

Exploring Aesthetic Patterns Of High-Temperature Colour-Glaze Modern Ceramic In China

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Abstract

The presentation of modern high-temperature coloured glaze painting schema is the original schema and artistic concept of Chinese and Western art, which is reorganised under the reference. Exploring the logical starting point of constructing the modern high-temperature coloured glaze painting schema is the expansion and construction of the "self-nature" of the unique material and craft beauty of high-temperature coloured glaze. With this unique aesthetic element, modern high-temperature colour glaze painting embodies two aspects of aesthetic value in the creation process. First, the unique composition elements of the ceramic material itself show an independent aesthetic feeling; second, the application of materials and media related to high-temperature colour glaze painting and the formal beauty law conveyed through the ceramic production process in the schema construction. Through the comparative study of Chinese and Western painting theories and modern typical high-temperature painting works, combined with the production practice of high-temperature painting decoration technology, this paper defines the aesthetic experience of high-temperature painting decoration independent of any other painting forms. In a sense, the expression of this aesthetic experience has broken away from any inherent schema and image constraints. It has become the logical starting point for reconstructing the schema of modern high-temperature coloured glaze painting. This research significantly contributes to the understanding and appreciation of high-temperature colour glaze painting in art and cultural studies, underlining its profound impact on the field. This study's findings are a significant addition to the existing body of knowledge, providing a deeper understanding of the aesthetic patterns of high-temperature colour-glaze modern ceramics in China, thereby highlighting the importance of this research in the academic community.

Keywords: High-Temperature Colour Glaze; Painting Performance; Schema Construction.

1.0 Introduction

Since the 1960s and 1970s, the development of modern high-temperature colour-glaze painting in China has been intricately linked to the country's rich tradition of porcelain-making, and this period marked a significant phase of continuous accumulation and innovation, where artists and artisans began to explore and expand the possibilities of traditional materials and techniques (Shu & Coomans, 2020; Wang et al., 2019). Modern high-temperature colour-

glaze painting has achieved remarkable advancements through meticulous experimentation with clay, fire, and glaze elements. These developments are not merely technical but are deeply rooted in the cultural and historical context of the times, reflecting an ongoing dialogue between traditional Chinese culture and contemporary global art movements.

The intersection of traditional Chinese porcelain craftsmanship with modern artistic innovation has created a unique visual language within ceramic art (Li & Wan Abdullah Thani, 2022; Shu & Coomans, 2020). This language is characterised by the homogeneity of ceramic art forms that visually represent a fusion of historical continuity and modern creativity. The creation process of high-temperature colour-glaze ceramics embodies the preservation and evolution of traditional Chinese ceramic culture. It draws upon the connotations and essence of centuries-old practices while integrating influences from Chinese and Western art traditions (Shu & Coomans, 2020). This synthesis of diverse artistic references enriches the aesthetic vocabulary of modern ceramics, creating a dynamic and multifaceted visual experience.

The textures, colours, and aesthetic expressions are pivotal in exploring high-temperature colour-glaze painting. Transforming traditional techniques into contemporary forms involves deeply understanding ceramics' material properties and creative potential (Hein & Stilborg, 2019). Artists strive to highlight ceramic art's unique material and process attributes, pushing the boundaries of what can be achieved with high-temperature glazes. This endeavour is about aesthetic innovation and showcasing the versatility and complexity of ceramic materials in different creative contexts.

The practical significance of modern high-temperature colour-glaze painting lies in its ability to transcend cultural and artistic boundaries. By integrating traditional Chinese techniques with modern artistic concepts, this art form offers a prosperous, inclusive, and complex visual language. It invites viewers to appreciate the nuanced interplay of tradition and modernity, materiality and artistry. As such, high-temperature colour-glaze painting serves as a vital medium for contemporary artistic expression, reflecting the historical depth and the innovative spirit of Chinese ceramic art.

2.0 Literature Review

The concept of schema, explored within the domain of high-temperature colour-glaze ceramics, offers a multifaceted reflection of human cultural experience. Huang Jingu (2013) posits that schema embodies a duality: On the one hand, it manifests as the compositional forms seen in traditional painting theories, such as layout and structural arrangement. On the other hand, it encompasses the definitions of spatial structure and visual form prevalent in contemporary art criticism (Zunaidah R., 2022). Broadly, schema refers to synthesising and unifying perceptual materials, transcending concrete imagery and experiential concepts. Instead, it represents a conceptual perceptual structure or a structural principle akin to a diagram or model, often described as a "framework."

The painting schema pertains to integrating visual elements formed through the ceramic-making process in high-temperature colour-glaze ceramics. This includes the type characteristics, the shapes of images, and the interplay of colour and texture resulting from high-temperature firing and glaze application onto the clay surface. Historically, as Pan Wenfu (1983) notes, colour-glaze artisans primarily employed single or multiple glazes to decorate ceramic vessels. These decorations were abstract, lacking explicit imagery or narrative content.

The evolution of colour-glaze ceramics has shifted from these abstract forms towards a more expressive use of the medium. According to Ning (1998), the artistic potential of high-temperature colour-glaze ceramics lies in enhancing the expressive force of concrete beauty while retaining the inherent abstract beauty of the glaze. This involves leveraging material, colour, texture, and visual space contrasts to harmonise human creativity and natural aesthetics. The flowing, dynamic quality of the glaze contributes to this expressive force, allowing artists to create works that embody a profound balance between man and nature.

Moreover, the literature underscores the importance of materiality and process in creating high-temperature colour-glaze ceramics. Applying glaze through techniques such as stacking and smearing introduces a rich textural dimension to the works (Kloužková et al., 2020). This method accentuates the visual depth and complexity of the ceramics and highlights the transformative power of high-temperature firing. Each piece's resulting textures and colours are unique, making the artistic process as significant as the final product.

In summary, the schema of high-temperature colour-glaze ceramics integrates traditional compositional principles with contemporary artistic concepts, creating a distinctive aesthetic framework. This framework characterises the synthesis of visual elements and the innovative use of materials and techniques. The literature suggests that this integration results in a harmonious blend of abstract and concrete beauty, enhancing the expressive potential of ceramic art and contributing to its ongoing evolution within the broader context of Chinese and global art traditions.

3.0 Methodology

This study employs visual analysis methods, including a four-step art criticism and style analysis procedure emphasising lines, shape, texture, balance, repetition, and space. Through observation, the materials and techniques used by the artists are investigated. Then, through the comparative analysis of materials, colour, texture, and visual space in ceramic high-temperature colour glaze painting works, this paper studies how to present the beauty of the ceramic art process and material in art practice. It constructs the aesthetic theory system of modern high-temperature colour glaze painting patterns.

4.0 Results and Discussion

4.1 The Extension From The Decoration To The Painting Schema

In the early 1960s, Pan Wenfu pioneered the integration of high-temperature colour glaze painting with traditional Chinese and Western art forms, such as Chinese painting and oil painting, into ceramic decoration (Figure 1). This innovation blurred the lines between high-temperature colour glaze painting and ceramic decoration, establishing ceramic painting as a distinct branch within the broader spectrum of painting arts.

Simultaneously, the emergence of porcelain plate painting introduced a two-dimensional approach to ceramic decoration, merging elements of reference and imitation from planar painting techniques. The principle of "porcelain instead of paper, to paint into porcelain" epitomises this unique method, showcasing the expressive capabilities of high-temperature colour glaze painting.

This evolution from a three-dimensional form to a two-dimensional plane, transitioning from traditional vessel shapes to porcelain plates, significantly broadened the artistic language and aesthetic potential of high-temperature glaze painting. It extended beyond mere decorative applications, fostering a distinctive form of expression and artistic identity for ceramic painting in the modern era.

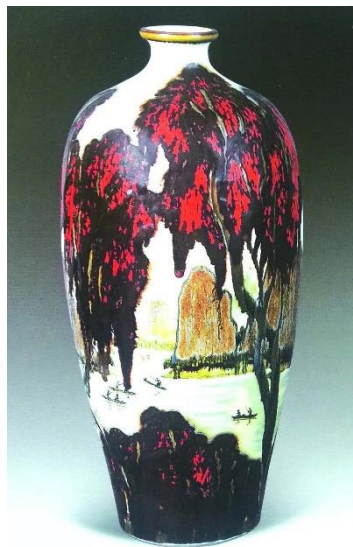


Figure 1: "The Golden Guilin" By Pan Wen Fu

4.2 The Observation and Schema Transformation Of The Freehand Spirit Of Traditional Chinese Painting.

The aesthetic significance of high-temperature colour glaze painting is realised when artists fully integrate natural "glaze" materials into their original schema systems. This form of ceramic art explores the observation and transformation of the freehand spirit inherent in traditional Chinese painting.

Artists enhance their mastery over clay and glaze, refining their control of firing temperatures to ensure the stability and performance of colour glaze painting. Concurrently, they draw inspiration from modern Chinese painting

methods and schema expressions, using real-world perceptions and feelings to transform these into the painting schema of high-temperature colour glaze craft material.

For instance, Li Jusheng's work "Beauty in the Western Regions" illustrates this transformation by depicting minority figures from the Western regions using the freehand techniques of traditional Chinese figure painting. Applying "high-temperature colour glaze in glaze" techniques, Li layers colour glazes within white or grey glazes, creating natural ink-like infiltration post-firing effects. This approach aligns the expressive language and schema of colour glaze painting with the aesthetic implications of Chinese freehand brushwork.

Furthermore, integrating modernist concepts into Chinese painting schemas has revolutionised the aesthetic experience of high-temperature colour glaze painting. Shanghai artist Chen Jialing's "Flower and Bird" exemplifies this by combining Lin Fengmian's ink painting style with Western modernist principles. This fusion results in a unique form of colour composition and decorative beauty in high-temperature colour glaze artworks, advancing the aesthetic boundaries of this ceramic art form.

4.3 Schematic Reference And Translation Of Western Formal Discourse And Colour Concept.

Western colour painting traditions significantly influence the evolution of modern high-temperature colour glaze painting in China. By examining the historical development of Western colour painting, Chinese artists have constructed a unique artistic theory that merges Western aesthetics with the distinct characteristics of high-temperature colour glaze, including its texture and craft form.

This integration goes beyond mere imitation, incorporating elements such as colour, brushstroke, and emotion inherent in Western painting. Similar to the transformation seen in traditional Chinese painting, high-temperature colour glaze painting has also embraced Western realistic concepts, utilising scientific modelling methods to enhance the aesthetic observation of natural objects.

Kandinsky's idea that "resonance is the soul of the form" underscores the importance of independent colour in art, making it a fundamental component in creating a balanced visual experience. This resonates with Cezanne's notion of colour purity, where colour stands apart from form, guided by natural logic. Such an approach discards symbolic and metaphorical expressions, favouring a direct, intuitive use of colour. In high-temperature glaze painting, this translates into the unpredictable material characteristics emerging from the high-temperature melting process, resulting in a composition rich in texture and colour.

The process weakens traditional contours and structures, favouring pouring, sprinkling, and resetting glaze techniques. This creates dominant textures and colour blocks, forming the physical space of the artwork. The unique

characteristics of the high-temperature glaze process align with modern public aesthetics, emphasising the localisation of Chinese art.

By incorporating Western artistic discourse and colour concepts, high-temperature colour glaze painting in China is forging a new path. This path not only meets contemporary demands but also highlights national cultural characteristics. The ongoing exploration in this field seeks to regenerate high-temperature colour glaze painting within the context of Chinese art, presenting a fresh proposition for modern artistic expression.

4.4 Schema Reconstruction Based On High-Temperature Colour Glaze Painting Process Attributes.

In the creation process of modern high-temperature coloured glaze painting, the existing schema of Chinese and Western painting is borrowed and introduced, providing visual communication support for realising the aesthetic concept of "fine art" and "clever" in high-temperature coloured glaze painting and the construction process of the schema, based on the interaction of the three elements of mud, glaze and fire, the natural abstract beauty is generated, combined with the concrete beauty of expressing creative thinking presented by painting (Yu Chengzhi, 2017). Ma Huiyuan's work, Porcelain 101 (FIG. 2), reflects the construction of Western painting schema and the unique artistic beauty of high-temperature colour glaze painting. In its unique technological attributes, high-temperature coloured glaze painting conveys the characteristics of schema reconstruction different from the existing Chinese and Western painting aesthetic concepts and visual cognition.

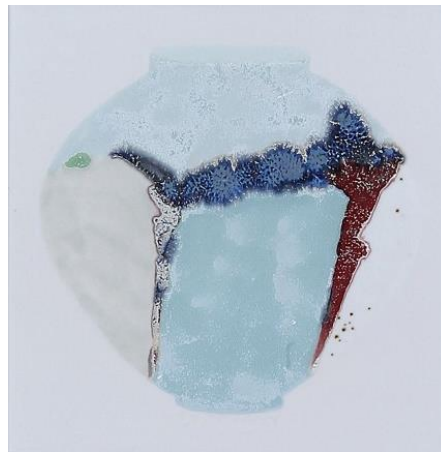


Figure 2: "Porcelain 101" by Ma Huiyuan

4.5 Symbiosis Of Embryo And Glaze -- Material Characteristics Of High-Temperature Colour Glaze Painting Schema Reconstruction

In high-temperature colour glaze painting, the interaction between materials—specifically glaze and the ceramic body—forms the foundation of the artistic schema. The medium language constructed through this interaction transcends mere materiality, establishing a dynamic relationship between the glaze and the ceramic matrix. This interplay creates an independent visual and aesthetic realm distinct from other art forms.

When fired at high temperatures, the glaze develops a unique lustre and hardness akin to a vitreous surface, merging with the ceramic body. This symbiotic relationship is comparable to the interaction between clothing and the human body, where the glaze enhances the body's visual appeal with its colour and texture. The underlying ceramic body, in turn, contrasts and complements the glaze through its transparency and gloss, creating a harmonious visual dialogue.

The glaze layer's visual texture, influenced by colour, texture, and gloss factors, manifests in various forms—moist, astringent, thick, transparent, and focal. This dialogue is further enriched by combining different glaze materials, thus reimagining the visual schema through comparisons with other painting forms.

Young ceramic artist Ma Huiyuan's "Porcelain.101" series exemplifies this approach. The works feature a white clay body juxtaposed with translucent blue glaze, matte glaze, crystalline flower glaze, and rust glaze. These elements are unified within a colour field, using points, lines, and surfaces to achieve a coherent visual composition. The ceramic matrix supports the glaze, validating its existence and transforming the material beauty of ceramics into compositional elements.

By embracing the unique properties of ceramic materials, high-temperature colour glaze painting breaks away from traditional Chinese and Western painting schemas, creating a distinctive visual language. This innovative approach redefines high-temperature colour glaze painting, establishing it as a significant and aesthetically meaningful art form.

4.6 The Implication Of Mud Body -- The Influence Of Body Modeling On The Reconstruction Of High-Temperature Colour Glaze Painting Schema

In traditional Chinese and Western paintings, media such as rice paper, oil painting cloth, and wood were typically used as the basis for their schemata. The physical characteristics of these materials significantly influenced the final artistic outcome. For instance, rice paper's strong ink absorption creates a unique ink-smudging effect, while oil painting cloth and wood boards serve as carriers for pigments, impacting the overall presentation of the artwork.

In contrast, high-temperature colour glaze painting incorporates clay as a crucial material component, distinguishing it from other art forms through its unique schema reconstruction. Clay's strong plasticity enables the creation of three-dimensional forms, which adds a decorative and generalised sense to the visual-spatial structure, differentiating it from the flat surfaces of traditional media. Artists can manipulate the clay surface by accumulating, hollowing, and carving the mud, creating textures and patterns that, after glazing and firing, form a symbiotic visual relationship with the glaze.

This dynamic interplay extends the meaning of high-temperature colour glaze painting, setting it apart from other types of painting. Schema construction

in this medium involves synthesising and unifying perceptual materials, transforming them through unique techniques and material properties into the framework of ceramic art. This process results in a visual experience and aesthetic significance distinct from other art forms.

For example, Xie Xiaoming's colour glaze painting "Buddha Tone Combination" utilises a traditional Chinese painting schema to portray a Buddha figure. However, the reconstruction of this schema diverges from Chinese painting in its structural and aesthetic expression. Xie employs the "half knife clay" carving technique from the Song Dynasty's Jingdezhen Kiln, using a carving knife instead of a brush to create lines of varying depths on the clay body. After firing, the carved lines result in a green hue in the deeper parts and a pale blue in the shallower parts, with the glaze colour enhancing the carved lines. The surrounding mottled mud and tan glaze further accentuate the Buddha statue, achieving a jade-like beauty that reflects porcelain artists' pursuit of perfection. Therefore, through this intricate process, high-temperature colour glaze painting redefines its schema, merging traditional artistic influences with the unique properties of ceramic materials to create a novel visual and aesthetic experience.



Figure 3: "The Combination Of Buddhist Sounds" By Xie Xiaoming

4.7 The Voluntary Guidance Of Glaze -- The Application Of Various Glazing Methods In The Process Of Reengineering Painting Patterns Of High-Temperature Coloured Glaze

Applying various glazing methods in high-temperature colour glaze painting introduces a degree of unpredictability, resulting in unique textures and colours post-firing. This element of chance deviates from traditional pattern decoration, emphasising the self-discipline of the art form. Artists, guided by a keen understanding of the material properties of glaze, deliberately use techniques such as splashing, stacking, and blocking to shape and enhance these accidental forms, ensuring that the glaze's language aligns

harmoniously with the painting's imagery. The interplay of technique and artistry creates a richly charming schema.

For instance, in Judy's high-temperature colour glaze work "Himalaya" (Figure 4), the composition achieves a majestic and expansive effect through yellow and brown tones. The base of the painting employs spraying and wiping techniques to depict the foreground mountains, while distant mountains are created by overlapping blue-brown and white flower glazes. This layering generates a grand and dynamic representation of the Himalayas. One side of the paper is blocked when spraying glaze to emphasise the distant mountains, contrasting the mountain outline with different glaze colours. The resulting image of mountains and clouds is not a literal depiction but an abstract arrangement of colour blocks achieved through spraying and wiping.

These textures, influenced by specific glazing methods and shape characteristics, range from concrete textures resembling rocks to abstract textures representing clouds. Judy combines the colour composition techniques from Western painting with the "artistic conception beauty" of Chinese freehand painting to guide the creation of high-temperature colour glaze painting. Unlike traditional oil paint or ink mediums, the beauty of colour and artistic conception in this work is achieved through various glaze application methods and the schema relationships of points, lines, and surfaces.

Post-firing, the kiln-altered colours and textures emerge as "symbols" within the schema, reflecting the transformation of the artist's inner emotional world through a balance of necessity and chance, subjectivity and objectivity, and artificial and natural elements. This process results in a "unique" schema reconstruction for high-temperature colour glaze painting, setting it apart from other painting forms.

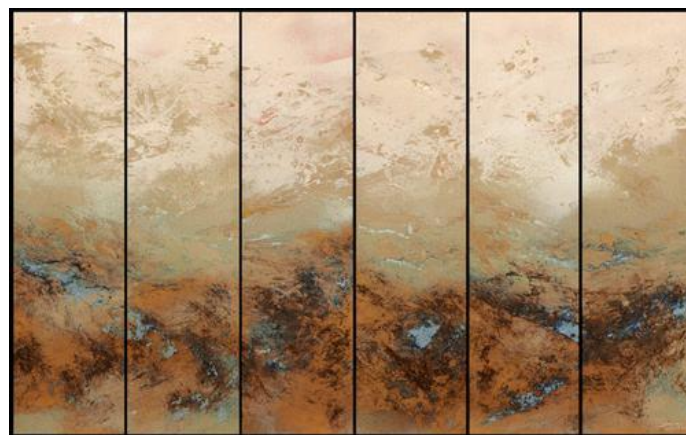


Figure 4: "Himalayas" by Judy

4.8 "Nirvana" In Flame -- Sublimation Of Painting Pattern Of High-Temperature Colour Glaze Under Kiln Firing

In high-temperature colour glaze painting, the pre-fired glaze and clay mould exist in a mere "covering" relationship. However, a chemical reaction occurs

at high temperatures, causing the two materials to fuse and transform into a glossy, glassy, and problematic substance. The ultimate display of a high-temperature colour glaze painting schema relies on the kiln's firing process, where the materials undergo a transformative "nirvana" and reproduction.

During production, artists employ formal beauty principles derived from traditional image experiences, such as those in Chinese or oil painting. The aesthetic emotions and abstract generalisations constructed from mud and glaze are sublimated in the kiln through the transformative power of "fire," resulting in the harmonious blend of craftsmanship, nature, and human artistry. The adage "one colour into the kiln, another out of the kiln" highlights the significant changes in glaze colour before and after firing. Despite consistent conditions regarding materials, production process, and kiln, factors such as flame, location, weather, and firing atmosphere contribute to the unpredictable final effect.

Given this unpredictability, artists must balance the contradictory relationship between chance and necessity in the kiln firing process. The successful presentation of a high-temperature glaze work depends on the transformative "co-authorship" of the kiln. During firing, various juxtaposed and overlapping glazes melt, flow, and change, often resulting in unexpected and contingent outcomes.

Through extensive practice and exploration, artists learn to master the kiln's heating curve and the laws of oxidation and reduction. By integrating these insights with the needs of the picture schema, they can predict the final effect with greater certainty. This involves recognising the interplay between chance and necessity: controlling the composition during the drawing process to seek the inevitable within the accidental and reflecting the accidental within the inevitable. Artists embrace chance, incorporating it into the inevitability of the overall composition, ensuring that the final picture schema is unique and diversified compared to other painting forms.

5.0 Conclusion

Modern high-temperature colour glaze painting emerges as a distinctive art form rooted in the technological nuances of ceramic art and the evolution of contemporary Chinese artistic expression. Unlike traditional Chinese and oil painting, high-temperature colour glaze painting boasts a unique process and material beauty, offering a canvas for graphic design and visual communication that stimulates aesthetic sensibilities.

The unpredictability inherent in high-temperature colour glaze painting, influenced by mud properties, firing environment, and glaze thickness, infuses the creation process with dynamic texture and colour variations. These elements, manifested in points, lines, and surfaces, transcend specific imagery, becoming independent aesthetic components within the painting pattern.

This art form's aesthetic value lies in two key aspects. Firstly, it derives from

the intrinsic aesthetic qualities of ceramic materials, presenting an independent aesthetic experience rooted in national appreciation habits and aesthetic cognition. Secondly, it embodies formal beauty through the production process and expression patterns of colour textures specific to high-temperature colour glaze painting.

In essence, the aesthetic experience offered by high-temperature colour glaze painting transcends conventional schema and image constraints. It is a foundational element for constructing modern high-temperature colour glaze painting schemas. Any introduction or reconstruction of painting art schemas within this realm stems from a deep understanding and synthesis of this unique aesthetic experience.

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Author Contributions

Duyue: Conceptualisation, Methodology, Writing-Original Draft Preparation;
Fauzi, N.: Software, Validation, Supervision, Writing-Reviewing and Editing;
Xiong M.: Writing-Reviewing and Editing

Conflicts Of Interest

The manuscript has not been published elsewhere and is not being considered by other journals. All authors have approved the review, agree with its Submission and declare no conflict of interest in the manuscript.

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