

A Study on the Art Characteristics of Painted Pottery Based on the Theory of Teacher Creation

Wang Cheng, Shao Shi-jia

School of Art, Anhui University of Finance and Economics, Bengbu, Anhui, 233020, China

Keywords: Theory of creation, The boundary first painted pottery, The folk custom culture, Folklore characteristics, Decorative properties

Abstract: Jieshou painted pottery is a kind of local folk painted pottery in Jieshou City, Anhui Province. It has a long history. Its firing skills have been selected into a number of national intangible cultural heritage lists. It is an important cultural and material product in folk arts. It embodies the aesthetic trend of Chinese folk art advocating nature and pursuing harmony. This paper applies the aesthetic theory of “outside teacher creation, Zhongde Xinyuan” to the study of the first painted pottery, combines the two, explores the aesthetic characteristics and cultural connotations of the first painted pottery in the intangible cultural heritage of our country, and shows the folk culture. Carry forward Chinese excellent traditional culture.

1. Introduction

“The outside teacher creates, obtains the heart source” from the Tang Dynasty painter, the painting theorist Zhang Yanyuan writes “the past dynasties famous painting Ji”, emphasizes the artist should take the creation as the teacher, namely takes the nature as the teacher, emphasizes the nature to the artistic creation significance. Nature is the source of artistic creation. Art is to inject personal emotion and aesthetic will into natural things by observing the natural things around them. Although it is the aesthetic idea of Chinese painting, it is also manifested in other kinds of art. The shape design, decorative pattern design concept, decoration technique and characterization technique of the painted pottery are all based on the theory of “the creation of the outside teacher, the heart source”, which well embodies the idea of the teacher creation and the heart source.

2. Origin and Development of Painted Pottery

2.1 The Historical Origin of Colored Pottery

Anhui first painted pottery has a long history, rich regional characteristics and folk implication. The invention of pottery dates back to the Neolithic Age five or six thousand years ago, marking the beginning of the Neolithic culture. Pottery technology from generation to generation, to the Sui Dynasty, Fuyang, Anhui Province, the first has the history of kiln pottery. The first three-color engraved pottery came out. After nearly a thousand years of development, the first three-color engraved pottery has gradually evolved into today's three-color pottery. On May 20, 2006, Jieshou

painted pottery was approved by the State Council to be included in the first batch of national intangible cultural heritage list.

2.2 The Historical Origin of Colored Pottery

There is no clear written record of the origin of the first painted pottery technology. It can be inferred that the production technology of the first painted pottery appeared in the Song Dynasty at the latest.

The formation of the craft culture of painted pottery is mostly inseparable from the local natural geographical environment. The surface soil in the middle and north part of the boundary is mostly light yellow clay layer below 2 to 4 meters, the soil layer is less impurity and more delicate, the viscosity is large, in its lower layer is brown red clay layer, the soil quality impurity is more, but the soil is soft. Therefore, the clay used in the first pottery is taken from the local yellow clay, which is the yellow clay deposited after the Yellow River flood. The border is first in the middle reaches of the Huaihe River, bordering Henan, and the Yinghe River, an important tributary of the Huaihe River, runs through Anhui and Henan provinces, and the border is in the middle reaches of the Yinghe River. Since ancient times, the population flow here is frequent, the special geographical position makes the border head gradually become the Central Plains culture and Jianghuai culture blend place. The prosperous economy of Jieshou promoted the development and innovation of painted pottery.

2.3 Historical Evolution of Painted Pottery Modeling

The shape of painted pottery is mostly round, first of all, this comes from the folk customs of Fuyang. Tao has the homonym of “pull out “,” circle” has the meaning of “round circle “, the combination of the two is to pull out a round circle. Round pottery altar engraved with peony, plum magpie, lotus carp and other content, peony symbol of wealth, plum magpie show happy eyebrow, lotus carp has more than years of meaning, these popular themes, all reflect the new marriage yearning for a better life. Secondly, circular pottery is larger in capacity and more practical than other shapes, and it is not easy to deform during firing. S lines on painted pottery are constantly changing, highlighting the personality characteristics of the body. The curve of the main part expands to form a form similar to a circle.

2.4 Rich Development of Decorative Patterns

The initial period of painted pottery can only be called plain pottery. Because of the lack of production tools, the ancestors can only use both hands to knead mud as material, plate mud shape, with wood grass low temperature to burn out plain pottery without glaze color, decorative patterns are built with mud plate and formed naturally; decorative patterns are no longer simple stripe shape, the ancestors began to use pottery wheel, with the external force of both feet to make a constant rotation of the pottery wheel, with both hands to make a variety of pottery tire, dry and then with iron or bamboo stick to describe the flower bird fish and insect on the tread; Finally, the period of depiction, decorative patterns more rich subject matter, such as “broken Hongzhou “,” Qin Qiong “,” the United States case” and other traditional drama scenes were “moved” on the pottery altar; at the same time, the performance techniques are more and more rich, such as: knife, needle instead of pen, tick, carve, scrape, so that the picture produced black, white, gray artistic effect; the decorative art features of the first painted pottery both the local wood version of the line-cut performance form, but also absorbed the first paper-cut line-face combination of characteristics, artists believe in hand portrayal, no carving craftsmanship.

3. Influence of the Creation of Foreign Teachers and the Origin of the Heart Heart on the Formation of Colored Pottery

The first painted pottery is the crystallization of human beings' observation, discovery, refining and creation in the long-term practice and social life. The symmetrical beauty, decorative beauty and charm of the first painted pottery are all derived from life, rooted in the collection of local beauty, and at the same time have local and national local characteristics, thus forming the “first painted pottery with personality and unique artistic language “.

3.1 Symmetrical Beauty

Neolithic ware modeling evolved in the transformation and utilization of nature, and the first painted pottery was the product of simulating natural images and being born out of natural objects. All things in the world are pregnant in nature, born in nature, exist in nature, cycle in nature, nature is the supreme “road “. Only by returning to nature, caring for nature and following the way of nature can one obtain the supreme joy and spiritual freedom of human nature. After the discovery of painted pottery in the Neolithic Age about 10000 years ago, the basic types of pottery were common daily necessities, such as pots, bottles, cans, urns, cauldrons, tripod, and so on. Developed to the first painted pottery, affected by the Tang Dynasty three-color technology, decorative patterns have undergone great changes, but the shape is still symmetrical beauty, still maintain the ancient charm.

3.2 Decorative Beauty

The decorative patterns of painted pottery from the initial simple natural formation of strip patterns to flowers, birds, fish and insects to the traditional theater, seemingly simple patterns, in fact, by the unconscious use of the golden rate, the processing of space, the layout of the picture, and so on, multi-element composition. It is necessary to follow the way of life of natural creation, to teach nature, to care for nature, to understand nature, to melt into nature, and to make creation a natural expression of the way of natural life. [Sun Hongyang; On the Ecological Aesthetic Idea of Traditional Painting Theory of “The Origin of the Heart in the Outside Teacher's Creation” and “Vividness of Qi “; The development of the real patterns of painted pottery in Donghua University of Technology begins with the engraving period, with the symbol of auspicious peony, plum magpie patterns, flowers, birds, fish and insects, and a large number of folk opera story patterns in the back, all of which are scenes in life, drawn from life and closely related to people's life, bringing the scenes in life into the decoration of painted pottery, showing excellent folk culture, reflecting the aesthetic trend of Chinese folk art advocating nature and pursuing harmony. Among them, the most popular pattern is the three-color knife horse characterization. “Dao Ma Man” is famous for looking for material in folk opera, such as Dao in martial arts, strong and powerful; horse on stage, wind and lightning; portray people, grasp the characteristics of Peking Opera facial image, with a smart aesthetic sense. Lu Shanyi, the master of Chinese arts and crafts, realized the pleasure of making pottery, understood the charm of nature, carried forward this tradition, organically combined the three “Dao Ma people” into the depiction of painted pottery at the beginning of the world, and formed a unique artistic style.

3.3 Windy Charm Beauty

In different historical periods, painted pottery reflected the level of science and technology and culture at that time, and highlighted the aesthetic concept and psychological and cultural characteristics of people at that time. The first painted pottery combines Chinese traditional culture

and art with the characteristics of the times and precipitates a rich and unique pottery culture. The first painted pottery, adhering to the legacy of the three colors of the Tang Dynasty, absorbed the distinctive diversity of the three colors of the Tang Dynasty, full and round modeling, taking daily life as the design element, giving full play to people's subjective initiative in modeling and color, adopting bright and strong glaze certain symbolic significance. It also absorbs the artistic style of paper-cut and woodblock New year painting, and has profound cultural value and cultural foundation. Different from western modern pottery, painted pottery has remarkable oriental artistic characteristics. It no longer imitates the previous art forms, but pays attention to the inner spirit of expressing art, and can combine Chinese traditional images. The combination of national consciousness and life form has formed a unique spiritual and cultural connotation. At the same time, the creators must have a certain understanding and mastery of the painted pottery process materials in the process of creation, but also respect the characteristics and independent character of the painted pottery. In order to create a unique charm of the first painted pottery.

4. Conclusion

In different historical periods, painted pottery reflected the level of science and technology and culture at that time, and highlighted the aesthetic concept and psychological and cultural characteristics of people at that time. The first painted pottery combines Chinese traditional culture and art with the characteristics of the times and precipitates a rich and unique pottery culture. The first painted pottery, adhering to the three colors of the Tang Dynasty, absorbed the distinctive diversity of the three colors of the Tang Dynasty, full and round shape, took daily life as the design element, and had a profound embodiment in the aesthetic concept of “outside teacher creation, heart source “. It is not only the beauty of life, symbiosis and life. Under the influence of traditional culture, painted pottery contains simple and elegant arts and crafts, absorbs the cultural wisdom of the inheritors for thousands of years, and shows extraordinary artistic characteristics. The study of painted pottery is not only due to its profound cultural connotation, but also has certain guiding significance for further understanding Chinese traditional folk culture, artistic fashion and aesthetic consciousness.

References

- [1] Z. Xu, *On the Regional Culture of Painted Pottery*, *Popular Literature*, no.11, pp.74-75, 2019.
- [2] Y. T. Tang, F. Gao, *Aesthetics Research on the Art of Painted Pottery*, *Beauty and Time*, no.9, pp.13-14, 2019.
- [3] Y. T. Tang, *Image and Value Analysis of Colored Pottery*, *Study on Fine Arts Education*, no.19, pp.48-49, 2019.
- [4] H. Y. Sun, *On the Ecological Aesthetic Thought contained in the Traditional Painting Theory of Creation of Foreign Teachers and the Origin of the Heart the Middle and Vivid Rhyme*, *Journal of Donghua University of Technology (Social Sciences)*, vol.39, no.1, pp.42-47, 2020.