landscape painting is a kind of painting that belongs to fine arts, and the pictorial expression of fine arts is a kind of plastic art. Therefore, if the painter wants to express mountains, trees, rivers, houses, bridges and other landscapes in the picture, he needs a certain modelling ability to deal with the expression of these forms.

The murals paintings of Dunhuang from the Sui Dynasty mainly depict stories with Buddhist themes. The figures were arranged in a natural landscape and their proportions were greatly reduced. In addition to the murals, freestanding landscape paintings painted on paper scrolls also appeared during the Sui dynasty, so today we generally believe that the development and independent appearance of landscape painting began during the Sui dynasty. Works from the Sui dynasty in the National Palace Museum in Beijing, and these landscapes are defined as blue and green landscapes.

The development of landscape painting was very rapid in the Tang Dynasty, when green landscape painting and ink painting emerged one after the other.

During the Five Dynasties, the techniques of landscape painting developed rapidly. Many people who have learnt Chinese painting know that landscape painting pays attention to a "chapped" (the depiction of the rocks, clouds and branches of the texture of the technique), "jagged" marks the emergence of landscape painting the true maturity of landscape painting. With the continuous development of Chinese painting, "chapping" has evolved over the centuries from the basic techniques to a form of artistic art expression with the spirit of life, which not only has independent aesthetic value, but also reflects the aesthetic characteristics of different times, with the development of the times. It not only has an aesthetic value of its own, but also reflects the aesthetic characteristics of different periods as time develops.

Landscape painting mood expression comes from the Song Dynasty, and the writing comes from the Yuan Dynasty. The Song dynasty is about the survival of the reason of the heaven, the destruction of human desire, the North Song panorama and the South Song of one corner of the composition formed a sharp contrast. The Yuan Dynasty was concerned about the interest of meaning, and pushed the special

artistic art expression of landscape painting, such as sparseness and density, density and lightness, to the extreme.

In the Ming and Qing dynasties, landscape painting developed in different areas, and a variety of different styles emerged due to the different painting methods and modes of presentation in each region. This development has left us with a wealth of classic paintings and helped us to better study the development of traditional Chinese culture.(Lu, 2012)

2.2.2 The artistic conception of traditional Chinese landscape painting

The construction of an artistic concept is the highest aesthetic endeavour in the creation of landscape paintings. The artistic concept is the soul of landscape painting. The artistic conception of landscape painting is the artistic sphere reflected in the high integration of feeling and scene through the depiction of time and space scenes.(Pan, 1997) The development of artistic conception makes the creation of Chinese landscape painting has a two-layered structure in aesthetic consciousness: one is the artistic reproduction of objective scenes, the other is the expression of subjective spirit, and the organic connection between the two constitutes the artistic conception of the beauty of Chinese landscape painting. This "artistic conception" is neither a simple description of the objective scene, nor a random combination of subjective thoughts, but the unity of the subjective and objective worlds, embodying the high harmony of natural beauty, the beauty of life and artistic beauty. It is this characteristic that fundamentally distinguishes Chinese landscape painting from other types of painting. (Xi, 2020)

The word artistic conception only cannot say meaning, it is like elusive, but it is objective existence. There are three necessary factors for the viewer to recognise the beauty of artistic conception in landscape painting. Firstly, that the artistic conception of the artist's works starts from the objective things. Secondly, artists should integrate thoughts and feelings based on the objective things to extract and imprint them. Thirdly, the viewer must incorporate his or her own feelings into the

appreciation of the work. When these three points are fulfilled, one can finally taste the artistic conception of the painting. (Wang, 2018)

2.2.3 Freehand brushwork of Chinese landscape painting

Landscape painting is full of the artist's deep understanding of the nature of mountains and rivers, national culture and the spirit of the times and is the highest artistic realm in which artists internalise and express objects. Freehand landscape painting is neither a simple treatment of nature paintings, nor is it a completely relative technique system to fine brush painting. Freehand landscape painting captures all things in nature from a more macroscopic perspective, emphasises the ink composition of pictorial thinking, and takes the natural scenery as a medium to express thoughts, feelings and aesthetic concepts. On the one hand, it conforms to the objective law of natural existence, on the other hand, it transcends the external appearance and expresses the artist's unique feeling and deep understanding of the whole of nature. Freehand landscape painting expresses aesthetic emotions and artistic ideas with pen and ink. The embodiment of charm cannot be separated from the concrete, tangible things, but it transcends its own image. The artistic image created by the artist unites the limited life and the infinite spirit. (Han, 2022)

Taoism emphasises the harmony and unity between man and nature. It does not blindly strive for the mastery of techniques or the expression of temperament, but integrates the two together to achieve what Lao Tzu said: "Man follows the earth, the earth follows heaven, heaven follows the Taoism, and Taoism follows the nature. "The essence of freehand brushwork is to dare to go beyond the objective imagery and express the connection between the individual spirit and nature."(Yue, 2011)

Freehand brushwork aims to express the author's subjective thoughts and emotions, dispenses with some non-essential characteristics in the modelling of the painting, and expresses the characteristics of things to the maximum through the

essential characteristics. Freehand brushwork is the spirit of traditional Chinese painting, and also the essential thought of traditional Chinese painting. (Kang, 2003)

Traditional Chinese painting does not focus on the description of the objective image, but on the expression of the thought outside the image. The pictorial work is the result of the conception and transmission of the thought, and also the representation of the Taoism. (He, 2020)

2.2.4 Aesthetic characteristic

2.2.4.1 Visible and Invisible combination

"Visible" and "Invisible" are an important pair of aesthetic concepts in Chinese landscape painting. "Visible" refers to the expression or description of the natural scenery, and "Invisible" refers to the image or feeling outside the scenery. Natural landscape painting requires the depiction and presentation of realistic images. However, traditional Chinese art philosophy does not require the representation or simulation of natural images, but the exploration of the laws of the natural world's operation and the resulting perception. Therefore, artists skilfully use some laws of formal beauty to express nature and express themselves, and gradually form the creative characteristics belonging to the realm of art, among which "Visible" and "Invisible" are a pair of aesthetic concepts that are opposite and unite. (Xu, 2020)

In landscape painting, the concept of virtual and real is visually blurred and clear; for an object, the physical structure is solid and the form is summarised as virtual; for the image, to speak, the painting is solid and the painting is virtual; the performance of the relationship in landscape culture is always virtual, and the reality can also be transformed. Because in landscape painting, rocks and buildings are solid, water and clouds are virtual, and the combination of reality and the real forms a vivid aesthetic effect of charm.

2.2.4.2 Blank space

The "Blank space" in Chinese landscape painting is a technique of expression and the constituent element of the picture, and it is also an important embodiment of the Chinese aesthetic spirit. Chinese painting combines the traditional Chinese culture with the ideological connotation, and shows the world the "Taoism" thought inherited and developed over thousands of years in a visual and aesthetic way. The "blank space" in traditional Chinese painting is based on the Chinese philosophical thought system, which utilises the visual "reality and actuality" to reflect the aesthetic realm of philosophical thought. Although the blank space on the paper is not a movement but a stain, but with the image of ink in the real combination, the blank space gives people a space for imagination, albeit invisible but intentional, and they still want more. this is associated with the implicit and introverted temperament and aesthetics of China, so the "blank space" has become an indispensable part inof traditional Chinese painting. (Ke, 2016)

"Blank space" in landscape painting in a variety of expressions, the expression of the mood is also different, some use "white space" to express the sky beyond the distant mountains, some use "white space" to express the river surrounding the mountains on both sides of the river, some use "white space" to express the clouds and mist like a fairyland, and some use "white space" to express the image of the emptiness of the realm.(Wang, 2012)

2.2.4.3 Black and white

"Black and white" is an important element in landscape painting, it is also a special artistic art expression, but also an irreplaceable form of expression in the creative process of landscape painting, and plays an extremely important role in landscape painting. "Black and white" actually refers to the arrangement of the pictorial space, the layout of the pictorial space, as well as the change of ink colour. Because of China's unique Oriental philosophy, Yin and Yang, black and white, black

and white have special feelings, give the "black and white" in Chinese painting a cultural flavour, and hide behind the form of black and white law, so black and white as an important element of painting, not just a simple concept. And "five colours" refers to the ink of the five degrees from the strongest to the weakest, refers to the change of colour formed by the combination of ink and water. (Ge, 1995)

"Black and white" is not only the black and white on the colour tone and light and shadow, but also the problem of the spatial composition of the painting itself. Nanqi Sheikh's "Painting" introduces a very important aesthetic principle, the "six methods", where the "management location" refers to the spatial arrangement of the painting, that is, the composition of the painting, and the composition of the picture is the artistic standard shared by all arts. (Xu, 2011)

Space composition, is the effect of ink and paper, "black", for ink, "white" for no ink, this is the space layout of "black and white", this is how we just learn painting leaf, the teacher taught us to learn separate space, in a piece of limited paper draw a piece of leaf, the limited paper space is divided into several spaces, two pieces of leaf and can produce a few space, What about three leaves, four... Just like the Taoism Te Ching, "Taoism gives birth to one, one gives birth to two, two gives birth to three, three gives birth to all things". So "black and white" is inseparable from "Yin" and "Yang". (Ye, 1985)

2.2.5 Theory of painting

Landscape painting has taken thousands of years from germination, to development to maturity, during which time it has left behind many outstanding works that have a unique aesthetic art expression and form. In the process of the development of painting, many painting theories were left behind, which have an important influence on the development of Chinese painting. The aesthetic thoughts put forward in these painting theories not only provide theoretical guidance for traditional Chinese painting, but also provide ideas on how to transform two-dimensional landscape painting into three-dimensional ceramic art creation.

Xie He's six canons of painting:

- (1). Spirit resonance, which means vitality.
- (2). Structure means using the brush.
- (3). In accordance with the object, draw its form.
- (4). According to the nature, lay on the colour.
- (5). Division and planning means composition.
- (6). In transmitting copies, transmit what was drawn. (G.Bell, 1964)

The "six canons" have become the most important guiding principle of ancient Chinese painting and even of modern and contemporary Chinese painting. The "vivid spirit" in the theory of the six canons is the highest guiding principle in the creation, of painting and also an important principle of painting criticism. The author will introduce the combination of "six canons" and traditional Chinese landscape painting in the following text.

2.2.6 Taoism philosophy

Landscape painting is strongly influenced by Taoism thought. As an abstract object that can neither be seen nor touched, the Taoism represents above all the beauty of nature, and the most important principle of Taoism is "The Taoism follows the ways of nature". On the basis of maintaining the traditional aesthetics of landscape painting, the Taoism philosophical spirit of "Taoism follows the ways of nature" is adopted and developed in the ceramic artworks. (H, 1961)

	Properties	Characteristics
1	“Taoism” existed before the creation of heaven and earth	It is not dependent in its existence on external forces, but contains the possibility of moulding all things.
2	“Taoism” produces all things	Taoism gave birth to One, One gave birth to two, Two gave birth to three, Three gave birth to all myriads of things.
3	“Taoism” has no will and no purpose.	All myriads of things carry the “Yin” on their backs and hold the “Yang” in their embrace, They derive their vital harmony from the right mixture of the two vital breaths.
4	“Taoism” moves on its own.	Although the Taoism produces all things, it has no conscious, purposeful dominion over them.
5	“Taoism” is the unity of tangible and intangible.	The Taoism is not static, it is in constant motion, and it is the motion of the Taoism that constitutes the life of all things in the universe.

Table 2 Properties and characteristics of “Taoism”

(Ye, 1985)

2.2.7 Analysis of traditional Chinese landscape painting



Figure 4 “Xi Shan Xing Lv Tu (Painting of a traveler visiting a mountain)”
Fan Kuan, Song Dynasty, Silk, 206.3×103.3cm, Taipei Palace Museum

Composition: The picture is divided into two parts: the close-up view and the distant view. The distant view is the main peak of the picture, majestic and ruthless, occupying two-thirds of the entire picture, and creating a strong visual impact. The main peak emphasises the majestic features of the mountain. The top of the main peak is covered with dense forests, creating a barren and dense contrast with the mountain. In the close-up, rocks, trees, and rivers can be seen, emphasising the majestic height of the main peak. The image emphasises the jagged rocks, shortening the depth space and highlighting the main peak.

Space: The fog connects the various scenes, and the "blank space" between the foreground and the mountains reinforces the sense of space in the picture. The flying waterfall breaks the silence of the mountain.

Meaning: The reason why the true face of the mountain, cannot be seen is that in the mountains, the view for the mountains is from the peaks of the boundaries, only the mountains of the local can be seen, which is inevitably one-sided.

Because people are in a different position, looking at the problem from a different starting point, the understanding of objective things inevitably has a certain one-sidedness; in order to recognise the truth and the whole picture of things, we must go beyond the narrow frame, free ourselves from subjective prejudices.

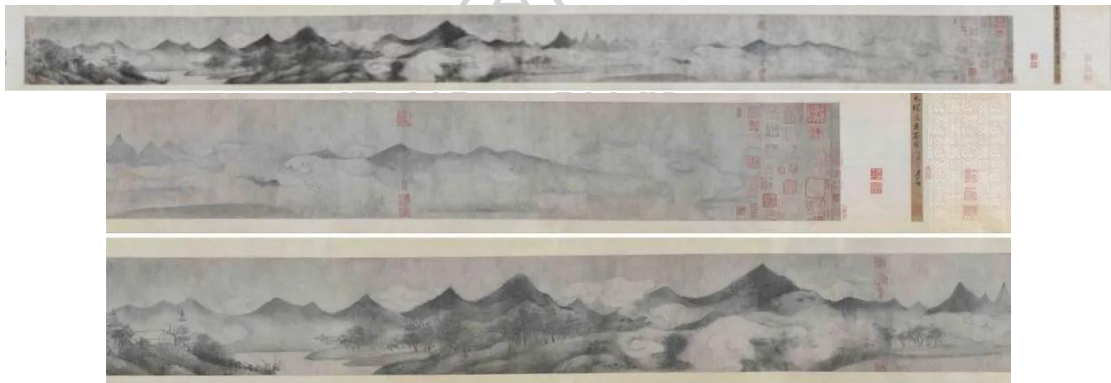


Figure 5 "Xiao Xiang Qi Guan Tu (Painting of the wonders of Hunan province)"
Mi Youren, Song Dynasty, Silk, 19.8x289cm, The National Palace Museum in Beijing

Composition: The picture begins with rolling clouds that appear to be moving, and mountains can be faintly recognised in the distance below the clouds. As the clouds move and change, the shape of the mountains and trees gradually become visible. In the centre of the painting, the main mountain rises, and the landscape is clear and beautiful. At the end of the painting, the colour of the mountains fades and a few houses loom in the jungle of smoke and trees. In the painting, the author breaks the boundaries of time and space by showing the natural change of the scenery from misty to clear, naturally transforming the scenery from far to near and from near to far. The combination of reality and emptiness.

Colour: Black and white. The ink colour of the whole picture, which goes from thick to light, and then become thicker, emphasises the hidden beauty of the landscape in a certain rhythm with the help of the thickness of the ink. The whole

picture is not outlined with obvious lines, but the ink and water are fused together, and the landscape, clouds and smoke are all in one.

Meaning: it is a mountain range viewed from the front, and the peaks viewed from one side, take on different shapes when seen from a distance. Problems and things must be viewed from different angles, and must not be generalised.



Figure 6 "Rong Xi Zhai Tu (Painting of a place where people can relax and enjoy)"
Ni Zan, Yuan Dynasty, Paper ink, 74.2x35.4cm, Taipei National Palace Museum

Composition: The painting is laid out in a three-part, flat and distant space. In the foreground there are a few dead trees, sloping rocks and houses, in the centre a sloping mountain, and in the distance water and sky. Such a layout gives people the feeling of being plain and simple.

The foreground of this painting is designed in such a way that several tall trees are often outlined with thick and bold lines. These trees are very carefully interspersed, either high or low, either in front or behind, so that the trees have a natural depth and height, and pay attention to the rhythm and space, so that the picture is lively and varied.

Blank space: The blank space between the two sides of the lake is the lake, no ink colour, infinite expanse, either clear or murky, or calm or microwave, all kinds of conjecture are left to the observer.

Meaning: In his paintings, there are only mountains, rocks and trees. You feel cold and silent, as if a heavy snow has just fallen in a deserted place. Everything is still, the mountains, rocks and trees are just outlines, all exuberance has been abandoned, and the quietness that flows out of the painting is not a stillness full of warmth, but desolation and silence. Ni Zan spent the second half of his life dispersing the wealth of his family and experiencing the frustrations of the human world. In the midst of prosperity and despair, in the midst of eternity, he felt the changes of life, and that change is permanent.



Figure 7 "Cold River fishing alone "

Ma Yuan, Song Dynasty, , Silk, 26.8x50.3cm, Tokyo National Museum

Composition: The composition is simple, with only a boat and an old man fishing, and the water is drawn with a few simple strokes. The whole picture is not treated with other ink, but the large white space in the picture can make people feel the loneliness of the river, and the white space creates a lonely and depressed atmosphere to a large extent.

Space: In addition to a lone fisherman, a few circles of water grains, the rest of the blank, the size of the picture is not large, although there are only a few simple,

there is no water, in fact, the whole painting is water, forming a strong sense of space.

Colour: The figure, the boat, is a concrete image, is real, we can call it "black", the water is empty, there is no concrete image, we call it "white", the white of the water because of the dye of bright ink, it seems to float, while the figure of the clothes is clean and free of colour of the white, so that the figure stand out from the picture.

Meaning: A lone fisher man on the water, fishing in a lonely boat. In such a silent environment, this old fisherman forgot everything and focussed on fishing, Although his figure was lonely, his character seemed noble and solitary.

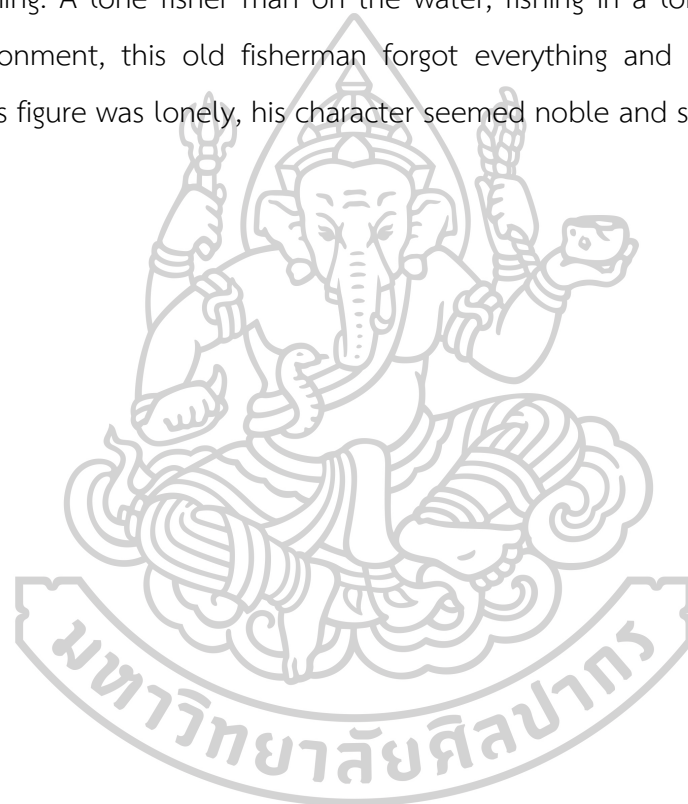




Figure 8 “Fu Chun Shan Ju Tu (Painting of the Fuchun mountains in dwelling place)”
Huang Gongwang, Yuan Dynasty, Paper ink, 50×600cm, Zhejiang Provincial Museum

Composition: "From the near mountain to the far mountain", "thefar mountain" is a mountain in the distance, which not only creates a vertical spatial relationship, but also can look into the distance from different angles, but also can create horizontal ups and downs.

Space: Therefore, more attention is paid to the strong depth of spatial structure and horizontal openness, and the visual sense of vastness and open space is pursued. When looking from the front hill to the back hill, it is necessary to draw the foreground, middle view and long view to show the shallow and wide depth of space. Processing, vision must be gradually empty, light, draw a few levels to gradually push far.

Colour: The front mountain is outlined in thick ink, the back mountain is outlined in light ink, the former is specific, the latter is summarised



Figure 9 “Han Xiang Shi Si Tu (Painting of cold fragrance and poetic thoughts)”

Ma Yuan, Song Dynasty, , Silk, 25.5x25.7cm, Taipei National Palace Museum

Composition: The main "concrete scene" of the picture occupies only the lower right corner, and forms a strong contrast to the centre scene and the vision. The close-up view is real, but in reality there is nothing. The "blank" of the rock makes the growing trees even more depressing and cold.

Space: Although the sky, which occupies most of the vast area of the painting in the distance, is expressed by a large blank space, there are visible things in the invisible. The birds decorating the sky reinforce the emptiness and vastness of the sky.

Colour: Near scenes are depicted in thick ink, while distant scenes are rendered in light ink.



Figure 10 "Yan Di Wan Bo (Painting of a boat at night at the smoky embankment)"

Xia Gui, Song Dynasty, Silk, 27.3x238cm, Nelson-Atkins Art Museum, USA

Composition: The diagonal divides the picture into two parts, the main scene is concentrated in the corner. Use the partial performance of the whole, use the blank space to show the scene of hazy water mist.

Space: From the visible to the invisible, from the invisible to nothing. Through the "nothingness" of the picture, the viewer's imagination is stimulated, so that the limited picture has an infinite expansion and the work acquires an artistic mood.

Colour: Darker ink can represent a specific image, lighter ink can indicate the state of "nothing". Black and white contrast to form a spatial expression, and create an artistic mood.

Meaning: After endless mountains and rivers that make you doubt whether there is a way out, you suddenly come across the shadow of a pasture, bright flowers and a pretty village. The path unfolds before us, and a brighter future beckons beyond.

The trend of development is forwards, but the road is winding, and in the midst of desperate situations there is often hope.



Figure 11 "Han Tang Qing Qian Tu (Painting of a shallow and cold pond)"
Ma Yuan, Song Dynasty, , Silk, 26.8x41.6cm, The Palace Museum in Beijing

Composition: The surface of the water is mainly blank, with curves to express the dynamic waves of water. The characteristics of the "water" show the expressiveness of the lines, the lines have changes in shape such as thickness, density and lightness, and the rhythm of the lines is enhanced in the water waves. The combination of the lines is not about the individual waves, but about the overall form resulting from the changes of dryness, wetness, sparseness, lightness and heaviness.

Space: The waterline is concrete and visible. The sky is imaginary.

Colour: The water patterns are outlined with thick ink lines, and the sky consists of large areas of light ink or white space.

Meaning: You cannot create a river or an ocean without accumulating small streams.

The importance of accumulation Without the accumulation of small flowing bodies of water, there is no way to merge into rivers and the ocean. Do things down to earth, step by step, not afraid of difficulties, not afraid of twists and turns, continuous accumulation, perseverance to achieve the goal.

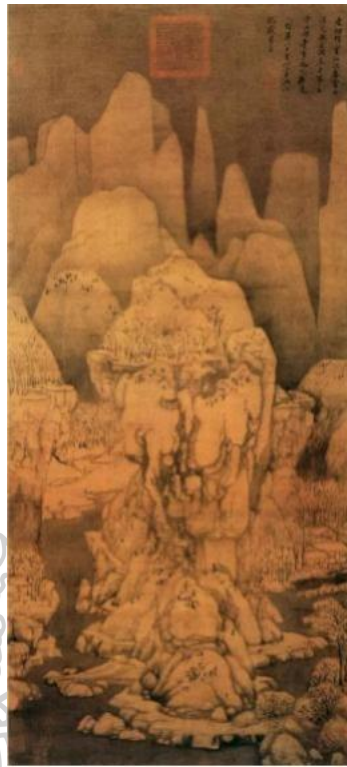


Figure 12 "Jiu Feng Xue Ji Tu (Painting of nine peaks in snowy weather)"
Huang Gongwang, Yuan Dynasty, paper ink, 117x55.5cm, The Palace Museum

Composition: In the painting, the peaks rise high into the clouds, the mountain is a huge elephant, snow covers the whole mountain, the dead trees on the mountain look bare and cold. The painter painted the small trees in the mountains, the mountains with the outlines and then with bright ink spots; the thick ink rendered the water and the sky, better set off the snow of the mountain landscape, the composition is novel.

Colour: Make full use of the white texture of the silk to depict the snow, draw the outline of the rocks, with light ink and show the crystal snow landscape. To show the texture of the snowy landscape, use a variety of baking techniques. He used different ink colours to properly depict the ups and downs and layers of the mountains.

Meaning: It expresses a contradiction between the vicissitudes of nature and the purity and emptiness one feels in nature. After a day of heavy snowfall, the dawn suddenly stops, all life in nature falls silent for a moment and is covered by

pure snow. But after a moment, the author wakes up to the fact that the purity and emptiness, disappears and everything rises again. It is this complex contradiction that makes the author feel the value of silence. This is a rare silence in nature, a rare opportunity to reflect on the journey of life.



Figure 13 "Hu Shi Shuang Niao Tu (Painting of two birds in stone)"
Zhu Da, , Ming Dynasty, Paper ink, 136.5×48.7cm, Shanghai Museum

Composition: The birds he paints, in a few strokes, are stones that are either elongated or densely clumped. The most prominent feature of his bird paintings is "less", firstly, fewer objects are depicted, secondly, fewer brushes are used in the composition. Few but not monotonous, few but interesting, by few and give the reader an infinite space to ponder. There is only one bird, the shape is more special, or one-legged independent, or awkwardly resting on the stone. Looking in different directions, or sleeping, or looking around, it shows stubbornness and loneliness.

Space: Make full use of the blank space, and use the inscriptions, signatures, seals in the layout of balance, symmetry, sparse and dense role

Colour: Black and white

Meaning: The characteristic of his paintings is that he exaggerates the birds and stones through symbolic and allegorical techniques, and highlights the images in the paintings through the concise modelling. He even paints the eyes of the birds as small black eyes and large white eyes, and always looks at people with white eyes, to show his lonely and cynical character. The dissatisfaction with the new dynasty, the longing for the homeland and the disappointment with life do not let him stay in this era of non-self, so he is unwilling to stamp his feet on the ground, to show the cynical character, which makes the painter lonely and proud, even if he is deceived, so as not to give in to the feeling, but also a hint of contempt, not to participate in the world, the pursuit of self-control.

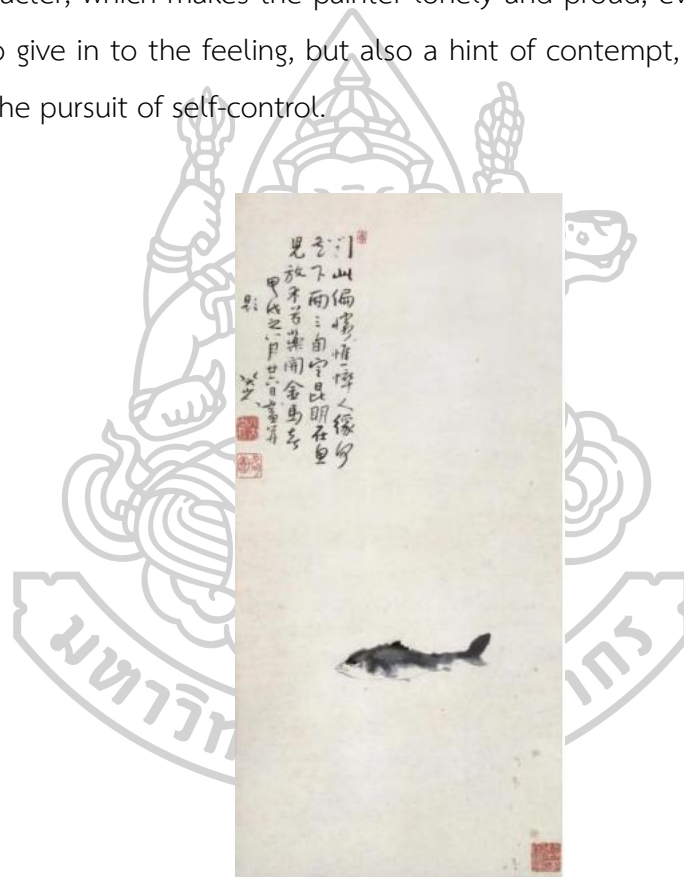


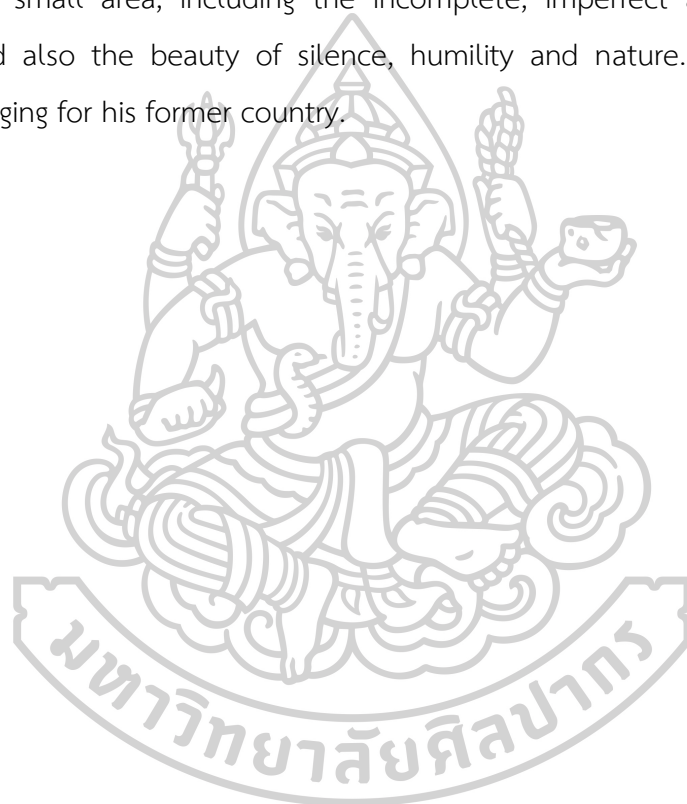
Figure 14 "You Yu Tu (Painting of a fish swimming in water)"

Zhu Da, Ming dynasty, Paper ink, Private collection

Composition: The picture is very simple, with only one fish, a stone or a fish. The stone has a strange shape; the fish swims in a wide river, the fish looks dynamic and lifelike. Only the fish eye, a circle, a pair of white eyes to the sky expression, exaggerated modelling, strange expression, bold, novel composition.

Space: Make full use of the blank space, and use the inscriptions, signatures, seals in the layout of the balance, symmetry, sparse and dense role.

Meaning: The large blank space on the picture, is not only for visual, formal beauty, but also leaves room for the audience to have rich imagination. The whole picture or draw a plump fish, no water, but as if swimming in the water, the fish's mouth is smiling or not, as if cold eyes laughing at the world, but also the self-irony of the present situation... It is a kind of incomplete beauty that highlights the real scene of a small area, including the incomplete, imperfect and non-permanent beauty, and also the beauty of silence, humility and nature. It also implies the author's longing for his former country.



2.2.8 The meaning of landscape painting elements






Elements	Meaning	Philosophy of Tao	
<p>Mountain</p>  <p>Xia Gui, "Yan Di Wan Bo", Song Dynasty (1210)</p>	<p>Combination of visible and invisible, invisible is from manifest to hidden; Space and rhythm;</p>	<p>The hidden and the manifest give birth to each other; High and low set measure to each other; Back and front follow each other;</p>	
<p>Birds</p>  <p>Zhu Da, "Hu Shi Shuang Niao Tu", Ming Dynasty</p>	<p>Fish</p>  <p>Zhu Da, "You Yu Tu," Ming dynasty (1688)</p>	<p>Symbol of life; Freedom and vitality; Highlight the theme;</p>	<p>Tao follows its own ways (Wu, 1961, p51)</p>
<p>Water</p>  <p>Ma Yuan, "Han Tang Qing Qian Tu", Song Dynasty (1197)</p>	<p>Water is flowing, changing, and invisible; Water is dependent on changes in the environment;</p>	<p>Water knows how to benefit all things without striving with them. (Wu, 1961, p17)</p>	
<p>Sky</p>  <p>Ma Yuan, "Han Xiang Shi Si Tu", Song Dynasty (1180)</p>	<p>Blank space; Highlight the role of the subject of the picture;</p>	<p>Tangible has advantages, the intangible makes it more useful; (Wu,1961, p.23)</p>	

Table 3 The meaning of landscape painting elements

2.2.9 The meaning of landscape painting

The creation of landscape painting is inseparable from concrete images, but goes beyond concrete images. Landscape painting is the refinement and generalisation of natural landscape images, the use of "blank space", "visible and invisible", "black and white" and other aesthetic features to reflect the artist's pursuit of formality, but the aesthetic touch of the artist's heart, is the expression of the pursuit of a free attitude towards life. It is rather the artist's inner aesthetic touch, the expression of the pursuit of a free attitude towards life. It is the painter's self-individuality, the pursuit of the artistic realm of the unity of heaven and humankind and the harmony and unity of man and nature that Taoism strives for. It is not only the pursuit of the purity of technique or the expression of emotion, but the fusion of both with each other to realise the words of Lao Tzu: "The Taoism follows the ways of nature." The essence of landscape painting is precisely to dare to go beyond the objective world of objects and express the connection between the spirit of the individual and nature. The sustainable development of Chinese painting is based on the inherited tradition.

The freehand brushwork of landscape painting represents the artist's pursuit of not adhering to form, but also the aesthetic note that exists in the artist's heart, which is the concentrated expression of the attitude of pursuing romance and longing for freedom in life. Writing is a kind of creative skill in landscape painting. The requirements for the painter's basic skills are relatively strict, and he must have profound painting skills and artistic design skills for the perception of natural objects. This spirit is both the painter's self-individuality and the pursuit of the artistic realm of the unity of man and nature.

2.3 Ceramic art

From the perspective of the essential development of ceramic art, it can be divided into traditional and contemporary ceramic art. The former is the phase of creation based on pragmatism and aesthetic interest, while the latter centres on the conscious play with the ideological and emotional nature of the creator. From the perspective of art form, traditional ceramic art represents a semi-closed aesthetic culture of "doctrine"; contemporary ceramic art often seeks open expression under the aspects of conception, expressionism and experimental art. (Chen, 1993)

In the 1950s, the Japanese "Clay Club" and the American "Otis" pushed forward the development of the modern ceramic art movement, and liberated ceramic art from its original understanding and limitations: the break with the practical vessel, the realistic work as the focus of the creative mode, the artist's personal emotion in the application of ceramic materials, modelling, decoration, create a unique abstract works of art. The new artistic aesthetics and the new art form shocked the world of ceramic art at that time. (Zhang, 2012)

2.3.1 Characteristics of Contemporary Ceramic Art

In contrast to the aesthetic appreciation of traditional ceramic art, contemporary ceramic art no longer pays attention to the integrity and imperfection of the works. The tolerance of "defects" and "traces" provides the clay material with greater possibilities in the field of technological development, and the boundary of ceramic artistic expression has been broken. Ceramic artworks return to the simple origin of the earth itself, and judge the ceramic artworks with the concept of "things". The works remove the external attributes conferred by human and are created as pure aesthetic objects. Ceramic artworks are also artworks with a sense of space and sculpture, rather than simple furnishings and everyday utensils. This means that ceramic artworks jump out of the original "functional" and "container" creation

restrictions, and that ceramic objects and their use are no longer necessarily related. (Huang, 2004)

Ceramics have also become one of the favoured materials for sculpture. The boundary between ceramic and sculptural works is becoming blurred. "Sculpture is more limited than pottery: ceramics is essentially one of the most abstract plastic arts." (Wang, 2010) Due to the abstraction of ceramics itself, it is necessary to focus on the connection between materials and forms and explore the characteristics of contemporary ceramic works.

Material	Form	Meaning
<p>Mixes two different clay materials, and leaves holes and scratches on the surface.</p>	<p>Due to the difference in the shrinkage rate of the clay, different clays produce curls and breaks during firing, forming artistic expressions with tension;</p> <p>The natural characteristics of the material and the occasional changes in the firing process directly determine the final shape and space of the work.</p>	<p>Artificial and natural to communicate with each other, reflecting the material properties of ceramic works.</p>

Figure 15 Strata, Cube, Explosion (Kofman, 2000)

Jacques Kofman's "Strata, Cube, Explosion" mixes two different clay materials, and leaves holes and scratches on the surface. Due to the different shrinkage rates of the clay, different clay materials create bends and fractures when fired. Form an artistic expression model with tension. The natural properties of the material and the random changes during the firing process directly determine the final shape and sense of space of the work. Human labour and nature communicate with each other to complete the creation, which shows the material vitality of ceramic artworks in contrast to other works.

Material	Form	Meaning
A piece of clay	The ceramic work, made by scratching and then firing, retains the original appearance of the natural material of the clay almost intact, presenting a sense of space within the material, a fusion of the two tensions of destruction and reconstruction. The creation of the texture of the work, the surface of the concave and convex changes to break through the single sense of space, increase the spatial level of the work.	Breaking with the traditional aesthetic standards. Fully explore the possibilities between form and material, and give the ceramic works more cultural reflection and emotional expression.

Figure 16 Space Concept of Nature
(Fontana, 1959)

In his work "Spatial Concept of Nature", the Italian artist Lucio Fontana practised his tearing creation on the canvas on a piece of clay. The ceramic sculptures, made with a knife and then fired, almost completely preserve the original appearance of the natural materials, the representation of the sense of space inside the material, and the fusion of the two tensions full of destruction and reconstruction. The creation of the texture of the work breaks through the original aesthetic sense, which does not weaken the overall three-dimensional shape of the work through the surface decoration but can also break through the single sense of space through the concave and convex changes of the surface, and increase the spatial level of the work. In line with the background of modern and contemporary art, the strong expressive and contemporary sense.

2.3.2 Chinese contemporary ceramic art

Contemporary Chinese ceramic art began somewhat later than abroad and only developed in the 1980s. Due to the spontaneous artistic style change of Chinese culture and the cultural exchange brought by foreign scholars, contemporary ceramic art began to awaken in China. At that time, teachers and students first tried, to create and work on the basis of traditional Chinese ceramic art. Ceramics has a profound historical background in China, and the influence of the creative consciousness of practical value makes Chinese ceramics easy to fall into the constancy of craft. Most forms of artworks are ceramic surface paintings. With the advancement of cultural exchange between East and West, contemporary Chinese ceramic works are directly influenced by the modern pottery movement of the "Clay Society" in Japan and the "Otis" in the United States. Under this influence, the phenomenon of "Westernisation" appears in the modernisation process of contemporary Chinese pottery. The imitation and reference to foreign works promotes the development of modern Chinese ceramic art, but also brings some problems in the creation of works. (Lv, 2000)


 <p style="text-align: center;">On The Soft Overlay of Dimensions (Bai, 2016)</p>		
Material	Form	Meaning
<p>Integrated decoration of ceramics and painting</p>	<p>The use of clay is stacked horizontally to produce texture, reflecting the natural traces produced by the movement of the clay itself. On this basis, the use of glaze painting, diagonally through the folds for decoration, so that the work between the plane and three-dimensional performance to maintain the beauty of the form at the same time, breaking the texture and the shape of the flat direction. Strengthening the spatial expression of the work</p>	<p>Colouring of ceramic works of art, shape and colour are intermingled with each other, showing the author's personal creation of emotions and concepts in different spaces, supplementing the inadequacy of a single container shape, increasing the aesthetic value of the work.</p>

Figure 17 On the Soft Overlay of Dimensions
(Pinterest)

In Bai Ming's work "On the Soft Overlay of Dimensions", the clay material stacked horizontally to create the texture, and show the natural traces created by the movement of the clay material itself. On this basis, the use of glaze calligraphy daub, obliquely through the fold for decoration, so that the work between the plane and three-dimensional performance to create the form of beauty at the same time,

breaking the plane direction of texture and shape. The circular depression emphasises the line characteristics of the clay strip, and the tension of the rotary fold, which enhances the spatial expression of the work.

The analysis, has shown that contemporary ceramic art is moving away from functionality, and paying more attention to aesthetic, psychological needs and artistic expression. The motivation of the work is not for everyday life. It is not about recreating the scene. Instead, the originality of the author's inner emotional notes in the use of materials is emphasised. Abandon the original aesthetic rules, from the visual and tactile, dig out the emotional beauty of human nature in the incomplete and nature. Ceramic artworks have independent artistic value and become the artistic medium for artists' self-expression.

2.3.3 The property of clay

Clay is formed by mixing water and clay and has a certain plasticity. After mixing water and clay, it becomes clay, which has a chaotic and flowing state, and under the skilful hands of ceramic artists, it acquires a series of muscles and bones, such as rubbing, shooting, pulling and pressing, giving it the image of human nature. For clay, people generally have two kinds of understanding: one is the natural objective property of clay itself, the nature of clay is the tacit understanding between clay and clay, that is, the control ability and the tacit understanding between clay creators and clay, endowing clay with different art expression symbols and cultural connotations. (Li, 2013)

The creator needs to grasp the hard and the hard, the dry and the wet, to shape a good pottery body. In the actual creation process ceramists tap, squeeze, or rub the clay, or use a machine to shape it, which gives the clay a unique texture, and finally achieves the ideal modelling effect. Since the material clay can be plastically deformed under the action of external forces, it is considered a formal art expression, and it is also an artistic art expression, rich in the true emotions of

ceramists. Therefore, its unique aesthetic properties are incomparable to those of other materials, and fully reflect the clay beauty of pottery.

Clay is the art expression medium of ceramic art creation, a unique property of the material clay and an irreplaceable property of other materials. Hegel said: "Every artist has to use a material to work, and being able to drive the material is a unique skill of genius." (Sun, 1987) An artist's sense of the texture, feel and nature of a material can ultimately be expressed through a common form of art expression, "material texture".

Contemporary ceramic art is breaking away from the old principle that the only standard is a clean form, a uniform glaze colour and visual pleasure as the fundamental aesthetic path. In ancient times, the surface of the ceramic cracked glaze was regarded as a residual product. Today, many ceramists utilise the imperfect surface of ceramics and the different textures to the extreme to give it a unique muscular beauty. Ceramics is a decorative art expression based on clay and material properties. The cracks in the different states of the clay are natural and alive, which cannot be copied with a brush and knife. If the works do not master the art expression of clay well, they will lose much of their clay flavour. (Liu, 2010)

From this, we can see that the importance of clay in contemporary ceramic art is indeed important, but clay is not the whole of contemporary ceramic art. It is not advisable to focus excessively on "clay" and neglect other aspects, blindly exploring the research of materials and technology is one of the misunderstandings of contemporary ceramic art. Chinese contemporary ceramic art basically takes the abstract works of clay nature as the mainstream, the content of creation is not in line with society, attaches too much importance to returning to nature, and ignores the in-depth exploration of ceramic materials and crafts, which leads the outside world or some young students to misunderstand contemporary pottery, and think that contemporary pottery does not need training of basic knowledge. There are even people who casually pick up a piece of clay and become so-called contemporary pottery with a scratch or a pinch, a common impetuous phenomenon.

In summary, we can think about the "clay" in contemporary pottery like this, when we make ceramic works, to fully explore the characteristics of the clay, for the

creation process found random effect, can be used, but clay is not randomly fabricated, it has a theme, to show some kind of emotion and convey a message. Good craftsmanship and clay are not opposites, a good work, these conditions are essential.

2.3.4 Expressions of abstract elements

2.3.4.1 Dots

Different points in size, density and arrangement of forms can create different artistic images and artistic effects. Kandinsky also talks about his view of dots in art theory: "Abstractly or imaginatively, dots are seen as an ideally smaller, rounder... but its outline relative", "a work of art can ultimately consist of a point...". (Kandinsky, 2018)

Contemporary Chinese ceramic art has shown a new face in recent years. Unlike the ceramic art of the last century, which focuses on traditional themes, the content of the works is more diverse and has more abstract characteristics. Artists are refining the specific images, and paying more attention to the expression of personal emotions and the expression of thoughts. And the skilful use of the "dot" in the ceramic art also enhances the formal beauty of the work.



Figure 18 Ceramic work "Shu Tu 3 (Clay 3)" and "Shu Tu 4 (Clay 4)"

(Pei, 2000)

"Shu Tu 3" and "Shu Tu 4" use ceramic materials to create a surface and perforated texture. They give full play to the plasticity and expression of ceramic materials, with the depth of the deepening of the surface point, the daub lines, to create a change of rhythm with a sense of strength. The distribution of dots, composed of large and small holes, becomes the centre of the vision, showing the emotional expression with natural interest and visual power and tension.

2.3.4.2 Line

Lines are regarded as the trajectories of the dots. The objective world has no lines, it is based on the painter's illusion and psychological induction to express inner activities.(Liu, 2012)



Figure 19 Quan Tian Zhi Ye's ceramic work "Layer Tme"
(Pinterest)

The work by Japanese ceramicist Quanida entitled "Layer Tme" deals with the longing for the beautiful things in life in a simple and rhythmic arrangement. With randomly scattered have send, interval technique clay is regularly layer on layer, but each gap between the clay, the thickness of the line length in the visual changes, as if the flow curve between the quiet nature, can give the viewer full play to the imagination, like a dry riverbed texture, the work of movement lines, make the whole work show more tension, to the viewer visual effect.

2.3.4.3 Surface

In painting, a simple understanding of the face is a kind of repetition and accumulation of dots and lines, or blocks of colour, large areas of ink dots, etc., which form the unity of the overall harmony of the picture, and are a combination of different elements. The face gives people a strong visual impression through the power of repetition. (Liu, 2012)

The surface of the painting can have a variety of shapes, be square or round, straight or curved, it has no obvious boundary, but it can give people a great visual impression. Artists can develop their personal art expression of painting by studying the characteristics of the surface, which makes the artist's work more unique.



Figure 20 Re Tu (Clay)
(Pei, 2006)

In the work “ReTu”, Pei Xueli inserts elements of lines and blocks into the incomplete geometric modelling. The natural texture of the purple sandy clay is shown in the work. The texture, the lines and the decoration of the blocks used in the surface of the work give the viewer space for associations and makes a personal understanding and perception of the ideological connotation and cultural background of the work.



Figure 21 Tian Shan (Tianshan mountain)
(Ke, 2012)

The ceramic artwork by the Chinese ceramic master Ke Hegen utilises the method of "blank space". The rocks or the sky in the picture are not depicted in concrete terms, but from near and far in yellow, green, blue and red. The nearby peaks are green, which seems to represent the nearby green vegetation; the distant mountains are grey blue to represent the ethereal feeling of the distant mountains; the sky is large and red, in sharp contrast to the large green, blue peaks in front of us. This method of expression enhances the visual impact of the painting and is similar to the use of the "blank" technique of traditional Chinese painting. In addition,

the depiction of the abstract rocks makes the view of the painting more open and shows more of the characteristics of the Tian Shan Mountains.

2.3.5 Art expression of Colour Expression

Colour as a symbolic artistic art expression is most exciting and expressive in artistic works. It is an important medium for the author to express his heart, to reflect the emotions of the work and to penetrate the viewer's brain. It is the most direct artistic way to establish a communication bridge between the author and the viewer. (Li, 2017) Colour can reflect the emotional changes of the artist and make the viewer create different associations through different light and shadow colours. For example, red makes people associate with fire, blue with the sea, gold makes people feel precious and splendid, and this is the effect that abstract elements such as dot, line and surface cannot achieve.

In traditional Chinese painting, colour follows the philosophical concept of colour and is the opposite of Yin and Yang in the depths of cosmology. According to the Sheikh's recommendation "follow the class colour", the colour we see in the green landscape is not the inherent colour and the conditional colour (Wang, 2006)



Figure 22 Can He (withered lotus flower)

(Ning, 2018)

The work "Can He" by Professor Ning Gang shows a scene with leftover lotus blossoms in autumn and winter in the form of ink splashes. The paint application is not the colour of the leftover lotus itself. The work is mainly in cool colours such as blue and green, which not only show the characteristics of lotus decay, but are also imbued with a natural atmosphere and symbolise the beginning of a new life.

2.3.6 Art expression of Texture Expression

In the Dictionary of Chinese Fine Arts texture is explained as the combination and composition of different materials that form a different visual texture. "Visual texture describes the synaesthesia between eyes and hands, which induces people to experience the touch of objects with their eyes and heart to create an affinity between them". (Shao, 2003) Musology usually refers to the texture of the surface, which has a smooth or rough texture of the surface due to changes in material or shape. Wang Huabin defines texture in the Texture Composition of Pictures as follows: "Texture is the surface form of the objective material, which represents the nature of the surface of the material and reflects the form of the material properties." (Liu, 2010)

There are different types of texture, which can be categorised into two forms based on the factors that create them: natural texture and artificial texture. Natural texture is not altered by human will, while artificial texture is a form in which the artist's consciousness is involved.

Natural texture: Nature is very changeable and has its own characteristics. Nature possesses incredible creativity and creates the magical world of today. In nature, different textures and different colours form a variety of different textures. Nature shows its best side in our lives. The designer should have a pair of eyes that can find beautiful things, discover beauty, feel beauty and finally create beauty. Texture is colourful in nature, rocks, trees, glaciers, wheat fields and so on can present different texture beauties.









Stone texture	Iceberg texture	
		
		
		
		

Table 4 Natural texture

Nowadays, more and more artists are creating works inspired by nature, making their ceramic works more perfect, natural and full of vitality from the point of view of artistic imitation of nature. Nature becomes the original source of inspiration for the creators, such as the lines of stones, the cracks of icebergs and so on, which provide the creators with rich texture effects, and they understand the shape of their texture through observation.

Artificial texture: using hands and other external tools or creating textured works. Artificial texture is the phenomenon of texture created by shaping the semi-dry clay surface, such as characterisation, pressing, beating, fabrication and so on.



Carving texture	Scratch texture
	

Table 5 Artificial texture

2.3.6.1 Visual perception and emotion of texture

Vision is one of the most basic tools in all thought perception activities. (Teng, 1998) "Vision has the great advantage that it is not only a high resolution medium, but also provides an infinite wealth of information about the various things and events in the external world" (Teng, 1986)

But visual texture is mainly used to capture the external state of things, such as: the expression of traces and texture. It grows in nature and does not need the erosion of emotional experience but can be refined by observing the visual system and become a specific visual image, which makes the visual experience of things more two-dimensional.

2.3.6.2 Tactile perception and emotion of texture

The texture of touch perception is mainly completed by the touch of both hands. By touching the hands, we gradually feel and explore the touch that comes

from outside. Different textures have different feelings, smooth and rough, hard and soft. And these different textures and sensations of touch create different emotional experiences within the person. Some muscles are not easy to recognise visually, so you need tactile help to identify and feel them. By touching the texture, you establish the communication bridge between the perceiver and the perceived object, so that the two have a relationship and create different emotional experiences.

2.3.6.3 The contingency of the texture

The firing effect in the production of ceramic works of art is subject to great contingency due to the effect of fire. During production, the different materials have different properties and artistic expressions. Randomness is a regular factor in firing. The appearance of textures is highly random and the creation of these textures is usually uncontrollable. The creation of randomness is usually a visual or tactile sensation produced by the creator during or after the process or end of creation. It occurs without any rules or reference points, is sudden and uncontrollable. During the creation process, deformations, cracks and other situations may occur due to the use of tools.



Figure 23 Hong Huang (Strength)



(Zhu, 2017)

The ceramic artist Zhu Zhenhong is one of the representative figures of contemporary ceramic painting. He bases his work on nature and softens the

figurative objects in his works, but expresses his inner world with abstract symbols or elements. In *The Book*, it can be seen that the texture of the ceramics makes his works full of tension. This tension shows the movement in his works, making the theme of "prehistoric times" even more vivid in his works.

The emergence of chance must give originality to the works of any artist. Originality refers to the independent creation of the artist himself to original works of art. In the process of creation, the artist's idea, theoretical knowledge, life experience ideology are reflected in the work, making each artist's works have different artistic style and characteristics.

2.3.7 The meaning of the visual elements

Element	Meaning
<p data-bbox="316 1093 373 1122">Dots</p> 	<ol style="list-style-type: none"> <li data-bbox="671 1093 1406 1189">1. The dot is the most basic element that can be used to indicate position, focus, emphasis, etc. <li data-bbox="671 1205 1406 1406">2. Dots can be used to emphasise the subject and grab people's attention. In creation, the use of dots can serve to focus the eye and make the work more layered.
<p data-bbox="316 1435 373 1464">Line</p> 	<ol style="list-style-type: none"> <li data-bbox="671 1435 1406 1532">1. Line is the element that connects the dots, and it can be used to indicate direction, shape, texture. <li data-bbox="671 1547 1406 1644">2. In creative work, lines can be used to divide, connect, and emphasise. <li data-bbox="671 1659 1406 1756">3. Lines can be used to connect different elements and make the design more coherent.
<p data-bbox="316 1832 411 1861">Surface</p>	<ol style="list-style-type: none"> <li data-bbox="671 1832 1406 1980">1. A surface is a two-dimensional form consisting of lines and points that can be used to represent space, form, colour, etc. <li data-bbox="671 1995 1406 2038">2. In creation, surfaces can play the role of filling,




	<p>decorating, emphasising and so on.</p> <p>3. Surfaces are used to represent different spatial areas and convey a sense of hierarch. They are used to fill in different colours and textures to make the work more colourful.</p>
<p>Colour</p> 	<p>1. Creating atmosphere: Different moods are created by combining warm and cool colours.</p> <p>2. Convey emotions: The emotional effect of different colours is achieved by linking them to human emotions, through emotional resonance and symbolism.</p> <p>3. Create space: Spatial effects are achieved through the use of colour proportions, surfaces and levels.</p> <p>4. Attracting attention: The more visually sensitive a colour is, the more attention it can attract.</p>
<p>Texture</p> 	<p>1. Transmission of perception: the role of visual texture is mainly reflected in the shape of texture, colour sensation, finish and other visible features; tactile texture is mainly reflected in the delicacy, roughness, hardness, softness and other tactile features; different texture effects lead to different perceptions.</p> <p>2. Improve the sense of three dimensionality and enhance the contrast relationship.</p>

Table 6 The meaning of the visual elements

(Gao, 2021)

2.4 Expression of art

The core of Susan Langer's artistic notation is contained in her book *Emotion and Form*, published in 1953. She argues that the expression of art is a form of existence based on emotion and is a complement to the form of expression of emotion. The process of artistic creation and expression is a process in which the artist abstracts his own thoughts and emotions and then forms symbols. In the existential form of artistic symbols, there are two types of symbols: logical symbols and non-logical symbols. The former stand for the formal law composed of rational form, colour and composition, while the latter refer to the emotional thinking generated by irrational factors in the process of artistic creation and expression. (Susan, 1986)

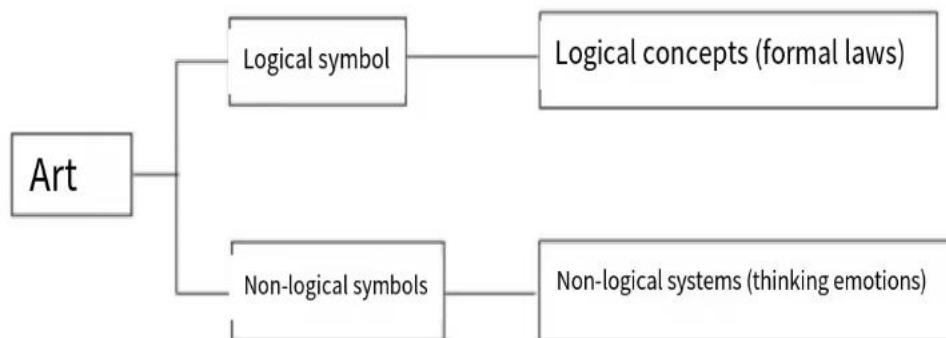


Table 7 Susan Langanger's structure of artistic semiotics
(Langanger,1986)

"Traditional ceramic art" focusses on the performance of the doctrine of instrument use, it often has the double attribute structure of "practical" and "aesthetic". With the continuous change of ceramic art in terms of its expression form and creative concept, the former tends to migrate to the latter dimension of the cultural centre; "contemporary ceramic art" fully absorbs the expression of thought and quality of pure art", in addition to the expression space of "traditional ceramic art". The corresponding characteristic is to emphasise the existence of the creator's

subject to trace the mental thinking of artistic expression to the ontology of the creator, and to form a more open diverse ceramic artistic art expression system through the free play of emotion and ideology in the process of creation and expression. (Li, 2013)

Contemporary ceramic art shows the creative ideas and thoughts that are different from traditional ceramic art in the way of spatial combination through shape, colour and decoration. The way of spatial combination of contemporary ceramic art shows a more open arbitrariness. As the initiative to create contemporary ceramics goes back to the subject of the creator, the allocation behaviour in the spatial combination of ceramics is rather random. Creators can draw inspiration from all objects in nature and life, complete the expression of ceramic works with their own independent creative practise, and incorporate their own understanding and emotions. (Xiao, 2005)

In the face of such an artistic phenomenon, conventional research lacks a certain systematisation and rigour. With the introduction of semiotics to comb, deduce and deduce, it can be explained by a relatively rational philosophical ideology.

2.5 Summary

2.5.1 In terms of content and artistry, traditional Chinese landscape painting reflects the painter's understanding of nature, society and the philosophical, religious, moral and natural aspects associated with them. Landscape painting has obvious characteristics. It pays attention to "liveliness", does not adhere to the similarity of the appearance of the object, but emphasises the expression of the author's subjective emotions, and pursues a "wonderful feeling between similarity and non-similarity".

Through an in-depth analysis of the case, the researcher summarises the meaning of the creation of landscape painting in terms of composition, colour, space,

etc.; an in-depth analysis of the elements of birds, mountains, water, sky, fish, etc. in landscape painting summarises the metaphorical meaning and philosophical thinking of Taoism to prepare for the transformation of landscape painting into the creation of ceramic art.

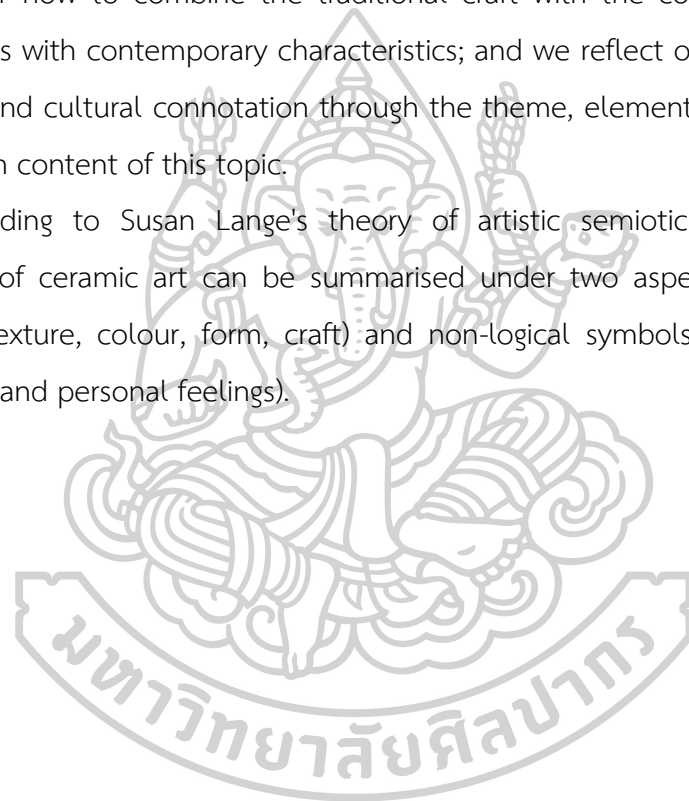
2.5.2 Contemporary ceramic art no longer pays attention to the integrity and imperfection of the works. Tolerance of "defects" and "traces" gives the material greater possibilities in the field of technological development, and the boundaries of artistic expression in ceramics have been broken. Ceramic artworks return to the exploration of the clay itself, return to the pursuit of nature. Abandon the original aesthetic rules, start from the visual and tactile, and excavate the emotional beauty of human nature in imperfection and nature. Ceramic artworks have independent artistic value and become the artistic medium for artists' self-expression.

Through the in-depth analysis of the case, the researchers summarize the abstract elements such as point, line and surface to enhance the formal beauty of contemporary ceramic artworks; they deeply analyse the expressions of colour and texture art expression in contemporary ceramic art, and create ceramic artworks that can be touched and felt.

2.5.3 The investigation found that contemporary Chinese ceramic art is essentially focussed on formal abstraction, that the content of the creation has no relation to society and that the works lack aesthetic and philosophical thought. The works attach too much importance to the return to nature and ignore the exploration of ceramic materials and technologies, causing the outside world or some young students to misunderstand contemporary ceramics, think that contemporary ceramics is a piece of clay, and then scrape off a pinch of the so-called contemporary ceramics, this is a common impetuous phenomenon. With the progress of society and the rapid development of science and technology, the penetration of modern artistic concepts and the constant emergence of new things, China's young generation has very little understanding of traditional aesthetics and Taoism, and China's excellent traditional culture has been gradually suppressed in today's social environment.

In view of these problems, the author examines the aesthetic characteristics of traditional Chinese landscape painting, understands the philosophy and cultural significance behind it, studies the expressions of ceramic art, and explores its connection and overlap with landscape painting. Starting from maintaining the traditional aesthetics of landscape painting, we consider how to transform the two-dimensional landscape painting into three-dimensional ceramic artworks; we consider how to adopt and develop the Taoism philosophy of "Taoism nature" in ceramic art; we consider how to combine the traditional craft with the contemporary form to create works with contemporary characteristics; and we reflect on the deeper artistic metaphor and cultural connotation through the theme, elements and technology as the research content of this topic.

2.5.4 According to Susan Lange's theory of artistic semiotics, the personal art expression of ceramic art can be summarised under two aspects: logical symbols (material, texture, colour, form, craft) and non-logical symbols (aesthetics, Taoism philosophy and personal feelings).



CHAPTER 3

RESEARCH METHODOLOGY AND CREATION

3.1 Introduction

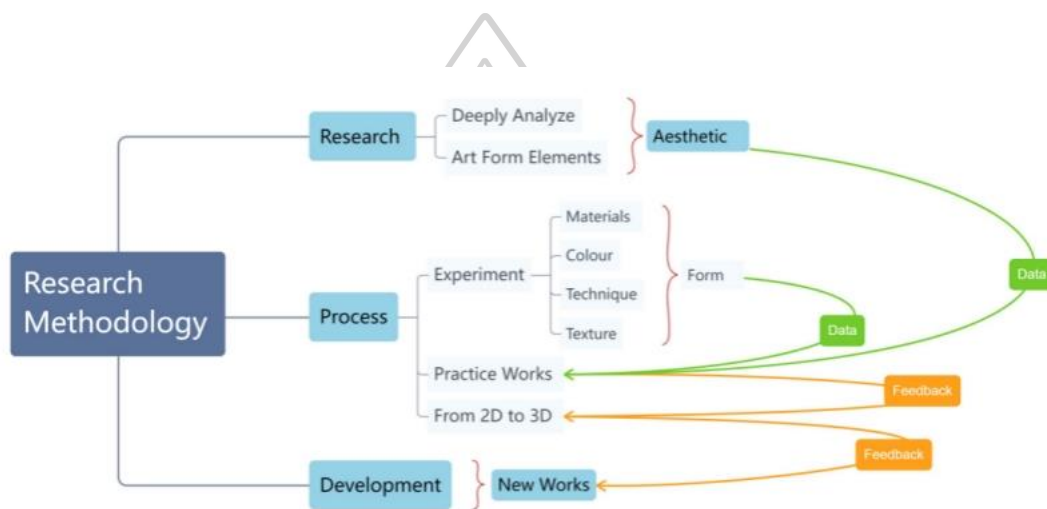


Figure 24 Research Methodology (Gao, 2022)

This chapter is divided into two main parts, the first part is the research methodology, the second part is artistic creation.

The first part is the research method. The researcher used qualitative research and experimental research methods. Semi-structured interviews were conducted with experts in the field of related research to gain relevant knowledge to further define the researcher's research. The researcher used experimental methods to test the material properties of ceramic glazes and clay to determine the expression of artistic creation.

The second part is artistic creation. On the basis of the corresponding experimental data obtained through practical creation to find a new form of artistic expression, the use of ceramic glaze and clay properties to express the aesthetics

and philosophical ideas of traditional Chinese painting. Combine traditional craftsmanship with contemporary forms, and integrate the concept of writing into ceramic art making to create works with contemporary characteristics; transform two-dimensional landscape paintings into three-dimensional ceramic artworks to inherit and carry forward the philosophical spirit of Taoism "The Taoism follows the ways of nature", through ceramic artworks to explore the personal art expression of ceramic art.

3.2 Qualitative Methodology

Qualitative research is used in a variety of fields; it usually involves methods such as interviews, focus groups, observation and document analysis to collect data. It is a research methodology that focuses on exploring and understanding subjective experiences rather than simply measuring or quantifying them. The aim of qualitative research is to develop a rich and nuanced understanding.

3.2.1 Semi-structured Interviews

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

In this part of the process, the researcher has a set of predetermined questions to cover, but also allows for flexibility in the dialogue; the experts can expand on their answers and share their ideas and experiences.

Semi-structured interviews provide a balance between the structure of traditional structured interviews and the flexibility of unstructured interviews. They allow for a deeper understanding of the topic while providing some consistency in data collection.

3.2.1.1 Expert interview



Expert Introduction 1:

Ning Gang, President of Jingdezhen Ceramic University, Professor, Doctoral Supervisor, Chinese Ceramic Art Master, Chinese Arts and Crafts Master Judge. He is a deputy of the 13th National People's Congress, a member of the 7th and 8th Examination Group of the Academic Degree Committee of the State Council for Design, a deputy director of the Steering Committee for Design Teaching in Higher Education of the Ministry of Education and a design expert in the Steering Committee for Postgraduate Education of the Ministry of Education.

Question 1: What problems do you think the development of traditional ceramic art is facing?

Answer: There are two problems that traditional ceramic art faces if it wants to achieve a breakthrough, namely form and content. In the many years that I have been creating and teaching ceramic art, I have always insisted on combining the tradition and innovation of art forms, and the borrowing and expansion of creative content.

Firstly, the integration of traditional art and modern forms. Combine the traditional ceramic craft technique with modern new ceramic materials to create a deep heritage of traditional Chinese ceramic materials. My unique treatment of Chinese red glaze in ceramic creation is related to the breakthrough and innovation in materials. The combination of vessel shape and decoration, and the combination of flat and three-dimensional also reflect the pursuit of innovation. For example, I led the team in designing the decoration of the pagoda of Changzhou Tianning Temple

to discover the space, light, electricity and other auxiliary elements, bake the effect of ceramic artworks, and finally achieve an outstanding artistic effect.

The second task is to create a diversified situation of traditional ceramic art. The artistic expression in the ceramic creation is diverse, maintaining the traditional Chinese art style, but also incorporating elements of Western contemporary art that are unique. Respecting the tradition in ceramic design, but also opening up the tradition, merging traditional and modern elements to expand the expressiveness of the art expression of ceramics, forming their own works of art.

Question 2: How do you view contemporary ceramic art in China?

Answer: The innovation of modern ceramic art should be preceded by a good heritage of tradition and a deep knowledge of one's own culture. Only with a comprehensive knowledge of one's own cultural system can one express the cultural elements of one's own nation. The development of Chinese art is based on thousands of years of traditional Chinese culture and aesthetics, and we must emphasise the concept of "contemporary" in the expression of art form and art content, which reflects the spirit and breath of the times. In this sense, contemporary ceramic art has shown unparalleled expressiveness and artistic influence due to its richness of art forms and unique modelling art expression.

Moreover, we should respect history and tradition while showing sensitivity to the new. Contemporary Chinese ceramic artists should create works with artistic vitality to develop a contemporary ceramic art style with Chinese characteristics on the basis of respecting national characteristics and national artistic values, making us more national and global in the development of globalisation.

There is no contradiction between the heritage of traditional culture and the development of contemporary art, both are different artistic expressions and stages of development, both have something in common, there is no progress and no regression, and there is no negation and no renunciation. Without China's long traditional culture as a foundation, all the innovative explorations we are now carrying out are water without a source.

Table 8 Expert interview 1

(Gao, 2022)



Expert Introduction 2:

Lv Pinchang is currently the Deputy Secretary of the Party Committee and Vice President of Jingdezhen Ceramic University, Director of the Institute of Ceramic Art of the Central Academy of Fine Arts, Professor and Doctoral Supervisor. He is the vice chairman of China City Sculptors Association, director of China Artists Association, deputy director and secretary-general of Sculpture Art Committee, vice president of China Sculpture Society and member of International Academy of Ceramics (IAC).

Question 1: In your opinion, what is the spirit of ceramics?

Answer: "The spirit of ceramics" is a broad conceptual theme that encompasses the subject of "ceramics", the spirit and meaning of ceramic materials to be conveyed in contemporary art. Especially in the age of epidemics, we are constantly thinking about the place of ceramics in contemporary art.

Ceramic art should develop and change in today's world. It is about spreading the common art expression of the people, respecting the regionalised qualities of each area, respecting the cultures and traditions of each area, emphasising the diversity of cultures and respecting history, society and cultures, which is the prerequisite.

Ceramic art knows no national boundaries, and countries around the world have created different styles of art at different times. The significance of ceramic art goes far beyond the practical or spiritual qualities developed by ancient artisans. Potters should keep their free spirit and even carry on to further explore the qualities of ceramic art and create new standards and forms in line with modern aesthetic demands and trends.

Question 2: How can traditional art be used to express contemporary ceramics?

Answer: When talking about ceramics in China art expression is the most discursive and influential. But tradition is actually a dialectical unity of stability and change, it is the continuity of culture accumulated over time, this continuity is embodied in the contradictory and antagonistic relationship between conservatism and change. There has long been a conflict between conservatism and change that drives the progress and development of ceramic cultural endeavours.

In fact, each era has its own contemporaneity, tradition must be passed down and inherited, but the era is evolving, for the present, art should reflect the cultural characteristics of the era, expression of life, expression of aesthetic needs.

Table 9 Expert interview 2

(Gao, 2022)



Expert Introduction 3:

Bai Ming, a contemporary Chinese artist, an important promoter of the development of modern ceramics in China, is the Director of the Department of Ceramic Art at the Academy of Fine Arts of Tsinghua University, Professor and doctoral supervisor, director of the Ceramic Art Committee of the Chinese Artists Association and member of the UNESCO International Society of Ceramic Art.

Question 1: How can the conversion be made during the process of creating artworks from multiple materials and in multiple art expressions?

Answer: If you look at the history of our ceramic development from the most primitive agriculture, you will find that we have continuously developed from the

accumulation of low-level technology to the peak of Chinese porcelain technology. Having traditionally focused all our attention on the perfection of the material, craftsmanship and vessel form, the diversity of ceramic art in modern times first takes the material as a breakthrough and realises a contemporary interpretation in the hands of various artists.

We do not try to work with different materials just to prove that we have the ability to cross boundaries. I position myself as an artist, not as an artist who is characterised in a certain field. Therefore, I start from oil painting, ink painting, modelling, and ceramic crafts, and look at ceramics from multiple angles, resulting in different creative attempts.

After some experimentation, I have found that the original material itself has a versatile growth quality. We take the revival of clay and fire as starting point, and use different artistic practices and different material mastery, so that I can create ceramics with unfamiliar perspectives, which often leads to more unique discoveries and thoughts.

Question 2: How can traditional art expression be used to express contemporary pottery?

Answer: The experience of tradition, as well as the deep accumulation that tradition are understood differently by everyone. For example, the tradition of Jingdezhen has to do with Jingdezhen, the tradition of Longquan has to do with Celadon, and the tradition of Magnetic Kiln has to do with the decoration of incised paintings. From this point of view, tradition is not only an academic term, but also, in my opinion, a category of time, region, nation, and memory, and how to carry out contemporary transformation is also in the How to carry out contemporary transformation is also in this era has been more attention, attention.

The history of ceramic civilisation has been transformed, every potter emerges from tradition, and the present will become tradition in the future. The subject only has meaning when there is a relationship with the times, and when the tradition is taken up and transformed into the present.

Table 10 Expert interview 3

3.2.1.2 Interview summary

(1) The innovation of porcelain art faces two problems, form and content.

One is to integrate traditional art with modern forms. Combine the traditional ceramic craft technology with modern ceramic new materials, the traditional Chinese ceramic material to do the depth of heritage.

The second is to create a diversified situation of traditional ceramic art. Integrate traditional and modern elements to expand the expressiveness of the art expression of ceramic art. Without the long tradition and culture of China as the foundation, all the innovative explorations we are carrying out now are water without source.

(2) For art to evolve, there must be contemporary thinking about materials and culture, reflecting the Chinese spirit and culture.

(3) The diversity of ceramic art today first takes the material as a breakthrough, and starts from oil painting, ink, modelling, and ceramic crafts, and looks at ceramics from many angles, leading to creative attempts.

(4) The history of ceramic civilisation has changed, every potter comes from tradition, and the present will become tradition in the future. Only when there is a relationship with the times, and the tradition is absorbed and transformed into the present time will the art have meaning.

Through interviews with relevant research experts, the researchers obtained relevant knowledge and further determined the research content of the researchers.

3.3 Experimental Methodology

The researcher conducted detailed experiments on ceramic materials and processes. The first stage is the selection of glaze colours: by experimentally testing ceramic glazes and the clay properties, the appropriate glaze colours are selected by experimenting under the optimal combustion atmosphere. The second stage is the

expression of the glaze colours: different colour are fused together by flowing overlaying, spraying, splashing and other craft techniques, to produce different textures and colours, to achieve the artistic effect of the best glaze colour. The third stage is the comprehensive decoration of ceramic materials and painting. Based on experiments I and II, the aesthetic characteristics of traditional Chinese painting and ceramic materials are combined, and new forms of artistic expression in terms of materials, crafts, technology and art are explored.

3.3.1 Experiments of ceramic materials

3.3.1.1 Experiments of glaze

Glaze status:

The raw materials for the glazes are usually available in two states: wet glazes and dry powder glazes, in which the researcher has to adjust the ratio of water to glaze according to the experiments. The colours of the adjusted pigments do not differ, but there is still a certain difference in the saturation of the colours. However, this self-adjusting ratio becomes the author's own colour and has its own colour and style.



Figure 25 Dry powder glaze

(Gao, 2021)



Figure 26 Wet glaze

(Gao,2021)

Grinding techniques:

A dry powder glaze is placed in the bowl and crushed into fine particles, which are then sieved through a sieve to remove the large particles. The large particles are then poured into a bowl and crushed and screened through a sieve. After the repeated process, the dry powder is no longer not obviously granular and is in the state of a fine powder. Add with an appropriate amount of water to start the grinding process. If it feels too thick, please add the right amount of water and continue to grind repeatedly until the glaze has no obvious particles and is in a liquid state.



Figure 27 Grinding techniques

(Gao, 2021)



	<p>Electric kiln: Firing temperature range of 800 -1230°, oxidation</p>
	<p>Gas kiln: Firing temperature range: 1300 -1380°, reducing</p>

Table - 11 The types of kilns

(Gao, 2021)

Samples of colour glaze:

The ground glaze is put into the electric kiln (oxidising flame) and gas kiln (reducing flame) and fired at 1200°C and 1320°C respectively.





NO.	Temperature	Effect
HOR-01	1320°C Oxidizing atmosphere and reducing atmosphere	
HO-01	1200°C Oxidizing atmosphere	
HOR-02	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-03	1320°C Oxidizing atmosphere and reducing atmosphere	
HO-01	1200°C Oxidizing atmosphere	
HOR-04	1320°C Oxidizing atmosphere and reducing atmosphere	

Figure 28 Experimental data and samples of the glaze 1
(Gao, 2022)

NO.	Temperature	Effect
HO-02	1200°C Oxidizing atmosphere	
HO-03	1200°C Oxidizing atmosphere	
HOR-06	1320°C Oxidizing atmosphere and reducing atmosphere	
HO-04	1200°C Oxidizing atmosphere	
HOR-07	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-08	1320°C Oxidizing atmosphere and reducing atmosphere	

Figure 29 Experimental data and samples of the glaze 2
(Gao, 2022)







NO.	Temperature	Effect
HOR-12	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-13	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-14	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-15	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-16	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-17	1320°C Oxidizing atmosphere and reducing atmosphere	

Figure 30 Experimental data and samples of the glaze 3
(Gao, 2022)

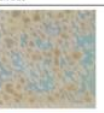
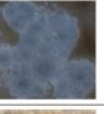




NO.	Temperature	Effect
HOR-18	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-19	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-20	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-21	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-22	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-23	1320°C Oxidizing atmosphere and reducing atmosphere	

Figure 31 Experimental data and samples of the glaze 4
(Gao, 2022)

3.3.1.2 Experiment of clay

Type of clay: clay is divided into porcelain clay and clay; different clay types have different properties. In this experiment, I selected several typical clays for experiments.

Samples of Clay:

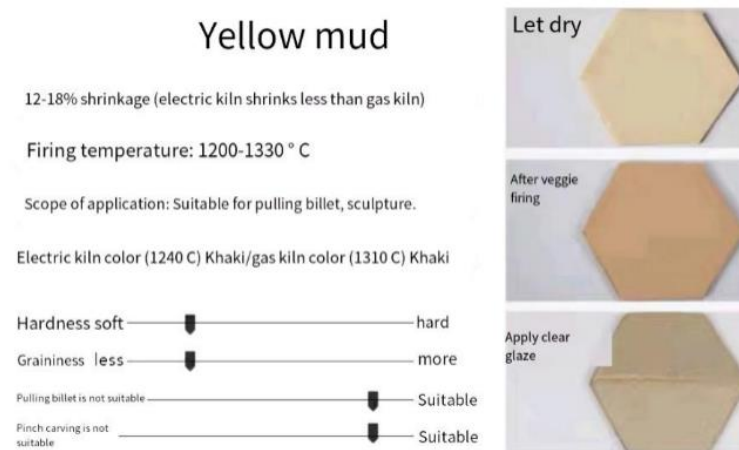


Figure 32 Experimental data and samples of the yellow clay
(Gao, 2022)

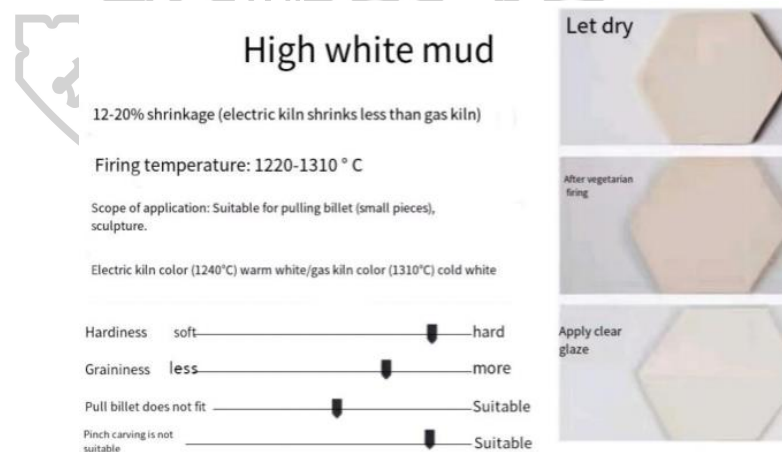


Figure 33 Experimental data and samples of the high white clay

3.3.1.3 Art form of the colour glaze

Step 1: Select the appropriate glaze colour for the experiment on flat clay tablets. Due to the property of glaze flow, the overlapping and fusion of various colours create different textures and new colours to achieve the best artistic effect of the glaze colour. The glazecolour and firing effect of different clay are different, the experiment with high white clay is an experiment.



Figure 34 Glaze test
(Gao, 2022)

The thickness of the glaze determines the artistic effect of the final firing. If the glaze colour is evenly applied to the clay slices, different colours can overlap or blend together, or spray techniques can also be used to express them. Different techniques produce different artistic effects. It is needed to make sure that the thickness of the glaze colour is controlled between 0.2-0.3 mm, and the glaze colour applied evenly and smoothly, and the firing temperature should be 1380°C.

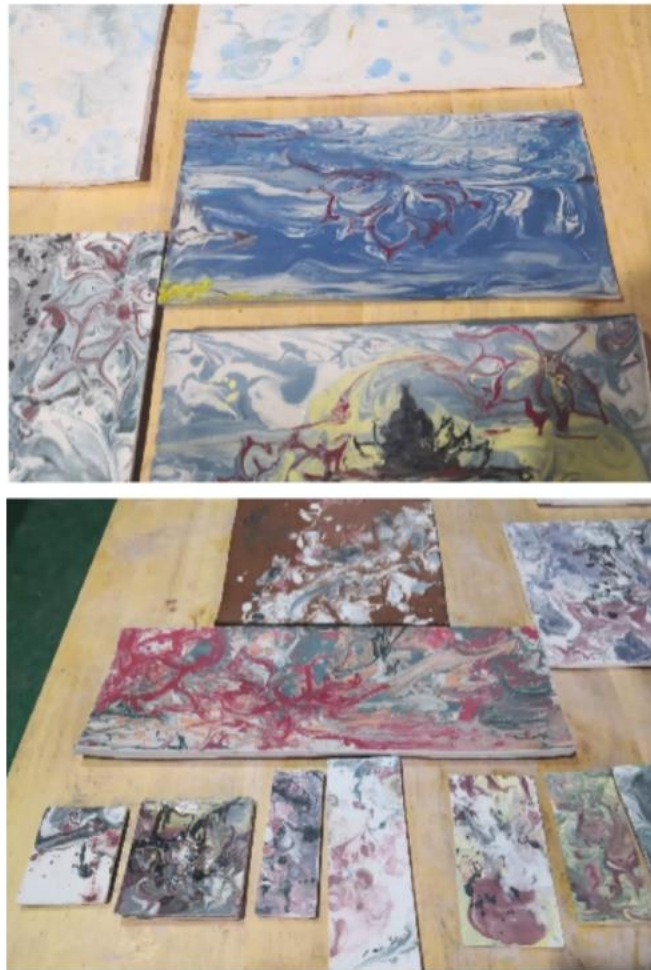


Figure 35 Flow techniques
(Gao, 2022)

Step 2: After the glaze is completely left dry, put it into the gas kiln (reducing flame) and fired at 1320°C.

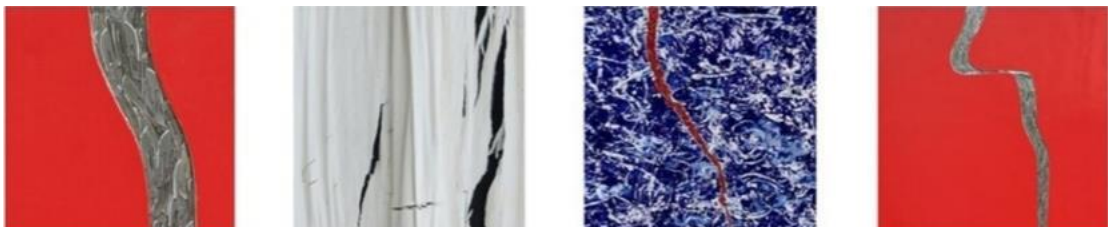


Figure 36 Fractures and folds



Figure 37 The art form of Accumulation and superposition

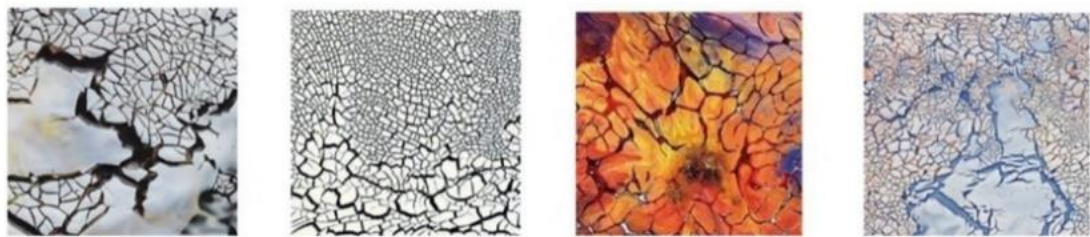


Figure 38 Fission and dispersion



Figure 39 The art form of Flow and fusion

3.3.1.4 Problems in Experiment

The instability of glaze and clay, even under the premise of relatively mature painting techniques, it lead to the emergence of failure for a variety of reasons, ceramic materials have a very strong sense of artistry.

1. Clay cracking

(1) In the manufacturing process, due to improper techniques leading to damage to the clay blanks, the clay blanks cannot be completely flat, clay blanks is pressed on the clay blanks, resulting in internal cracks and damage to the clay blanks, but is not easy to be found in the kiln at high temperatures during in firing, the clay blanks will have cracking phenomena, resulting in failure of manufacturing.

(2) Since many types of glazes are used in the creation of the work, the degree of contraction of each glaze is not consistent, resulting in uneven expansion of the clay blanks, which in turn leads to crack in the blanks.

(3) Since the clay blanks are handmade, air or cracks can form inside the blanks during the process, or the blanks and can be exposed external forces during handling, and the high temperatures may cause crack.

(4) If the clay blanks are fired in the kiln without being completely dry, this can also lead to cracks.

(5) If the temperature in the kiln rises or cools too quickly and the temperature difference is too great, this can also lead to cracks, as the firing cycle of the clay is longer.

2. Cracks in the glaze and shrinkage

(1) Cracks in the glaze and shrinkage may be due to the body of the billet being stained with oil, which prevents the oil and water from mixing and causes cracks.

(2) The glaze is too thick and causes cracks.

(3) The glaze contains other impurities, etc.

3.4 Ceramic Art Creation

The research content includes aesthetic theory, 2 dimensional ceramic art and 3 dimensional ceramic art creation. Base on the corresponding experimental data and related aesthetic theories, we find a new form of artistic expression through practise: we using the attributes of ceramic glaze and clay materials to express the aesthetics and philosophy of traditional Chinese painting, combine traditional craft with contemporary form, integrate the concept of freehand brushwork in traditional Chinese painting into ceramic art creation, and create works with the characteristics of two-dimensional landscape painting in three-dimensional ceramic art works, and

adopt and develop the Taoism philosophical spirit of "Taoism follows the ways of nature" through ceramic art works.

3.4.1 Aesthetic theory

3.4.1.1 The beauty of the artistic concept

The beauty of the artistic concept is the highest aesthetic pursuit of landscape painting creation and the soul of landscape painting. The artistic conception of landscape painting is the artistic realm reflected in the high integration of feeling and scene through the depiction of time and space scenes. The development of artistic conception makes the creation of Chinese landscape painting a two-layered structure in aesthetic consciousness: one is the artistic representation of objective scenes, the other is the expression of subjective spirit, and the organic connection between the two constitutes the artistic conception beauty of Chinese landscape painting. "Artistic conception" is neither a simple description of the objective scene, nor a random combination of subjective thoughts, but the unity of the subjective and objective worlds, which embodies the high harmony in natural beauty, the life beauty and artistic beauty. It is this characteristic that makes Chinese landscape painting fundamentally different from other kinds of painting. (Xi, 2020)

The beauty of artistic conception has three necessary factors. The first is that the artist's works express the artistic conception of objective things. The second is that artists should integrate thoughts and feelings based on the objective things to extract and shape them. The third is that the viewer must be able to incorporate his or her own feelings into the appreciation of the work. Only by satisfying these three points can we finally taste the artistic conception and beauty in the painting. (Wang, 2018)

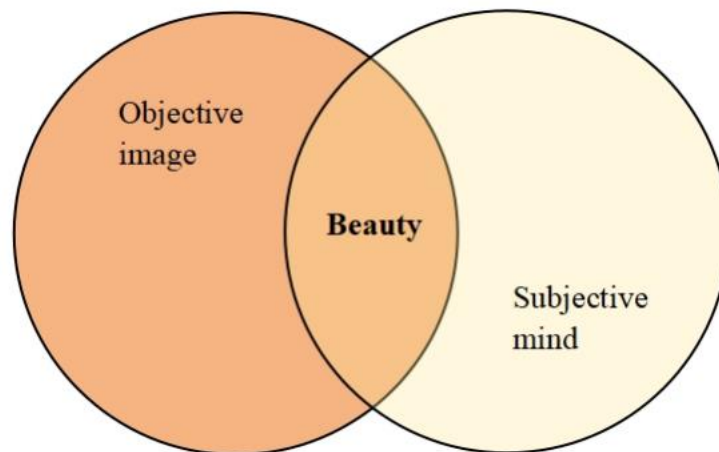


Figure 40 The beauty of artistic conception
(Gao, 2022)

3.4.1.2 Artistic intuition

Artistic intuition as a special form of thinking is characterised above all by its directness, ambiguity, image and aesthetics. Whether from the philosophical aesthetic, or psychological point of view of intuition, intuition manifests itself as a kind of spiritual grasp of the existence of experience and understanding. And intuition is one of the nature of art for art, art intuition throughout the process of artistic creation, but also art appreciation is essential and the first factor. (Jia, 2017).

Artistic creation cannot be without the intuition of life, otherwise the work of art would be a mere accumulation of purely skilful material, without creativity. As Matisse said, "The loss of this artistic intuition means the simultaneous loss of any original performance". The art appreciation cannot lose intuition, only by putting the whole life into it, you can reach the world led by the artist and they can sense, exchange, collision. (Wang, 2005)

In artistic creation, artistic intuition can evolve from the first impression. We often hear from people that something in their life has left an unforgettable first impression. And it is often the case that when they re-experiences something they felt so strongly about it, it is obviously less impressive than the first time. This is because re-experience is linked to a specific concept, but is also less fresh and

unique. More importantly, the re-experience of life, the form of thinking has become a dense thinking, and dense thinking is actually the phenomenon of blockage of thinking, and intuition is actually the exclusion of these blockages and a breakthrough in thinking. Therefore, whether scientists or artists, what is well thought out is often broken through by intuition, and often changed by intuition. This means that artistic intuition deals with the direct, accidental, sensual form of things.

The artistic intuition evoked by the "first impression" generally takes two forms: the first is a unique impression of life or an impression caused by the artist's special attention, which makes him generate some kind of strong emotion. The artist realises the importance of the "first impression" for his creation. But the outline of the "first impression" are not yet clear, and its significance has not yet been fully realised. So, he begins to pursue the "first impression" and embarks on a search for creation. Another kind of impression is artistic intuition, which can quickly transport the artist directly into the state of creation. This intuition quickly captures the distinctive and unique image of the object as well as the development trend of the object. Therefore, the artist can be prompted to create instantly in a strong feeling. (Wang, 2005)

3.4.2 2D ceramic art creation

Based on the experimental test, the forms of traditional Chinese painting are combined with ceramic materials to explore new forms of ceramic art from the aspects of material, technology and technology. Complete the transformation of traditional Chinese landscape painting into ceramic art.

3.4.2.1 Source of creation

Based on the literature review in Chapter 2, summarise the aesthetic characteristics of traditional Chinese landscape painting and the philosophy and

cultural connotation behind it, summarise the meaning and philosophical thought of the artistic elements in landscape painting; explore the connection and overlap between landscape painting and ceramic art; take traditional Chinese landscape painting as a prototype, based on maintaining the traditional aesthetics of landscape painting, and integrate the concept of freehand brushwork into the creation.

The freehand brushwork is to express the author's subjective thoughts and emotions to abandon some non-essential characteristics in the painting, and maximally express the characteristics of things through the essential characteristics.

3.4.2.2 Transformation of elements to ceramic art

Step 1: Fusion of painting and ceramic materials

With glaze colour as ink, clay as paper, the technique of freehand brushwork in traditional Chinese painting, and the technique of splashing ink the artistic elements of landscape painting are transferred to ceramic art, reflecting the fluid and integrating properties of ceramic glaze. Ceramics as the carrier to show the aesthetic characteristics and philosophical significance of landscape painting.



Figure 41 Fusion of painting and ceramic materials

Step 2: After the glaze colour is completely dry, put them into the gas kiln to restore the flame firing 1380 °C.



Figure 42 Effect of high temperature firing

Various methods of glaze application are used to treat the surface of the work in order to form different glaze structures on the surface of the work and thus create a variety of visual effects. At high temperature, the glaze flows randomly on the random and smooth shape, and the surface of the glaze forms a rich texture. Each work has its own unique texture effect.

Step 3: In the burned works on the painting craft, increase the artistic conception of the picture. After the painting, the electric kiln oxidation flame fired 800 °C.



Figure 43 Painting on the ceramic works
(Gao, 2022)



Figure 44 2D ceramic art work
(Gao, 2022)

3.4.2.3 Meaning of the transformation

(1) The work "Shan Ju" is based on the traditional Chinese landscape painting. While retaining the traditional aesthetics of landscape painting, it transforms the artistic elements of landscape painting into contemporary ceramic art, and integrates the concept of freehand brushwork into the creation.

(2) The transformation is not simply a simple superposition of the various elements, but an organic fusion, and this integrated expression gives a special texture to the work.

(3) It is not only about the transformation of form, but also about the transformation of multiple dimensions such as content, philosophy and aesthetics, which enables a multi-dimensional interpretation and reconstruction of traditional art.

3.4.2.4 Summary of the works

(1) Expression of the textural art expression

The work "Shan Ju" uses the rich texture effect produced by the ceramic colour glaze and combines the elements of traditional Chinese landscape painting. The texture produced by the clever use of the colour glaze, and the hazy colour block, that changes the pictures create, the effect of brush and ink, the distant mountain view and the near mountain view layer by layer, the picture does not describe too many details, creating the artistic conception of the picture.

(2) Expression of the colour art expression

As an important factor in the creation of "Shan Ju", colour is not really reaction to real things in creation. When the image is refined and sublimated, the picture shape is concise, and the expression of colour is particularly important to the image of the picture. The colour of the picture is integrated with the contrast of

temperature and temperature and light and shade, the colour in the form of splashes, free and unrestrained, through the gradual change of colour, presents a profound artistic conception of landscape painting. After fully understanding the characteristics of glaze colour, pay attention to the free use of colour, although do not need to follow the colour law of the thing itself, but must reasonably grasp the colour relationship, each colour has different emotions, the performance of specific artistic conception.

(3) Expression of emotional art expression

The work "Shan Ju" conveys a leisurely state of life through the integration of the author's inner thoughts. The basic premise for the creation of Shan Ju is the integration of emotions and scenery, and the emotional form unified by the inner spirit of the subject and objective things. The process in which the viewer appreciates the work is the process of communicating with the thoughts and emotions of the creator. Through the picture to convey the author's inner feelings and the viewer's inner feelings of the work, through the picture communication at the same time in the spiritual resonance, has produced the artistic appeal. It is the creator of things who describes the realm of inner emotions.

The work presents the aesthetic characteristics of the blank space in the performance. The blank space and the actual space form their own areas, and take on their respective roles. However, the blank space provides a visual space for the viewer and gives people the beauty of imagination, which is a picture of "the combination of visible and invisible".

3.4.2.5 Feedback and recommendations

(1) The work is too flat and visually indistinguishable from traditional Chinese painting;

(2) Although the work uses contemporary ceramic materials to express traditional Chinese landscape painting, the expression is not contemporary enough;

(3) The work does not fully reflect the special properties of ceramic materials, especially the properties of clay;

(4) It is suggested to refine, generalise, and redesign the image of traditional Chinese landscape painting to be more abstract and contemporary;

(5) It is suggested to create paintings on 3D ceramic materials, which fully express the artistry of combining ceramic materials and paintings.

3.4.3 3D ceramic art creation

Further research into the transformation of traditional Chinese painting into ceramic art. Refining and generalising of the elements of dots, lines and surfaces in Chinese landscape painting, recombining these elements and combining them with ceramic materials, completing the conversion from 2D to 3D, so that the works reflect the attributes of contemporary ceramic materials and Chinese aesthetics, and creating an art space for the audience to touch and feel through ceramic artworks. This multi-dimensional work has a stronger sense of vision, immersion and experience.

This section includes three aspects: the exploration of the properties of ceramic materials, the conversion of 2D painting into a 3D space, and the significance of 3D ceramic artworks.



Figure 45 3D ceramic art work creation process

3.4.3.1 Exploration of ceramic material properties

Ceramic art in material has specific restrictions, ceramic art works must exist in the participation of clay and fire. The dependence of ceramic art works on the material, as well as the pursuit of the material of the clay material itself, prompt artists to further explore the characteristics of the clay material, and further promote the process of the development of modern and contemporary ceramic art, which has become a special characteristics of the art expression. The properties of clay that is to take the characteristics of the material in account when creating;

(1) To preserve the traces and process of communication with the clay;

(2) To take into account the firing requirements, the shrinkage ratio of the material, the changes in surface tone and texture that occur with the action of the fire, and determine the final spatial form and shape of the work;

(3) Through the participation of "clay" and "fire", the unique material sense, texture and expressiveness of ceramics are emphasised to complete the function of emotional expression and realise the artistic value of the works.

These are characteristics that other arts cannot have, because ceramic art has its own process and charm.

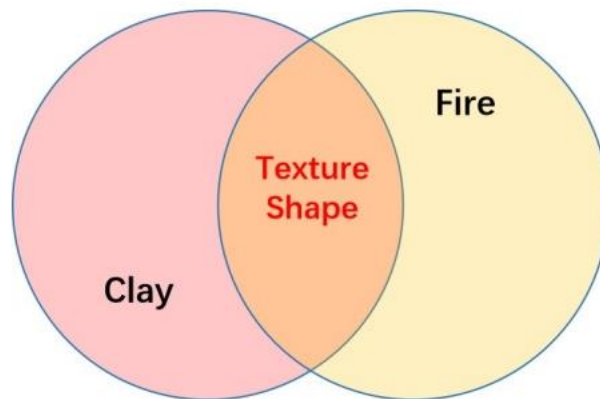


Figure 46 Clay and fire
(Gao, 2022)

3.4.3.1.1 Properties of clay

In the 1950s, artists thought about the "object" of ceramics, and under the concept of aesthetic priority, in order to get rid of the inherent inertia of creative thinking, they returned to exploration of the meaning of the clay material itself, and explored the artistic art expression and aesthetics inherent in ceramic art itself, ceramic artists continue to explore the uniqueness of ceramics as a material. The ceramic material itself as an objective material existence has no fixed symbolic art expression and symbolic meaning, the use of the works should be directly related to the expression. Based on their thoughts and feelings about "earth", the artists have made a series of creations to make ceramics their own material aesthetics based on the sense of the existence of household utensils. The texture of the earth is removed from the externally decorated objects. The ancient Japanese ceramic tradition of respect for materiality and the philosophical realisation discernment of "imperfection" has provided modern ceramic artists with a wealth of inspiration in terms of materials, techniques, and styles.

Clay materials are variable and show different flexibility under different humidity and external forces. In response to the soft and changeable nature of clay, a unique process has been developed. Artists use their hands and tools to twist,

knead, and cut the clay material to give it a particular texture through external forces. Different clays have different properties, and by connecting with the clay, the artist has become increasingly skilled in ruling the art expression of the material, consciously exploring the connection with aesthetics and philosophy based on the cracks, folds, and other textures created during the process of deformation and shaping the clay, and uses the surface texture to express the characteristics of the ceramic material, and form a unified visual image to convey to others.

3.4.3.1.2 The Meaning of Fire

The inclusion of "fire" gives the artist creativity, richness of variation and individuality and the work a unique artistic charm. Different clay materials have different properties at high temperatures. The complexity of the production process makes it necessary to maintain the modelling structure of the work in order to preserve the author's transient emotional and conceptual expression throughout the creative process. High temperatures cause a transformation between the soft and hard properties of the ceramic material, with a variety of accidents and changes in the process. The work is consciously deformed, cracked and collapsed to preserve the modelling form that the work naturally forms at high temperatures to make the creation of ceramic works more interesting.

In the expression of the works, the vitality of the works and the natural characteristics of the materials embodied by the interaction of the two natural forces of earth and fire merge with the artistic images spontaneously created by the artist and transforming them into the abstract art expression of expression inherent in ceramic art - material texture. The unique material art expression, it emphasises its unique artistic charm, fully explores the possibilities between form and material, and gives the ceramic works more cultural reflection and emotional expression.

3.4.3.2 Transformation of 2D painting into 3D space

Traditional landscape painting focuses on the space and emotions of a two-dimensional picture, and ceramic art expands this concept by transforming it into a three-dimensional space.

3.4.3.2.1 Multi-angled observation

Guo Xi of the Song Dynasty required painters to observe the natural landscape from multiple angles. He believed that painters must look at nature and the landscape from multiple angles to discover the beauty of nature and create an aesthetic picture. The reason for this is that the image of the natural landscape is not a single plane, nor is it fixed. The image of the natural landscape is variable. Only when we observe the beauty of nature from multi-angles that are appropriate to it, can we grasp the beauty of nature. The Painter's point and observation angle are different, and the aesthetic image that the landscape presents is also different. So the painter must view the natural landscape from multiple angles; from close-up, from a distance, from the front, from the side, from behind, towards the end, at dusk, on cloudy days, on sunny days, in spring and summer, in autumn and winter. In these different perspectives, a close-up view can grasp the characteristics of the landscape, and a distant view can grasp the momentum of the landscape. (Ye, 1985)

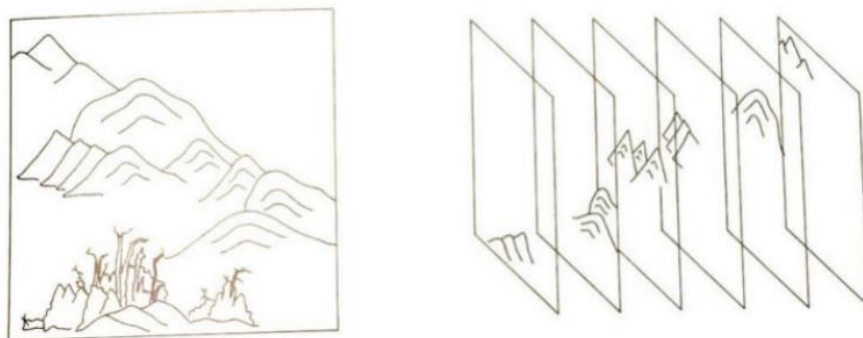


Figure 47 Cutaway diagram

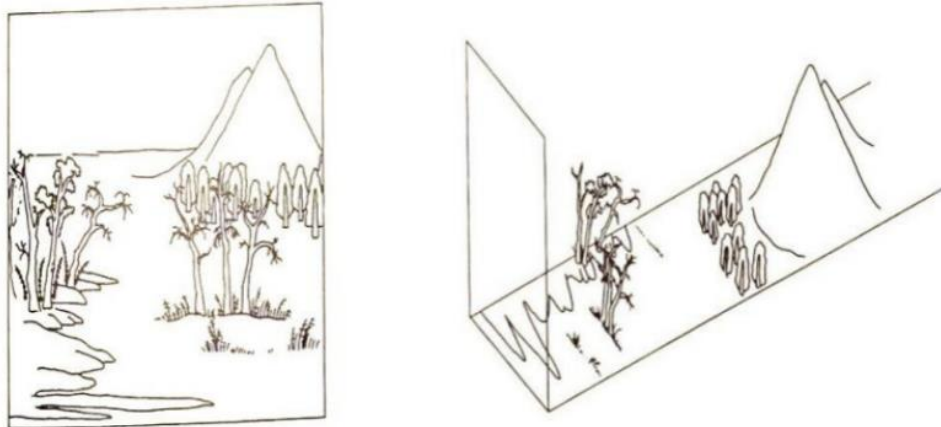


Figure 48 Space diagram

3.4.3.2.2 Transformation of elements

Step 1: Based on the modelling of mountains and rocks in traditional Chinese landscape painting, the elements of mountains and rocks are refined and summarised.

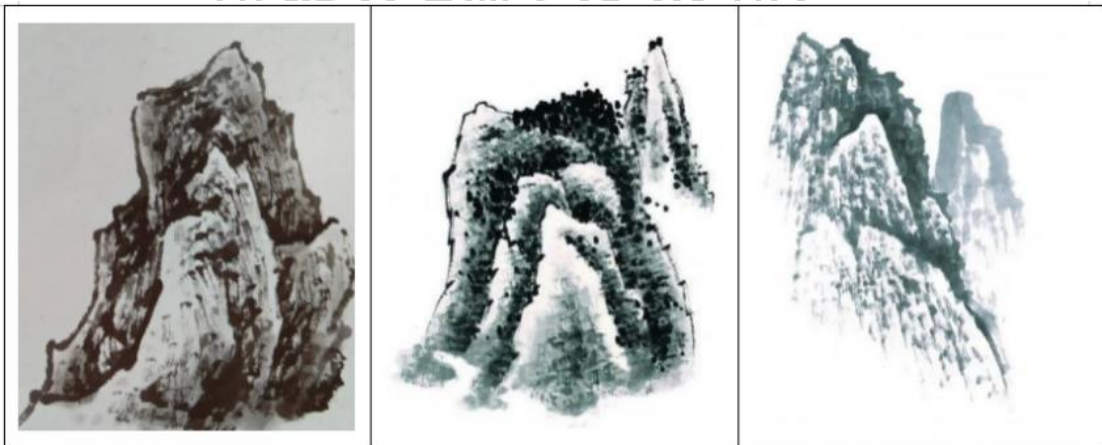


Figure 49 The modelling of mountains and rocks paintings

(Gao, 2022)

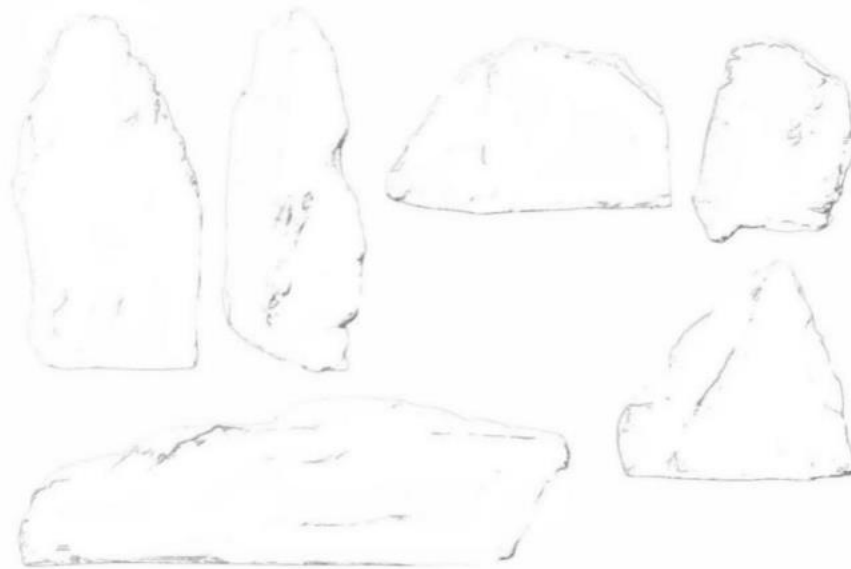


Figure 50 Sketch design

(Gao, 2022)

Step 2: Basic design

Basic design based on the sketch design with ceramic materials

Clay selection:

Based on the data and results of the experimental part of the clay, select high white clay for the foundation design.

Production process: clay sheet moulding and hand kneaded moulding

The expression of texture, which is mainly expressed through materials and techniques, i.e. the imprints that act on and influence the material, has both objective visual and tactile effects. The presence of texture can give a piece of ceramic artwork a unique state and convey a distinctive voice.

Drawing inspiration from nature, perfecting the artist imitation of nature in the perspective of their own ceramic art works more fully displaying the artist's subjective initiative. In the production of texture effects, the semi-dry billet on the surface of the billet is mainly proceeded to produce the phenomenon of texture, such as: carving, embossing, patting, kneading and so on.



Figure 51 Manufacturing process
(Gao, 2023)

Basic design effect: electric kiln 1230°C, oxidation flame

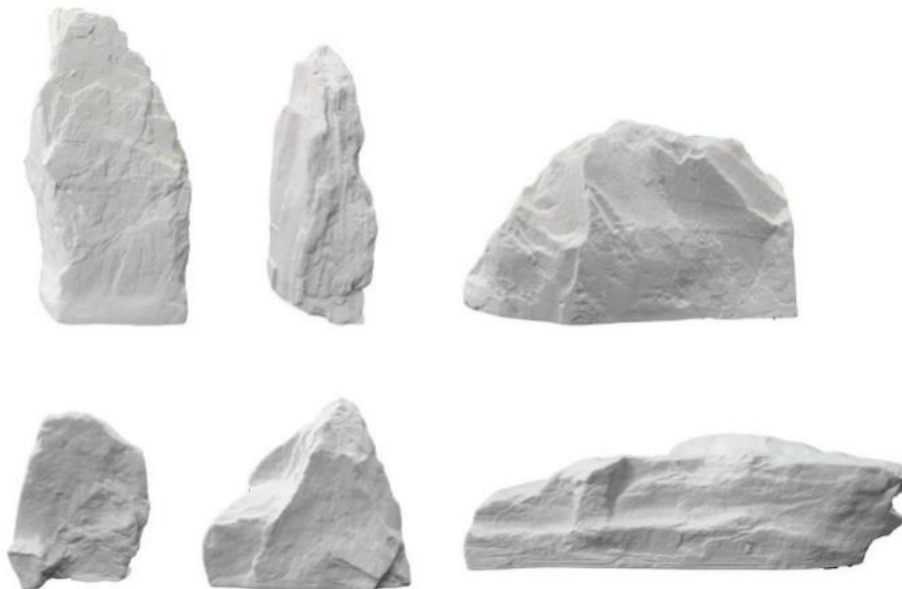


Figure 52 Basic design effect
(Gao, 2023)

3.4.3.2.3 Transformation of colours

The aesthetics of the combination of black and white in traditional Chinese landscape painting is transferred to ceramic materials. The canon "According to nature, lay on the colour." Does not mean to pursue the external and natural colours of the copied objects, but to follow the principle of the five-colour system, which focuses on symbols, and is more concerned with the author's spiritual experience and the need to express his feelings. The essence and life of all natural things is "Taoism". The "Taoism" is the simplest, but it contains and generates the five colours of nature. The colours of ink and wash are as simple as the Taoism, and are closest to the nature of nature, so the colours of ink and wash are most in line with the colours of nature. (Ye, 1985)

The Chinese tradition of black colour has been around for a long time. Black has always been the most commonly used and appreciated colour in prehistoric ceramics, pre-Qin paintings, living artefacts and costumes. Black was one of the earliest colours used in painting. The importance of ink for painting and calligraphy has never been shaken since its creation. Ink has always had a status independent of other painting pigments.

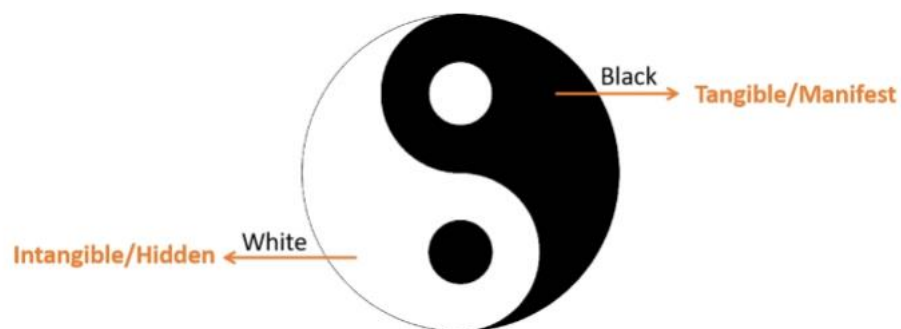


Figure 53 Black and white

(Gao, 2023)

3.4.3.2.4 Integrated decoration of painting and ceramics

The integrated decoration of paintings and ceramic materials is based on the determination of the transformation of elements and colours. Black, the visible content; white, the invisible content. Black is the trace left by the ink colour, such as the visible; white is the blank paper, the space in the picture that is not taken up by ink and brush, in other words, what we often call invisible, "although the blank is the invisible content, but visually gives us the feeling of infinite imagination.

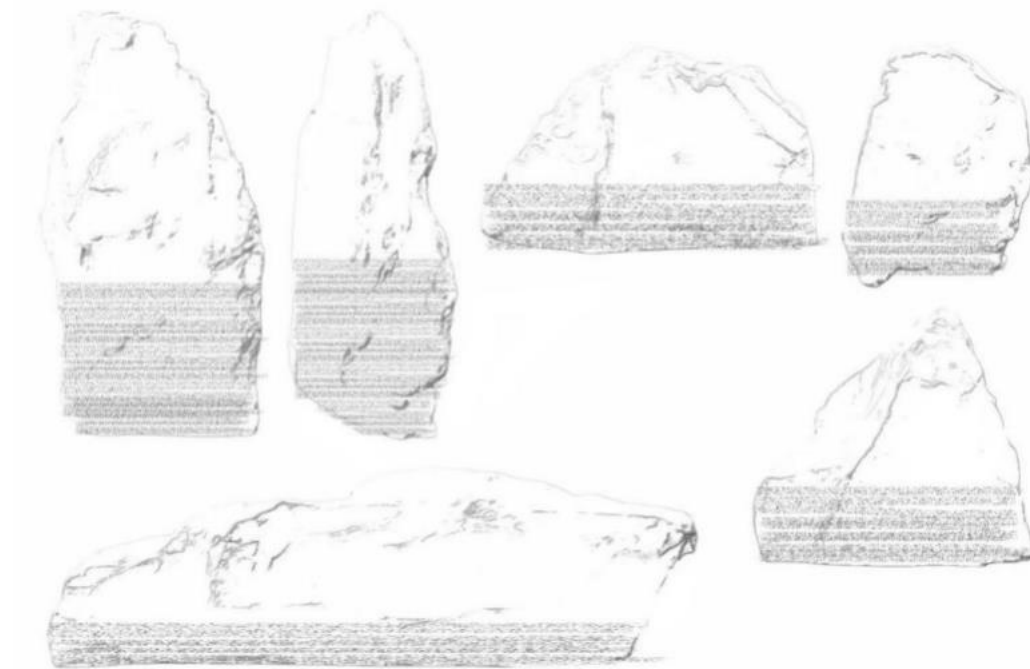


Figure 54 Sketch design

(Gao, 2023)

Process of the Craft:

With the flowing glaze, the elements of traditional Chinese landscape painting like mountains, water, clouds and mist are expressed in a painterly technique. The combination of glaze and ceramics is , painterly, traces, and with the most primitive brush strokes, the line is composed of dots, and the surface is composed of lines, the elements of traditional Chinese landscape painting are taken apart and reassembled one by one.



Figure 55 Painting on the ceramic
(Gao, 2023)

The characteristic of white space in landscape painting creates a blank space in ceramics, emphasising the aesthetic of "visible and invisible" and the naturalness of the work.

Artwork effect: electric kiln 1230°C, oxidising flame



Figure 56 Artwork and partial effects 1

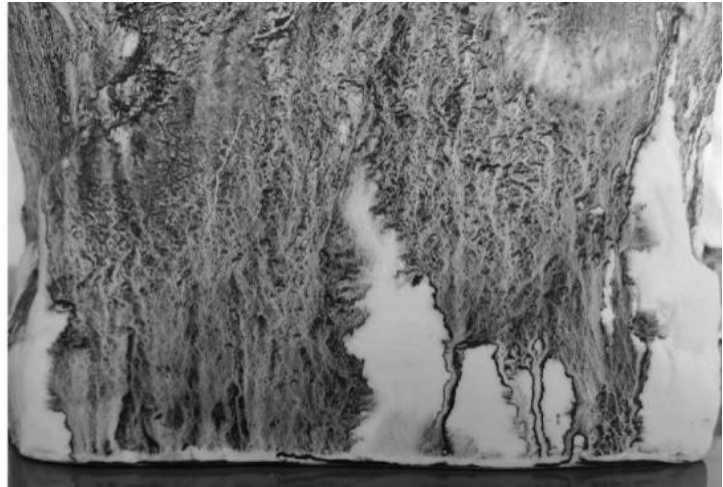


Figure 57 Artwork and partial effects 2



Figure 58 Artwork and partial effects 3



Figure 59 Artwork and partial effects 4



Figure 60 Artwork and partial effects 5



Figure 61 Artwork and partial effects 6

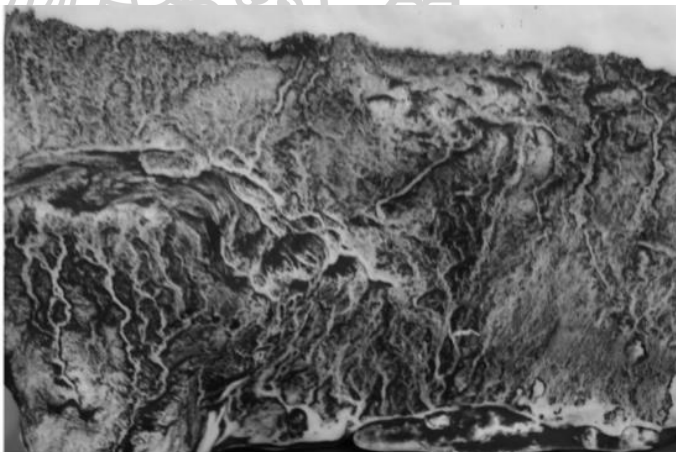


Figure 62 Artwork and partial effects 7

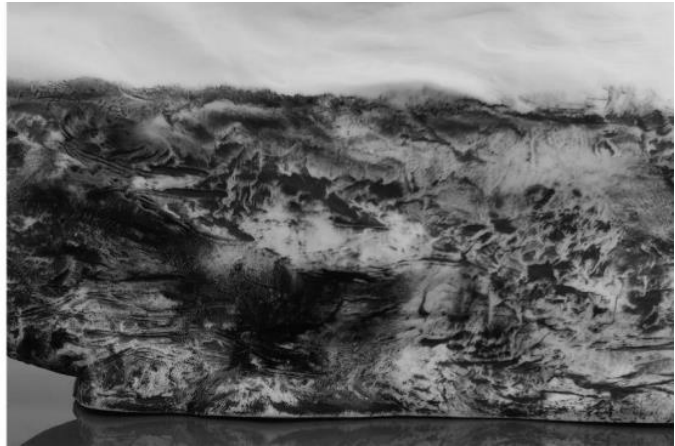


Figure 63 Artwork and partial effects 8



Figure 64 Artwork and partial effects 9

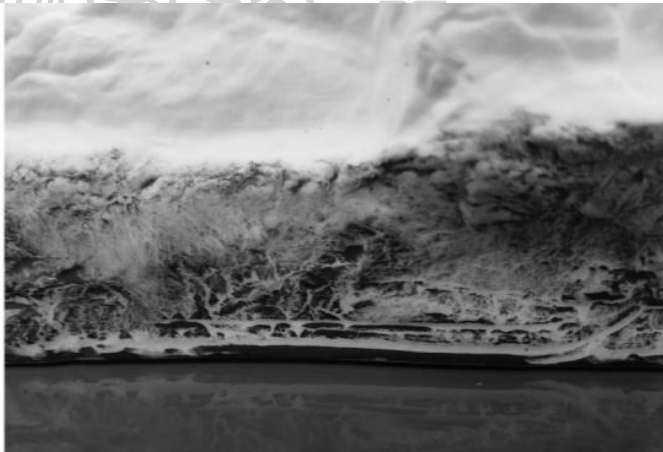


Figure 65 Artwork and partial effects 10



Figure 66 Overall effect of the ceramic artwork

3.4.3.3 Summary of works

Black and White

Black and white face each other and unite in this painting. Black is the part of landscape painting: white is the beauty of the imagination. The black is painted so densely that it has a lot of content, and within it there is no lack of blank space to paint houses, a path, a tiny waterfall, and the white space behind the waterfall forms a path for people to walk on. Sometimes in a dense mass of black bushes, a piece of white is left, the formation of a wooden bridge, in dealing with small bridges, the brush is streamlined, black from the white of the bridge is also a bridge is also a road. The white colour protruding from the complicated black colour forms a path that runs through the mountain, and also looks like a small river flowing through the forest. The houses are different sizes and white and there is a small waterfall behind the bridge. The large white areas and the white behind the mountains are water and sky, giving the viewer the opportunity to imagine beauty.

White space has different structures and forms and serves different purposes. Part of the white space indicates the concavity and convexity, and indicates the yin and yang side of the mountain; part of the white space can indicate the clear water, and part of the white space can emphasise the posture of the trees.

Blank Space

As an important form of expression in traditional Chinese painting, "blank space" is an indispensable part of Chinese landscape painting, and also one of the important elements of the black and white system in traditional Chinese landscape painting. The use of "white space" is a good expression of clouds, mountains, mist and water in landscape painting, and provides a variety of possibilities for the space and layout of the picture, reflecting the unique aesthetic form of landscape painting.

White space does not mean a single white part, but a whole. Whether it is the part of the depiction or the white part, both are opposites and unity, which together constitute the effect of white space. As mentioned in Taoism thought, the "hidden" is the basis for the existence of the "manifest", and the "manifest" is the phenomenon of the existence of all things. They complement each other as a whole, face each other and influence each other. There is neither a purely depicted part nor a purely white part; there is neither a separate inside nor a separate outside, but the whole composed of everything that surrounds the work is the true meaning of the white space of the work. Relational elements are also contradictory elements, they are both opposites and unities, none of them can constitute the "blank space" in the work when it exists alone.

3.4.3.4 Feedback

The whole work lacks vitality and lively content in its form of expression. Taoism philosophy demands the combination of dynamics and statics, while the work is only static and lacks dynamic content.

3.4.4 Creation of "Lone Bird

The creation of this work stems from Taoism culture, which emphasises "the law of nature" and strives for a harmonious relationship between nature and man.

The direct use of natural clay materials reflects the aesthetic standard of "nature". The emphasis is on the use of external objects without being guided by them. It expresses the artistic pursuit of individual freedom and openness of heart. The pursuit of a return to simplicity, the emphasis on the simplicity of clay itself and the closeness and integration of man and nature, create a romantic and uninhibited creative mood.

3.4.4.1 Motivation

The motivation for the creation of the work was not everyday life or the reproduction of a scene. The author's inner feelings are linked to the originality of the materials used. By rejecting the original rules of aesthetics, the author explores the beauty of nature amidst the broken and natural, both visually and tactilely. Ceramic artworks have an independent artistic value and become the artistic medium of the author's self-expression.

3.4.4.2 Transformation of Elements

Elements of Birds and Stones in Traditional Chinese Landscape Painting (Gao, 2023)

Step 1: refine and summarize the shape of birds and stones.

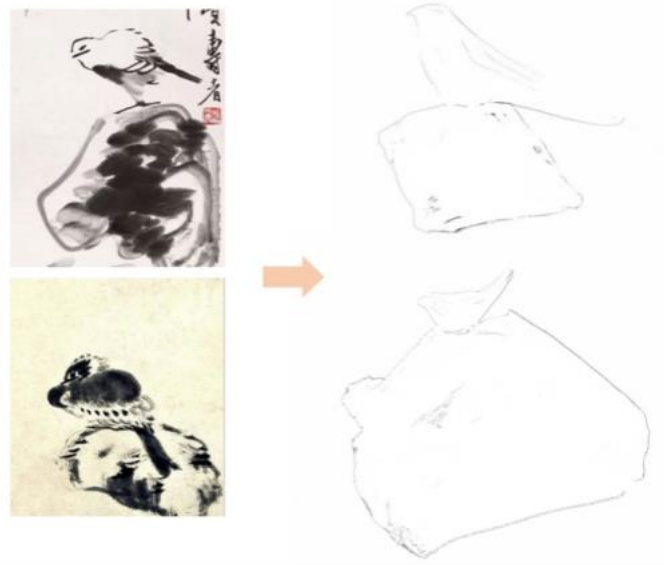


Figure 67 Sketch design
(Gao, 2023)

Step 2: Basic design

Base design based on the sketch design with ceramic materials

Clay selection:

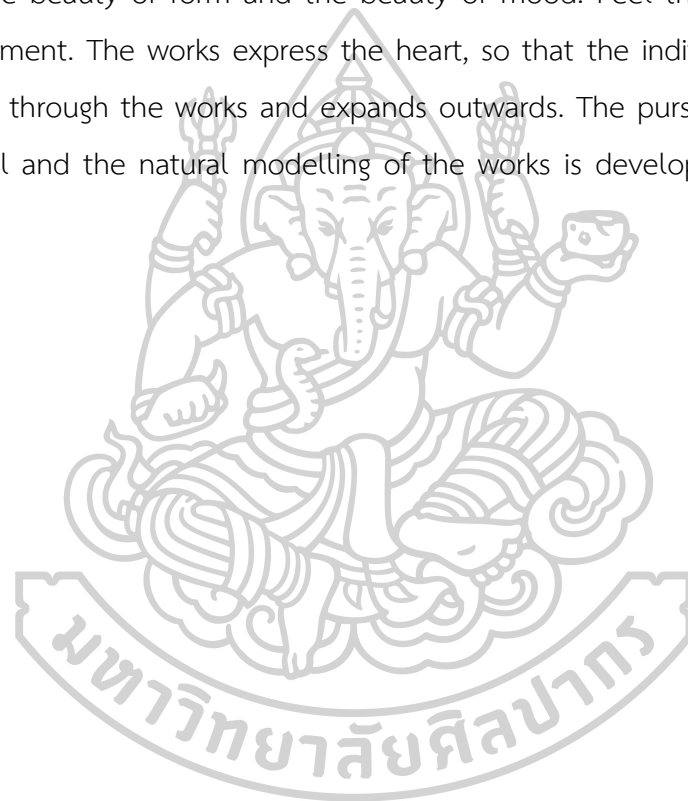
Based on the data and results of the experimental part of the clay, select high white clay for the foundation design.



Figure 68 Manufacturing process: hand kneaded moulding

Robert. Mr Sparrow once said: "When you pick up a piece of clay, you do not think about what to show, you put the clay in the hand back and forth pinch, pinch, stop from time to time to look at your hands of clay, usually you can find a lot of unimaginable form of composition, when a form finally impressed you, stirred up your inspiration, and soon your sculpture idea came out." (Yu, Wang, 2003)

Through the free state of the texture effect, the work transcends nature while expressing a natural modelling that forms a unique characteristic communication between the beauty of form and the beauty of mood. Feel the natural rhythm of the environment. The works express the heart, so that the individual is in harmony with nature through the works and expands outwards. The pursuit of the beauty of the material and the natural modelling of the works is developed during the firing process.



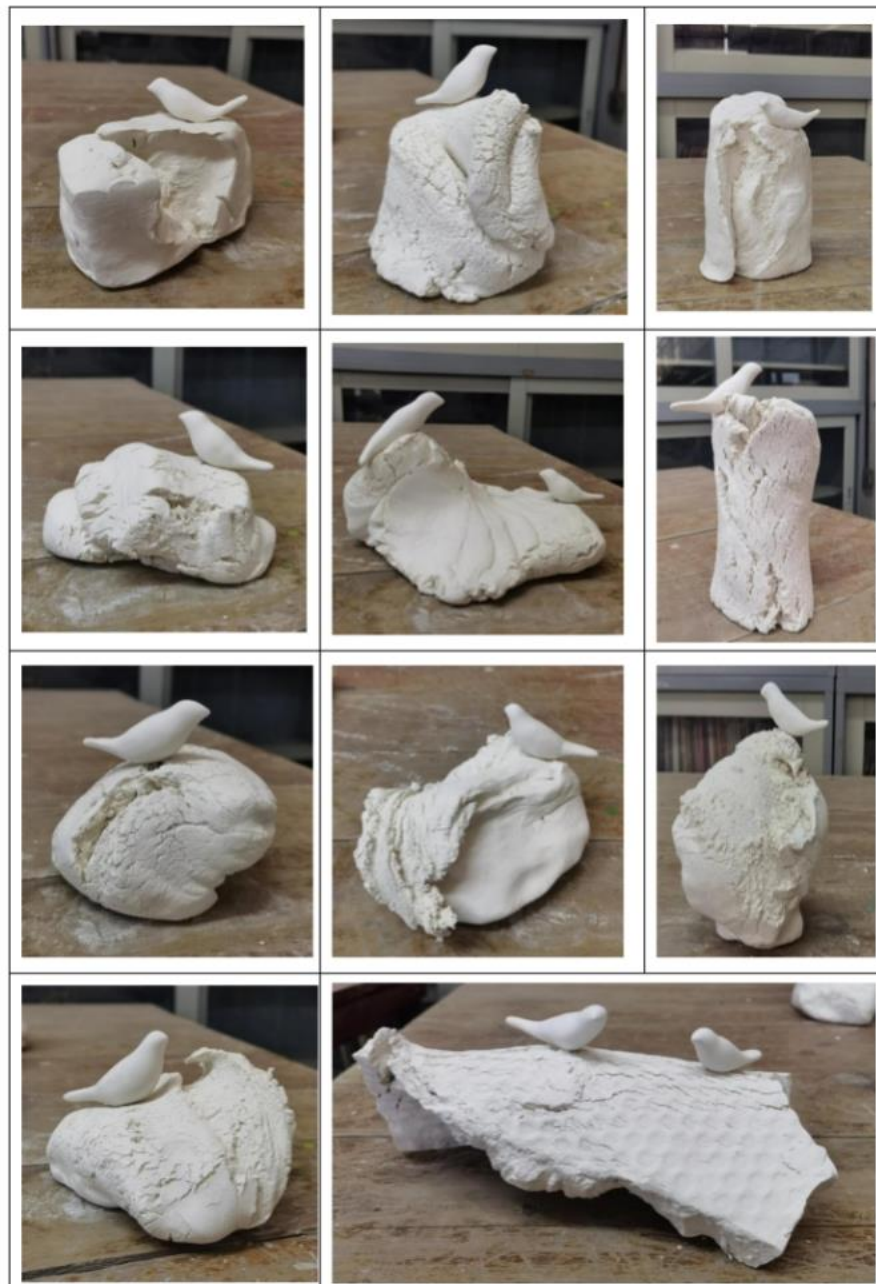


Figure 69 Basic design effect

(Gao, 2023)

Step 3 Gold painting process

The colour of the bird in the work "Lone Bird" is expressed by gold. Gold symbolises preciousness and dignity. The bird symbolises freedom and vitality, and the golden bird symbolises the preciousness of freedom and expresses the author's

desire for freedom. The changes in the formal and spatial art expression of the work together emphasise the artistic expression of the work.



Figure 70 Painting gold

3.4.4.3 Artistic Intuition

The role of artistic intuition in artistic creation is quite obvious. It runs through the entire process of artistic creation. Artistic intuition contains the essence of transcendence and breakthrough, and artistic creation as one of man's most creative activities, in which the role of artistic intuition is very obvious.

Intuitive thinking is not subject to any inherent pattern that denies logical conclusions. Therefore, when the artist enters the stage of artistic creation, artistic intuition plays an irreplaceable role, which can help the artist break through all the old paradigms of the statute and find a new way of looking at the aesthetic object to create a similar art image and even artworks of transcendence. Artistic intuition can help the artist to grasp the essence and regularity of the aesthetic object quickly and accurately with "the "feeling of thinking".

From the perspective of the artist's acquired life practise, if the artist does not come into contact with reality, does not learn the indirect knowledge of others, and does not generalise his own direct experience, including aesthetic experience, then

his potentials inherited from history, including aesthetic intuition, will not be transformed into a realistic ability. Only if the artist lives a lot, has deep experiences, thinks intensively and records all this in the storehouse of the unconscious will his various abilities, including the intuitive ability, be developed to a higher level.

Step 4: Final effect

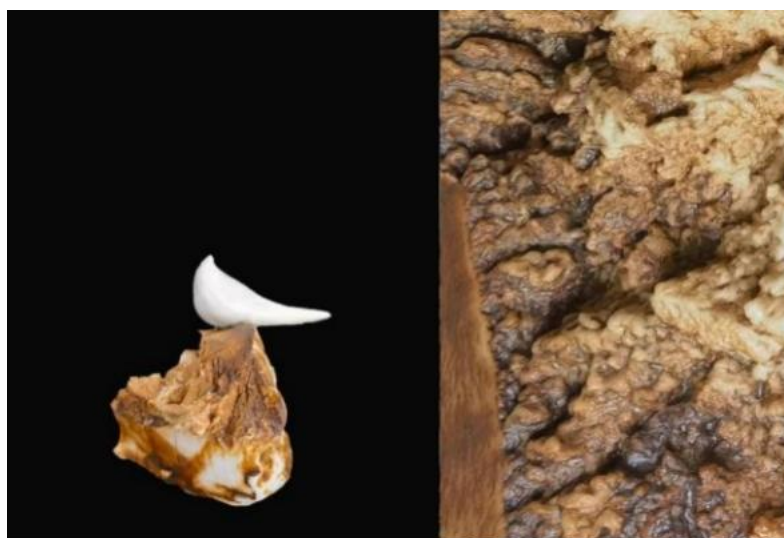


Figure 71 Artwork and nature texture 1

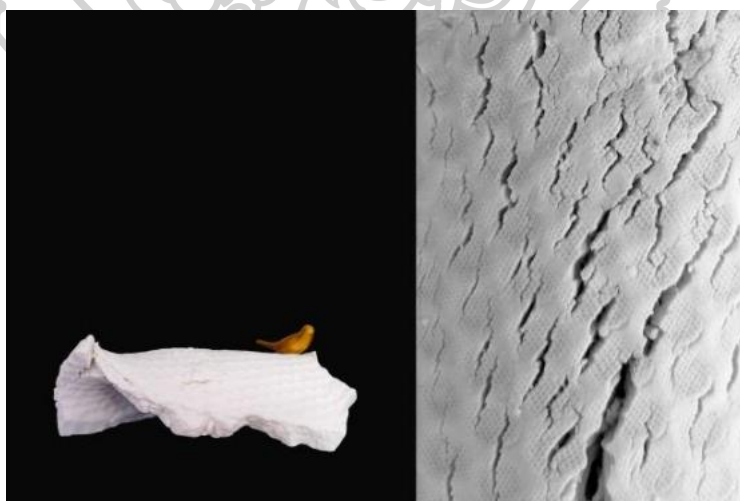


Figure 72 Artwork and nature texture 2



Figure 73 Artwork and nature texture 3

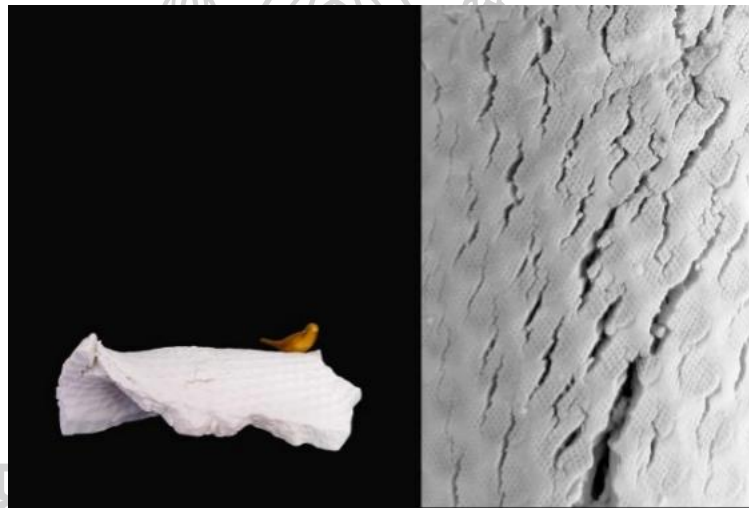


Figure 74 Artwork and nature texture 4

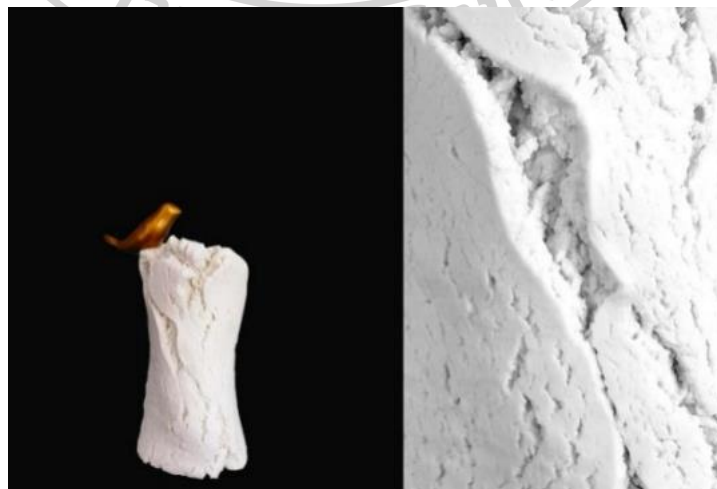


Figure 75 Artwork and nature texture 5



Figure 76 Artwork and nature texture 6

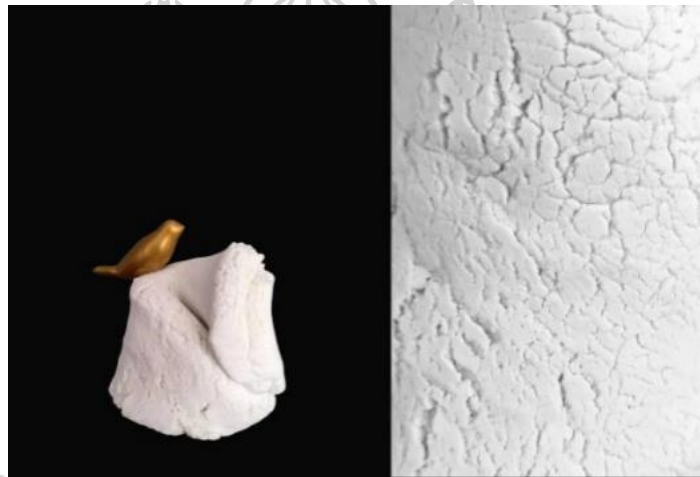


Figure 77 Artwork and nature texture 7

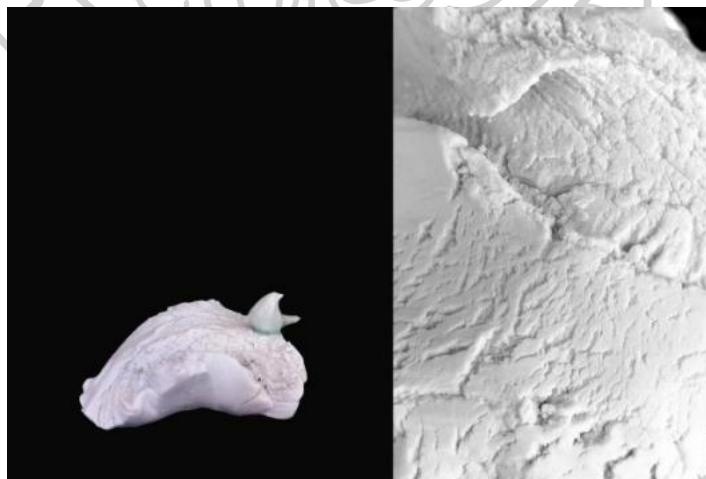


Figure 78 Artwork and nature texture 8



Figure 79 Artwork and nature texture 9



Figure 80 Artwork and nature texture 10



Figure 81 Artwork and nature texture 11

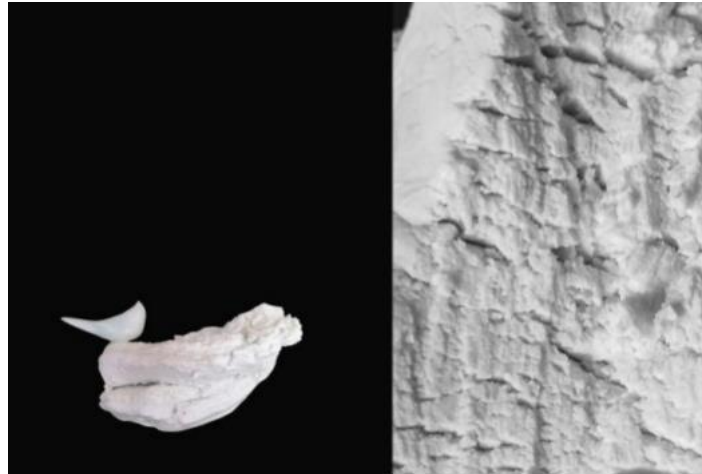


Figure 82 Artwork and nature texture 12



Figure 83 Artwork and nature texture 13

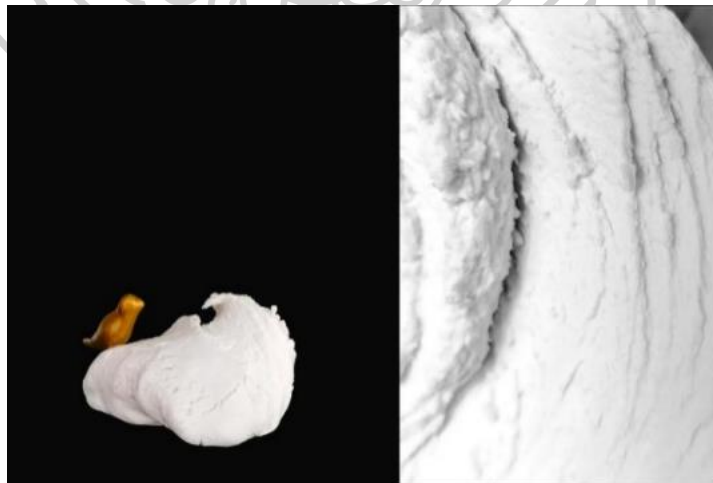


Figure 84 Artwork and nature texture 14



Figure 85 Final work effect

3.5 Summary of works

The works are simple in their material treatment and emphasise the presence of clay in the works. The works are a self-exploration for self-expression, breaking free from the constraints of habit, technique, and aesthetics. The rough surface texture contrasts with the heavy modelling of the work, and the simplicity of the earth merges with the author's emotions, which include his strong feelings towards the "earth". The traces of the bond between man and clay, and the differences between the clay materials are preserved. The seemingly random shapes are full of metaphors and allusions. Material, form and surface texture are integrated and return to the simplicity and nature of the earth itself. The properties of clay are diverse, and under different humidity and external forces, the material shows different flexibility.

The natural properties of the material and the random changes during the firing process directly determine the final form and spatial sense of the work. Man and nature communicate with each other to complete the creation, showing the material vitality that distinguishes ceramic artworks from other works. The clay is

stacked to create a texture that shows the natural traces created by the movement of the clay itself, reflect the beauty of nature.

3.6 Feedback

The work should not only express the material characteristics, the philosophical and aesthetic connotations of ceramic art, but also the social, ethnic, ecological, etc. aspects.



CHAPTER 4

DEVELOPMENT OF CREATION

4.1 Introduction

This chapter explores the art expression of personal ceramic art through the evolution of 3D ceramic artworks, taking into account the overall form of the work and seeking new forms of expression when creating works. In addition to the works, it is also about the evolution of time, reflection on social and environmental issues, adaptation to the trend of the times and at the same time the constant derivation and expansion of artistic connotation.

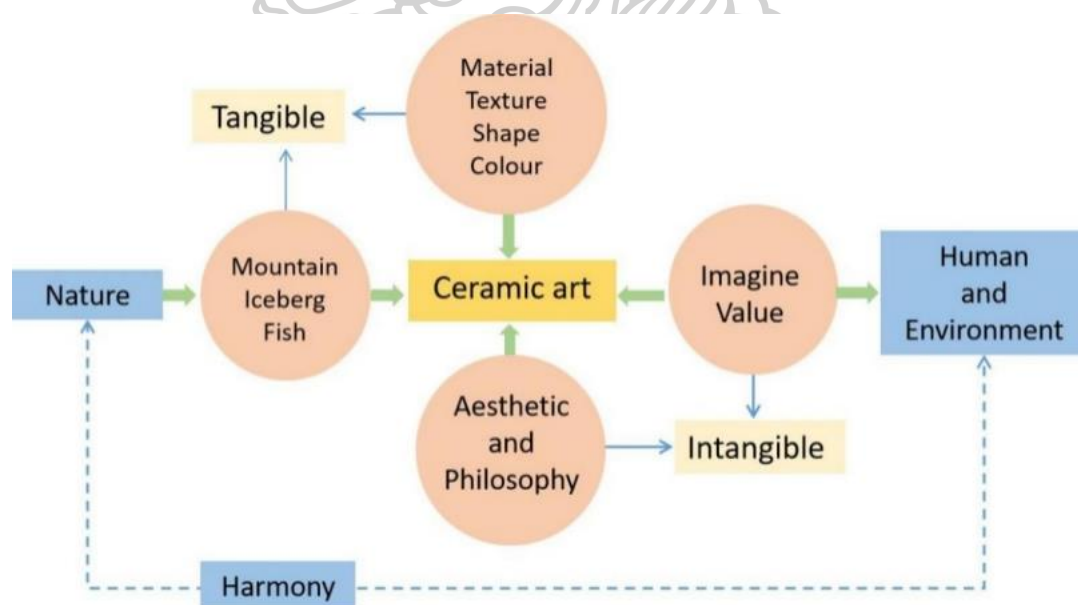


Figure 86 Development of 3D ceramic artwork creation

4.2 3D Ceramic Art Creation

4.2.1 Source of Creation

The creation from the Taoism culture's pursuit of harmonious development between man and nature.

In recent decades, the influence of human activities on global warming has gradually emerged. Greenhouse gas emissions and warming trends, large-scale deforestation and urbanisation, and the release of polarising substances are all factors that exacerbate global warming. Global warming leads to the melting of glaciers, and the melting of glaciers and polar ice caps leads to a reduction in the reflectivity of the Earth's surface. Ice and snow have a high albedo and can reflect most of the sun's radiation back into space, maintaining the temperature balance at the Earth's surface. However, when the glaciers melt, the land and oceans are exposed and their lower radiative capacity means that more solar radiation is absorbed, causing surface temperatures to rise further. It's a vicious circle; melting glaciers lead to global warming, and global warming further accelerates the melting of glaciers.

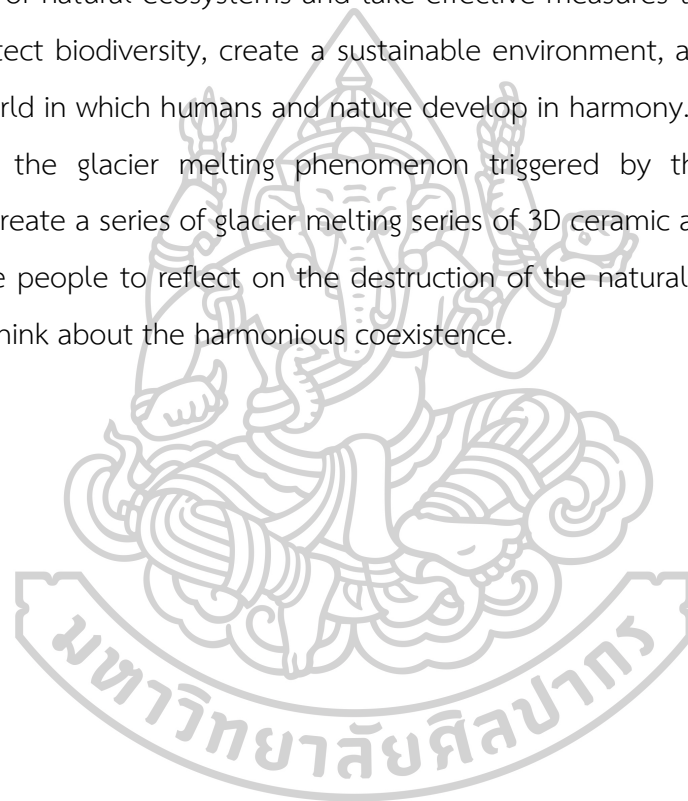


Figure 87 Snow mountain

The melting snow also has an impact on biodiversity. Many species of organisms depend on iceberg environments or cold-water ecosystems created by melting icebergs. As glaciers recede, these organisms face altered or even

disappearing habitats, which can lead to a decline in biodiversity. For example, some frigid fish species, whose reproduction and survival depend heavily on the cold-water environment created by the melting icebergs, can be severely affected by the disappearance of glaciers. Protecting nature is not only about caring for and protecting nature, but also about safeguarding the environment and the conditions for human survival. Human activities are changing the ecological balance of the planet, with far-reaching effects on the climate system. Humans must recognise the importance of natural ecosystems and take effective measures to reduce damage to nature, protect biodiversity, create a sustainable environment, and work together to create a world in which humans and nature develop in harmony.

After the glacier melting phenomenon triggered by the author's creative source, to create a series of glacier melting series of 3D ceramic artworks, through the works cause people to reflect on the destruction of the natural environment, cause people to think about the harmonious coexistence.



4.2.2 Elements of Creation





Chinese traditional landscape painting		Aesthetic characteristic Black and white Blank space
Architecture The place where humans live		Extract the shape
Iceberg Natural landscape		Natural texture applications
Bird and fish		Symbol of life; Freedom and vitality; Highlight the theme;

Figure 88 Elements of Creation
(Gao, 2023)

4.2.3 Transformation of elements

By refining the elements of mountain, water and fish, and combining with the modeling of human architecture, it is transformed into the ceramic art creation.

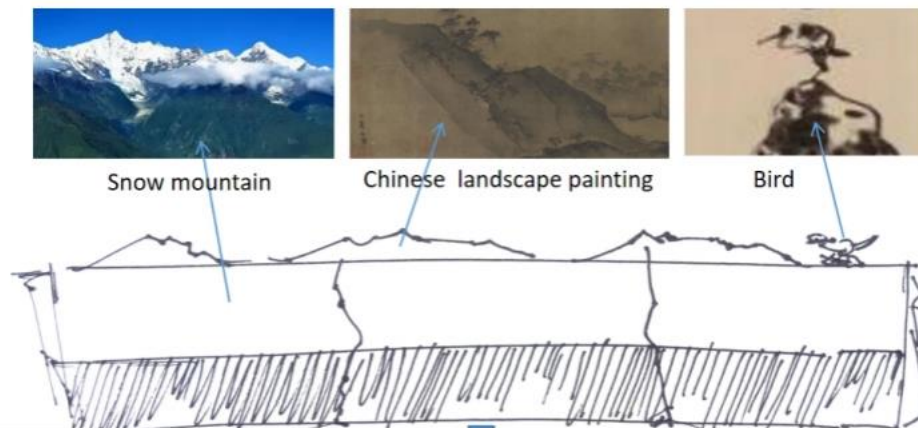


Figure 89 Sketch design 1

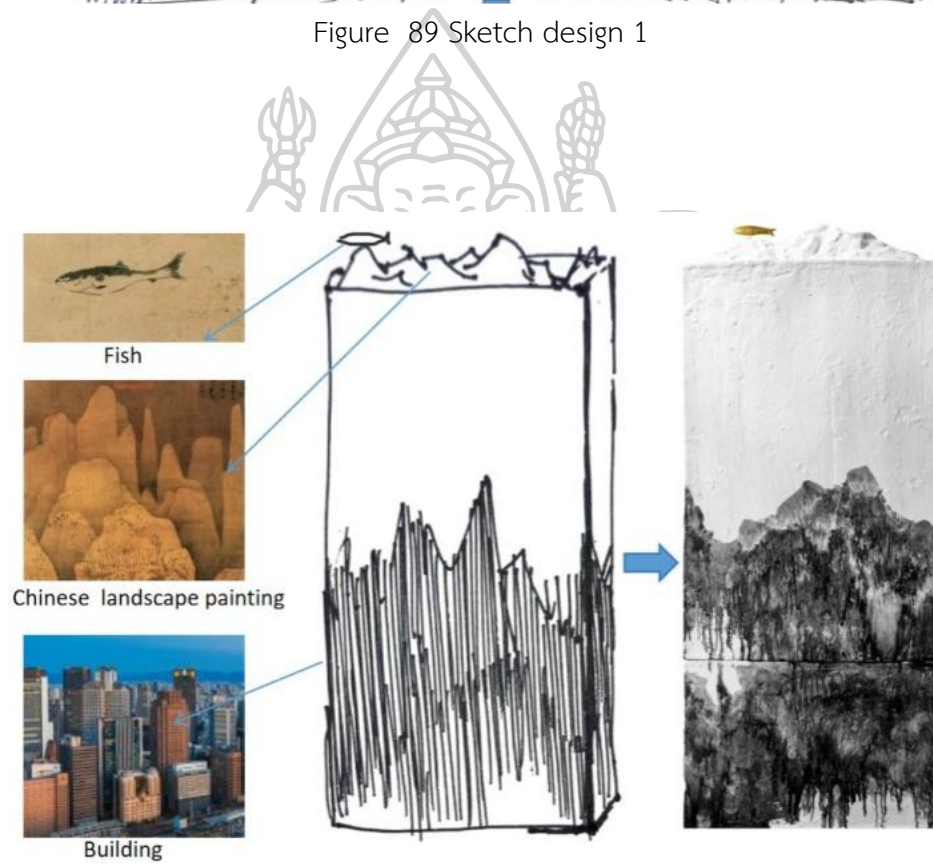


Figure 90 Sketch design 2

4.2.4 Foundation Creation

According to the design of the sketch, combine the ceramic materials to create the basic creation.

Step 1: Clay selection

Based on the data and results of the experimental part of the clay, high white clay was selected for the basic creation.

Step 2: Process: Hand-kneaded moulding

Unlike the aesthetics of traditional ceramic art, contemporary ceramic art no longer emphasises perfection or flawlessness. The tolerance for "flaws" and "traces" allows for more possibilities in the development of clay materials, and the boundaries of ceramic art expression have been pushed. Ceramic artworks are returning to the original point of the simple nature of clay itself.



Figure 91 Practice in ceramic studio in Nakhon Pathom

4.2.5 Exploration of texture

According to the experience and effect of the previous works of texture production, the creation of the glacier texture form, the free state of texture effect, so that the works in the expression of natural modelling, at the same time, beyond on nature, the formation of unique characteristics of the form of beauty and a sense of beauty of the conveyance. Feel the natural rhythm in the environment. Expression of the heart with the work, so that the individual through the work and nature of each other, and to expand outward, the development of the pursuit of the beauty of the material and the work in the firing process of natural modelling form.

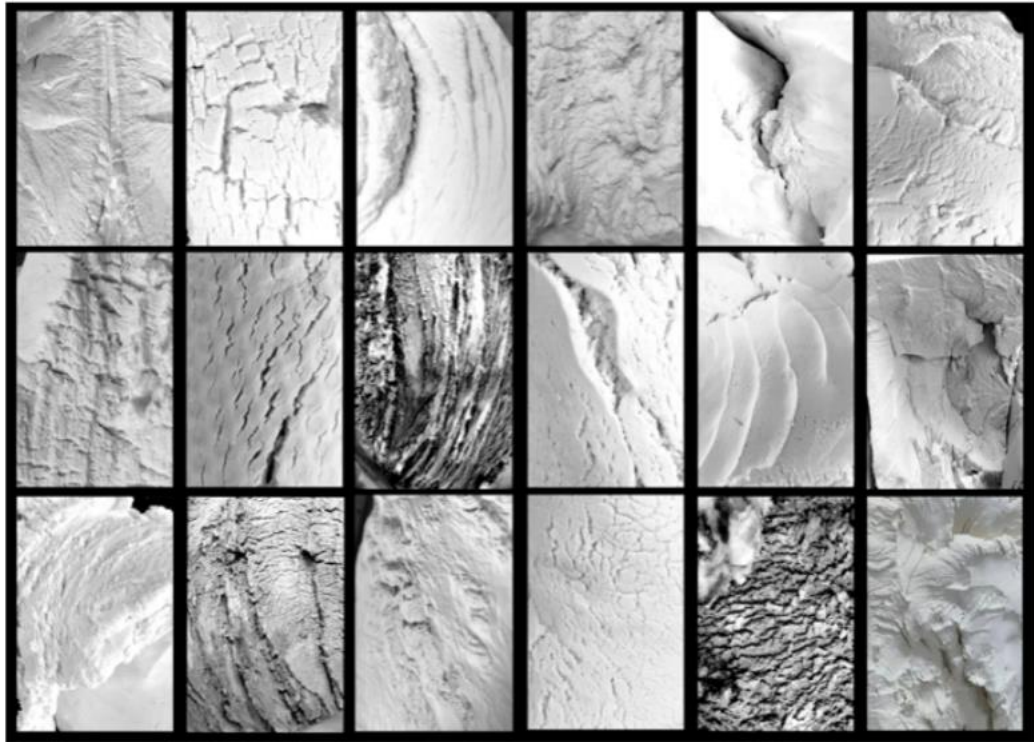


Figure 92 The texture effect of ceramic

4.2.6 Foundation creation effect



Figure 93 Foundation creation

4.3 Integrated decoration of painting and ceramic materials

4.3.1 Painting on ceramic work

Convert the aesthetic characteristics of the combination of black and white in traditional Chinese landscape painting to ceramic materials. Black stands for the mountains, white for the glaciers. Black, that is the glaze colour that leaves traces, so it is visible; white, that is the blank ceramic, black in the picture has nothing to do with the space, that is, we often say invisible content, "Although the blank is invisible content, but through the ceramic material texture effect, visually full of imaginative aesthetics.



Figure 94 Painting on the ceramic
(Gao, 2023)

At high temperatures, the liquid glaze creates a rich texture on the ceramic. Several glazes are superimposed, and the changes in thickness and undulations of the glazes themselves integrate the glaze texture, which is a flat decoration, into the form characteristics of the work, enhancing the three-dimensional impression of the work and maintaining its integrity.

Man and nature communicate with each other to complete the creation, showing the material vitality of ceramic artworks, which is different from other works. The clay is stacked to create a texture that shows the natural traces created by the

movement of the clay itself. On this basis, the use of glaze painting, diagonally through the folds for decoration, so that the work between the plane and three-dimensional expression of the aesthetic sense of form, while breaking the texture and shape of the plane direction. The deepening of the work emphasises the natural texture characteristics and the tension of the twisting folds, which enhances the spatial expression of the work.

4.3.2 Painting with Gold

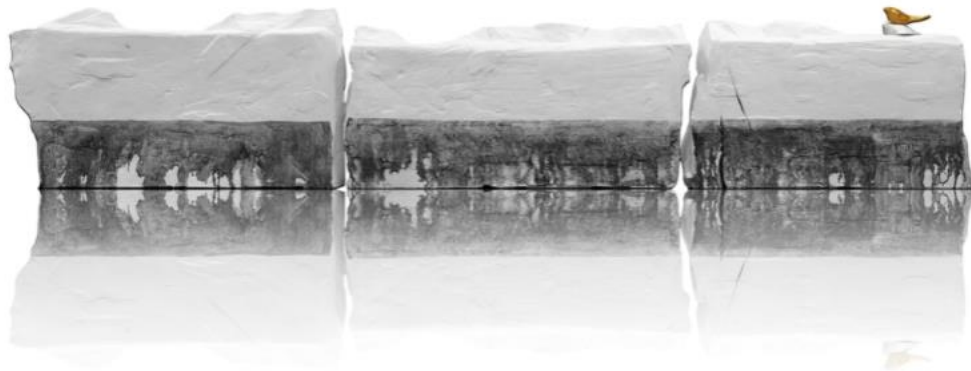
The colour of the fish in the work "Melt" is expressed in gold. Gold symbolises the meaning of preciousness and dignity. The fish symbolises freedom and life, and the bird in gold symbolises the preciousness of life and freedom. The melting of the glacier has damaged the habitat of fish and other organisms, which are faced with a change in their living environment or even their disappearance, which may lead to a decline in biodiversity. The changes in the work's formal and spatial art expression emphasise the artistic expression of the work.



Figure 95 Painting with Gold

(Gao, 2023)

4.4 Final work



Artwork name: "Snow Mountain"
 Size: 130cm*25cm*8cm
 Technique: Ceramic art
 Firing temperature: 1200°C

Figure 96 Ceramic art work 1



Artwork name: "Melt"
 Size: 130cm*46cm*12cm
 Technique: Ceramic art
 Firing temperature: 1200°C

Figure 97 Ceramic art work 2

4.5 Personal art expression of ceramic art

Based on traditional Chinese landscape painting as a prototype, it is transformed into a 3D ceramic artwork. It is an expression of the fusion of painterly elements, ceramic materials and craftsmanship while maintaining the traditional aesthetic characteristics.

The elements of landscape painting have a philosophical meaning. The translation of these elements into ceramic works translates the philosophy of Taoism into concrete art forms, such as the form, texture and colour of ceramic works.

Through ceramic art works to reflect social issues, reflecting the harmonious development of man and nature.

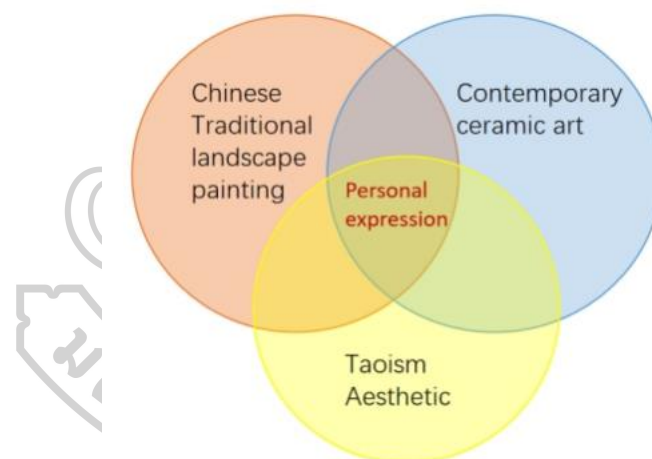


Figure 98 Personal art expression of ceramic art

4.6 Summary

The control of the sludge is very important in the formation process of the melt. The clay material is multivariable. Under the effect of different humidity and different external forces, the clay material shows different flexibility. Depending on the soft and variable properties of the clay, a unique process is developed. By

deforming and kneading the clay material by hand, the clay can create a special texture even under the action of external forces and show the glacial texture through the texture. Different mud materials have different properties. The cracks and wrinkles of the mud materials are deliberately worked out during the moulding process, and the texture is used to show the properties of the ceramic materials and thus convey a uniform visual image.



CHAPTER 5

CONCLUSION AND SUGGESTION

This chapter includes the Conclusion, contribution, suggestion for future development

5.1 Conclusion

5.1.1 Response to Research Objective 1: Analysed the aesthetic characteristics of Chinese landscape painting and the expression of contemporary ceramic art

Through an in-depth analysis of traditional Chinese landscape painting, this study summarises the aesthetic characteristics of landscape painting in terms of composition, colour and space: visible and invisible, blank space, black and white; an in-depth analysis of the elements of birds, mountains, water, sky and fish in landscape painting and a summary of their metaphorical meanings and the philosophical thinking of Taoism, "the Taoism follows the ways of nature". The study is based on the study of contemporary ceramic artworks.

Through an in-depth analysis of contemporary ceramic artworks, this study concludes that abstract elements such as dots, lines and planes enhance the formal beauty of contemporary ceramic artworks; an in-depth analysis of contemporary ceramic art in the art expression of colour, the art expression of texture and the expression of the art expression of ceramics, and to create ceramic artworks that can be touched and felt through these expressive art expressions. Contemporary ceramic art no longer focuses on the integrity of the work and flawlessness. The "flaws" "traces" of tolerance, so that the clay material in the development of technology has been broken more possibilities, ceramic art expression of the limit. Ceramic artworks

return to the exploration of clay itself, return to the pursuit of nature. Abandon the original aesthetic rules, from the visual and tactile, in the mutilation and nature to explore the emotional beauty of human nature. Ceramic artworks have independent artistic value, and become the artistic medium for artists' self-expression.

5.1.2 Response to research objective 2: To explore the experiment and practice on personal concept of ceramic art on the basis of Taoism philosophy.

The authors summarise the properties and characteristics of ceramic materials through experiments: clay materials are variable, and under different humidity and different external forces, the materials show different flexibility. For the soft and changeable characteristics of the clay to twist, knead, cut and other ways to make the clay itself under the action of external forces to produce a special texture. Glaze has fluidity and chance, different thickness of glaze flow fusion together to produce rich colour and texture effects.

The author explores the connection and crossover between ceramic art and landscape painting by analysing their expression. Based on traditional Chinese landscape painting, the two-dimensional landscape painting is transformed into a three-dimensional ceramic artwork while maintaining the traditional aesthetics of landscape painting, whereby the individual elements are not simply superimposed but organically fused together. It is a kind of fusion expression that gives the work a special texture. The combination of traditional craftsmanship with contemporary forms to create works that are characteristic of today; the exploration of a personal art expression of ceramic art.

5.1.3 Response to Research Objective 3: To develop the personal art expression of ceramic art.

Further develop the personal art expression of ceramic art. Translate elements of traditional Chinese landscape painting into ceramic artworks, explore a new form of artistic expression and integrate personal understanding of philosophy and life into the works. Embody deeper artistic metaphors and cultural connotations through the themes, elements and forms of the works, and reflect social issues. Through the ceramic artworks, people are encouraged to reflect on the environmental damage and think about the harmonious and sustainable development of man and nature.

5.2 New Knowledge

5.2.1 Traditional landscape painting pays attention to the space and emotion of 2D images and transforms into 3D ceramic artworks that create an artistic space that can be touched and felt, with a stronger sense of visual and experience.

Unity in wholeness and diversity	Diversity: Create irregular works, and emphasise diversity. Wholeness: Consider the spatial layout of the work, the distribution of front and back, width and height, so that it forms a unified whole.
Time and space	Traditional and modern: Combine traditional painting techniques and modern ceramic technology, reflect the circulation and change of time. Space: Emphasise the work's three-dimensional sense of the space, such as depth, and height, so that it has a stronger three-dimensional sense and sense of space.

Table 12 Expression of 3D ceramic artworks

5.2.2 3D ceramic works are a kind of fusion expression. It is the integration of ceramic materials, technique, and form which realises the multi-dimensional interpretation and reconstruction of traditional landscape painting.

<p>Transformation of elements</p>	<p>Natural images in landscape painting, such as mountains, water, fish and three-dimensional ceramic works with a landscape. The pursuit of emotion in ceramic works is not to simply superimpose individual elements, but to integrate them organically. Choose simple shapes, emphasise the texture and structure of the work. Use the natural textures and colours of ceramics, such as cracks and colour variations, to give the work emotion. At the same time, incomplete or faulty techniques give the work an imaginative effect.</p>
<p>Integration of technique and craftsmanship</p>	<p>Glaze exploration: Use the glazing technique of ceramics to express the ink colour and of paint in landscape painting.</p> <p>Firing Technique: Choose ceramic materials in line with Taoism aesthetics, emphasise nature and simplicity. The combination of the material of the ceramic and the iceberg melting creates an expression of hardness and softness. This fusion of expression gives the work a unique texture and atmosphere.</p>
<p>Philosophical connotations</p>	<p>Combine the Taoism philosophy in landscape painting, “Harmonious development of man and nature” to create ceramic works with Taoism philosophical connotations. Through the ceramic works, The Taoism philosophical ideas are transformed into concrete art forms, such as the shape, texture and material of the works.</p>

	And to awaken people's awareness of the protection of the natural environment, we must face the nature with the concept of harmonious coexistence, in order to protect our earth home, ensure the sustainable development of the future.
Dimension of space	The transformation of the two-dimensional space of landscape painting into the three-dimensional space of ceramics creates an artistic space that the viewer can touch, feel and immerse themselves in this multi-dimensional context gives the works a stronger sense of immersion and experience.

Table 13 Multi-dimensional interpretation of traditional landscape painting

5.2.3 The changing of environment and climate are in a dynamic balance of opposition and transformation.

5.3 Contribution

5.3.1 Realised the multi-dimensional interpretation of traditional landscape painting.

The ceramic artworks are based on traditional Chinese landscape paintings and transform them into contemporary ceramic art. They not only simply superimpose the elements of mountains, water, birds and fish from traditional Chinese landscape paintings on the ceramic materials, but also integrate them organically with mud and glaze. It is not only a formal transformation, but also a transformation of multiple dimensions such as time and space. Combine tradition and modernity: combine the traditional techniques of ink painting with the expression of contemporary ceramic art; create a work of art that can be touched and felt, with a stronger visual sense and experience.

5.3.2 Realised multi-disciplinary integration and innovation

This research expresses the aesthetic characteristics of traditional landscape painting, "blank space", "black and white" and "Taoism philosophy", with contemporary forms of ceramic art, Taoism philosophy and traditional Chinese landscape painting are organically combined to realise interdisciplinary integration and innovation.

5.3.3 Enriched the research and practice of Taoism aesthetics.

Reflecting natural environmental issues through ceramic artworks. Industrialisation and urbanisation by humans have affected the environment and led to an imbalance in the ecosystem which in turn affects human life. The destruction of the environment leads to warming temperatures, which causes the ice to melt and affects biodiversity. Harmonious development of humans and nature is the key to maintaining balance.

Taoism focuses on the laws of nature and emphasises change and adaptation. Taoism is a view of opposites but interdependence, and the balance of Yin and Yang and mutual transformation are the laws by which things operate. Environmental and climatic change are in a dynamic balance of opposites and transformation.

5.4 Suggestion for future development

5.4.1 Ceramic art creation needs diversified development

The contemporary ceramic works are rich in abstract expression. The material nature of ceramics, and the feeling and understanding of the two natural forces of earth and fire take centre stage. The exploration of ceramic materials and the integration of personal understanding of philosophy, aesthetics and other artistic elements into the works have become an important source of modern aesthetic awareness. The long standing artistic exchange between Eastern and Western cultures has made it possible to find the common inner spiritual qualities in the works, even if they have different artistic styles. Within the framework of the new

concept, the original creation is further developed and the diverse design possibilities of contemporary ceramics are explored.

5.4.2 Artistic creation needs the unity of freedom and rules

Artistic creation is based on certain rules. If there are no rules, then creation loses all constraints. Creative freedom does not demand that people give up any constraints, nor does it demand that people to follow the rules, but it demands that they seek freedom from the rules. If people are bound by the rules and lose their freedom, then the rules have no positive effect, which is equal to rejecting the rules. The laws of painting arise from the practise of painting, and only in the practise of painting can we break the shackles of rule-making in order to achieve the freedom of painting. Only when we unite the rules and freedom can we truly understand the freedom of creation.

5.4.3 Artistic creation needs inheritance and innovation

Artistic creation should not only adopt the excellent traditional culture, but also innovate on the basis of traditional culture. Painting is a kind of aesthetic creation. In order to create, we should learn from tradition, because tradition is the foundation of culture and the inner element of the continuous development of culture, but we should not rely on tradition, but create the new. They should learn to respect their own creation, to respect their own personality.

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