

The Development Context of the Daily-use Ceramic Industry

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ABSTRACT

Today, China's ceramic industry is mainly divided into two parts, one is a creative studio and a small characteristic factory, the other is a large daily ceramic industry and an enterprise that can represent the industry. This paper combs these two pieces from the ancient and modern time line, Chinese and foreign space line supplemented by cases to do some production and development of daily ceramics. By paying attention to the reasons for the rise of foreign ceramic brands, and then looking back at the shortcomings of their own brands, in order to understand and summarize the advantages and weaknesses of the development of ancient and modern daily ceramic industry in Chinese and foreign countries, self-innovation, deepen the core, reshaping the continuation of the glorious history of more than 2000 years and the world image of Chinese ceramics.

KEYWORDS

Ancient Ceramics Copycat Ceramics; Daily Ceramic Context.

1. INTRODUCTION

Ancient Chinese ceramics, help us better come out from the history, the right face the past glory, not complacent, not complacent, stick to cultural confidence, in knowledge to dig yourself, to know the world, to pay attention to the foreign world of ceramics development and rise, to meet the history, and back to see what we have ourselves, what aspects need to work hard, what is worth stick to. We go from the ancient and modern timeline, to review the cognition, to understand the development of the ceramic industry.

2. REVIEW THE GLORY OF ANCIENT CHINESE CERAMICS

2.1. Five Major Famous Kilns

Looking back on history, the ancient Chinese ceramics are dazzling. He accompanied by the camel bell and Zheng Hes fleet became the first global commodity in China, and also became the name of a country. It created an era, which is the China era of China. In the long river of history, in the selection of events, our ancestors created a variety of splendid ceramics. One of the peaks of porcelain was in the Song Dynasty, among which the most popular was the five famous kilns in the Song Dynasty. The five famous kilns are Ge, Guan, Ru, Jun and Ding kiln, and each kiln has its own cultural characteristics. Ru kiln is located in Ruzhou City, Henan Province, began in the early Song Dynasty, the heyday, Ru porcelain shape is simple and easy, there is agate for the glaze, "like jade, jade, jade", beauty with Chinese colors; Ge kiln, mainly with gold iron sheet, pay attention to the rhythm of gold iron beauty; official kiln, mainly divided into two kinds, one is the donor, for royal use of porcelain,

in the shape, decoration have strict etiquette rules, hierarchy, misuse or use are felony. One refers to the products from the official kiln, which are used by the huge bureaucratic group. The model system requirements are relatively low, and they are mostly limited to the "ritual system" such as the myth of flowers, birds, insects and fish. The official kiln has "nine ten kilns, one in ten thousand" Guizhou beauty; Jun kiln is the same color, the beauty of the color; Ding kiln is carved on white porcelain, with white and elegant

2.2. Jingdezhen Blue and White Porcelain

In addition to the five famous kilns in the Song Dynasty, Chinese blue and white porcelain was very popular at that time. It was painted with Su Ma Liqing imported from ancient Persia (today's Iran) and burned at high temperature. Jingdezhen blue and white porcelain was mature in the Yuan Dynasty. The prevalence of blue and white porcelain changed the situation dominated by celadon and became the mainstream of Chinese porcelain production in the Ming and Qing dynasties. In the decoration, the Yuan blue and white of opera figures is more precious. The most representative three are "Guiguzi down the mountain", "Xiao He moon after Han Xin", and "Zhaojun out". The composition of blue and white porcelain decoration is full, with many levels but not chaos. The heroic artistic spirit pushes the blue and white porcelain to the peak and establishes the prosperity and long-term persistence of blue and white porcelain in later generations.

2.3. Tang Sancai

Before the Tang Dynasty, people advocated the plain colorism. After the Tang Dynasty, it contained all kinds of cultures, including many foreign cultures. At this time, from the production of painting, ceramics and gold and silver ware, it formed a brilliant cultural characteristic-Tangshan color. The tri-colored pottery of the Tang Dynasty is mainly collected in Shaanxi Provincial Museum and Luoyang Museum. It is a low-temperature lead glazed pottery of white pottery. The rise of the three-colored glazed pottery in the Tang Dynasty has its historical reasons. First of all, the rapid development of the ceramic industry and the continuous improvement of the level of sculpture and architectural art promote the continuous combination and development between them. Therefore, from the characters to animals and living utensils can be displayed in the three-colored glazed pottery of the Tang Dynasty. The birth of Tang three-colored pottery is also the birth of three-color glaze decoration technology, is the process of combining decoration and tire body decoration. From the modern ceramic history It is believed that the three-colored glazed pottery of the Tang Dynasty was an epoch-making milestone in the history of ceramics of the Tang Dynasty, because before the Tang Dynasty, only single colour glaze At most is the use of two colors glaze, in China's Han Dynasty, there have been two colors, namely yellow and green two The glaze color The use on the same implements. After the Tang Dynasty, this colorful glaze color was also used in the ceramic objects. From the history of ceramics, this is related to the great change in the aesthetic view of the Tang Dynasty.

3. SHANZHAI CERAMICS

Chinese traditional ceramic species multifarious, special technology, well-made, Chinese ceramic craft decoration, modelling, cultural connotation and historical background, development and precipitation has experienced a long historical period, become a common products in the ancient ordinary life, also belong to the Oriental unique species, is the European flaunt wealth. In that era, no gold, silver or jewelry was more precious than a piece of porcelain. In the 13th century, after Chinese porcelain flowed into the European court, it attracted the attention of the court nobles, who were very surprised at how beautiful it could be made. It is said that the Emperor Augustus, from Poland, exchanged 600 cavalry soldiers for 48 Chinese vases. In addition, from 1062 to 1682 for 80 years, China exported more than 16 million pieces of porcelain. During this period, the West began to use

Chinese ceramics. European countries sent people to Jingdezhen to engage in some espionage activities, tried to copy Chinese ceramics, and created all kinds of strange techniques, all of which ended in failure. Later, Yin Hongxu was appreciated by the Kangxi Emperor for paying his tribute to French wine, thus gaining the right to live in Jingdezhen. After living there for seven years, he tried to go to the kiln to learn various processes, and recorded in detail the production process of Chinese porcelain and wrote letters to his country. After 10 years of incubation in Jingdezhen, Yin Hongxu wrote a complete strategy for porcelain production for the technical characteristics of all kinds of Chinese porcelain. So the French soon copied the porcelain in their own country, and soon spread across Europe. Since then, modern European porcelain was born.

The Chinese invented porcelain, which foreigners envied to buy it. At that time, China's porcelain making technology and artistic attainments were world-leading. In this huge market demand, Westerners wanted not only the porcelain, but also the technology of making porcelain, so they began to embark on the road of imitating and copying Chinese porcelain.

3.1. Delft Blue Pottery, The Netherlands

After nearly four centuries of continuous imitation, the West produced the first generation of ceramics in Europe, starting the road of the industrial revolution. Many excellent ceramic enterprises have emerged in European countries, among which the Delft blue pottery is one of the Netherlands. It is also a very typical ceramic factory that started as a copycat. It was founded in 1653 and has a history of more than 350 years. It is the only one of the 32 pottery workshops in Delft in the 17th century, and it is also the largest ceramic factory from the 17th century to now. Dutch Delft blue pottery also for its own brand with royal, its development history is bumpy, it copy the style of blue and white, at first glance is blue and white porcelain, but look carefully whether grain or fine or glaze gloss, with the real blue and white porcelain difference is bigger, because it 90% of the product is blue and white, so we sometimes call it Delft blue pottery.

In fact, in any industry, it has such a process from scratch, starting from imitation, from imitation and then beyond, in the realization of iteration, so as to overtake in the curve.

3.2. Clark Porcelain

Speaking of Dutch Delft blue pottery, we have to mention Clark porcelain. In the 17th century, two Portuguese merchant ships were intercepted by the Dutch East India Company, mainly with some exported porcelain, which was shipped to the Netherlands for auction, which caused a sensation in Europe at that time. Because they did not know the origin of the porcelain, and because the Portuguese warship was called Clark, so the Dutch called this batch of porcelain called Clark porcelain. In fact, Clark porcelain is a kind of blue and white porcelain produced by kilns in the southeast coastal areas of Zhangzhou. It is not circulated in China and is rarely collected in China, but it is collected in many museums and private museums in other countries. Clark porcelain is mainly exported to Portugal, Spain, the Netherlands, Japan and Turkey. The patterns in the porcelain are mainly figures and flowers, and the overall painting is not as good as the domestic blue and white porcelain at that time, but there are also a few fine works. The wall thickness of the whole object is relatively thin, and the shape is not very neat, exquisite and rough coexist, which is also the result of adapting to the market demand and mass production at that time. From Jiajing in the Ming Dynasty to Kangxi in the Qing Dynasty, a total of 16 million pieces of Clark porcelain were exported, leaving a wonderful page in the history of Chinese ceramics and the history of Chinese and foreign trade.

4. MODERN DAILY-USE CERAMICS

From burning porcelain crafts, now Europe and the Japanese ceramic technology has not catch up with Chinese ancient official kiln, official kiln is for the force of the national government behavior,

elite leading, ceramic craftsmen proud of the royal porcelain, so will go all out to make, and modern daily ceramics more to meet the needs of the people and feed the market.

4.1. Respect for Traditional Culture is Different

Compared with foreign countries, the respect and attention to culture is different. Foreign porcelain stores generally combine the whole scene and the elegant display way to reflect the respect for their own products. The phenomenon of "ancient Chinese ceramics are in museums, and now the ceramics are spread on the ground" still exists.

4.2. Brand Development Lags Behind

The Chinese invented the porcelain, the Germans refined the technique of making porcelain, and the British invented the ancient porcelain. With the rise of the industrial revolution, the porcelain making technology in Europe is also constantly improving, the center of porcelain making is improving, the rise of brands in various producing areas from Germany to France to Britain, and the invention of ancient porcelain makes high-end porcelain alone in the world. However, there is no impressive ceramic brand in China. The Chinese people are still proud of the ancient porcelain, and still in the workshop mode of inheritance, the foreign porcelain production has embarked on the standardization, industrialization and exponential growth. Much of the reason why our current daily porcelain may be lagging behind 30 or 40 years ago is that we may have missed the industrial revolution. Not only the ceramic industry, the modernization of each industry is slow.

4.3. The Industrial Model is Relatively Traditional

Contemporary daily ceramics is a new topic, we from ancient manual workshops from generation to generation, the modern industrialization, industrialization, exponential growth, is a combination of science and technology, public welfare, culture and the product of the contemporary public aesthetic, is the product of the combination of technology and art, belongs to the labor-intensive traditional manufacturing industry.

In short, to return to the top of the world, now Chinese ceramics must cross two mountains, one is the official kiln of the Ming and Qing Dynasties, the other is the brand of the European royal porcelain factory. Technology can be iterated, while culture needs to be precipitated. Industrial revolution just a few decades, our culture precipitation for thousands of years, we have a splendid civilization, handed down paintings, endless treasures, good products, good design, good art need cultural confidence, is according to their own objective conditions, constantly to learn, to self education, self innovation, to better interpretation dig their own history and culture. According to the cultural trend, the characteristics of The Times to make accurate positioning, launch a series of targeted design, edify good consumers. Understanding their own weaknesses, reshaping the continuation of the glorious history of more than 2,000 years and the world image of Chinese ceramics, this is a context of Chinas ceramic industry until 40 years ago.

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