

# *Exploration of the Application of Zisha Sculpture Techniques*

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**Abstract:** The Zisha that comes from China is extremely well-known all over the world, and the production methods that are used to make it are diverse and generally acknowledged everywhere else in the world. In this paper, for China's Zisha sculpture technology, through these Zisha sculpture techniques, how to use, what is the law, how to carry forward China's Zisha sculpture technology, as well as what makes our country's Zisha sculpture technology achieve success in the discussion, this study details the production process of Zisha sculpture, detailing the use of Zisha sculpture materials, common themes, production techniques, and craft skills for a certain exploratory exhibition. In order to give a point of reference for the growth of Zisha sculpture as an art form in China, the practical applications of various techniques used in Zisha sculpture are investigated.

## 1. Introduction

Zisha originated in China, and our country has a vast and profound Zisha culture, which has made important contributions to the progress of human society. The long history of pottery culture has given birth to numerous ceramic art creations, and Zisha culture is precisely a unique branch of China's splendid pottery culture [1].

When talking about Zisha, the first thing that comes to people's mind is Zisha pots. However, this paper focuses on the study of Zisha sculpture artwork in detail. With the prevalence of foreign sculpture art in the world, traditional sculpture art is also integrated into its artistic characteristics in the creation of art. Zisha sculpture because of its close structure, close to porcelain, fine particles, sandy effect, appear dignified and heavy, so that the sculpture art works emit cultural light. Zisha sculpture integration of foreign sculpture concept, highlighting the traditional cultural connotations, through the fine texture, hard material will be the sculptor's emotional connotations expressed [2].

In the process of Zisha creation, this study on the image and space processing method is what we usually call Zisha sculpture technique. Exploring the innovation and application of Zisha's sculpture technique is of great significance to improving the production level and artistic level of Zisha's

sculpture.

## 2. Zisha sculpture technique

### 2.1. The main process of Zisha Sculpture

The reason why Yixing Zisha pottery is well known both at home and abroad is that it originates from the unique Zisha clay; the second is its unique moulding method, i.e., the all-handmade moulding method with the clay piece inlaying and patting. It adheres to the traditional pottery production techniques of Yixing, which has a great influence on the history of Chinese and foreign ceramics [3]:

- First of all, select appropriate materials for the artistic creation of Zisha works. Any work of art comes from life, and sometimes the inspiration for artistic creation comes from the author's experience and perception of life. Creators have their own feelings, and sometimes they can recreate and deep process on the basis of other people's works, and inspire new creative passions through pictures, images and other works of art. All of these can become the material and creative source of Zisha art works, to meet different connotations and artistic needs. If you want to make a good pot, you must consider a few points: First, the selection of the subject, from the production of the object to selecting the appropriate subject matter with a clear production of the object, can begin to select the material. The appropriate clay, such as clay type, clay colour, clay texture, and clay characteristics, can be made to produce a characteristic of the pot. Next is the production process, traditional pots have their own production process and requirements, while innovative pots are mostly created by modern artists, and the production process of such pots depends on the type of pot [4];

- Secondly, the production of Zisha sculpture works is carried out. This process is mainly carried out through the hand-forming method and mould-forming method for the re-creation of Zisha works. Among them, the hand-forming method is a relatively old sculpture creation method, the creator uses pure manual techniques to act directly on the alabaster clay, so that the resulting works are more dynamic, more expressive, unique, and the originality of the works all show the author's ingenuity, and the mould-forming method is to add the alabaster clay material to the pre-made gypsum moulds, and after a certain amount of time for dehydration and curing, the moulds are directly open the mould and remove the hollow Zisha vegetal embryo [5]. This method is simple, convenient and easy to mass produce on a large scale compared to the hand-forming method.

- Thirdly, the decoration of alabaster sculptures is carried out. If the production process of Zisha is the "form" of Zisha sculpture, then the decoration of the sculpture is the "colour" of the work [6]. The organic combination of the two can make the Zisha sculpture work both form and spirit, with a high level of art. Directly through the Zisha plain tire or using the glaze or underglaze painting decoration, one can achieve the decoration of Zisha sculpture works to achieve a certain artistic effect.

- Finally, the firing of alabaster sculptures. Any sculpture creation and decoration should be fired, the firing of Zisha pots must be completed in the kiln, so the choice of kiln is very important. The earliest alabaster firing with a dragon kiln, will be alabaster products and other ceramics with. The fuel used is also firewood, pine branches and so on. Finished product rate is low. Later, there were gradually inverted flame kilns, push plate kilns, tunnel kilns, shuttle kilns electric kilns and so on [7]. The fuel structure was also changed gradually, from firewood to coal, and then to heavy oil, light oil, liquefied petroleum gas, natural gas, and even the use of electricity. Until today, the kiln and its control technology are more and more advanced and the fuel is cleaner and cleaner, as long as it is properly controlled. Firing can reach almost zero defects. For the firing process, the kiln fire is the main technical point. Even if the most use of the same form of kiln, the fire of the different

firing results are different, so in the firing of different Zisha clay, glaze, etc. should be different temperatures to grasp the firing process as much as possible to grasp the physical and chemical reactions, to understand the principle of different technical adjustments in a timely manner.

## **2.2. Main Techniques of Zisha Sculpture**

According to the differences in Zisha sculpture process, its sculpture techniques can be broadly divided into: Round carving, Pinch carving, Relief carving and Skeleton carving, etc. [8].

### **2.2.1. Round carving**

It is a three-dimensional sculpture that can be appreciated from multiple perspectives, and is also a more common and commonly used sculptural technique. Round sculpture is suitable for multiple artistic scenes and can express the theme with distinctive artistic techniques. In Zisha works, round sculpture is usually in the form of pinch carving [9].

### **2.2.2. Pinch carving**

Pinch carving, belonging to Zisha sculpture decoration, refers to the soft clay material pinched into various images by hand and then glued to the appropriate parts of the vessel, this technique can retain the original traces of hand-pinched showing the vivid and original beauty.

### **2.2.3. Relief carving**

It belongs to plane sculpture, which is the product of combining carving and painting, and is another spatial form between the two-dimensional virtual space possessed by painting and the three-dimensional solid space possessed by round sculpture. According to the thickness of its surface, it is divided into high and low reliefs. Usually, a simple single layer of relief, its height is located in the round carving of one-half of the following, become a low relief, and the content is responsible for the level of more high cut height can become a high relief.

### **2.2.4. Skeleton carving**

The main method of skeleton carving is based on hollowing out the background, usually on the basis of relief carving. With its unique knife work, openwork carving carries out delicate artistic creation, fully demonstrating the essence of oriental art. However, when skeleton carving, in order to avoid deformation when firing, the area of skeleton should not be too large, and the traits should not be too complicated, and it should be mainly simple [10].

## **3. Exploration of the application of Zisha sculpture techniques**

### **3.1. Sculptural technique combined with functionality**

Any product is aimed at the ultimate use, Zisha sculpture to meet the pursuit and appreciation of art at the same time, its use function is also an important part that cannot be ignored. Such as round sculpture, is based on both practicality and aesthetics, combining practicality and aesthetics, which is a characteristic of many sculptural works [10]. For ceramic ware, blood appears in the lid part of the jar; generally, use the technique of round carving; this technique in the Song Dynasty Jingdezhen Hutian kiln is in its most flourishing development; the rope from the hole in the middle of the rope is both easy to lift and hold to increase the degree of stability without losing the form of artistic aesthetics; shallow relief carving in the daily cups, marigolds, and bowls in the process of

decorating; the most extensive use of this sculptural technique through the combination of the green glaze color and shape can be very well embodied. The transition of light and shadow presents an exquisite and delicate artistic effect, while the production process of the more widely used incense burner involves more hollow sculpture techniques. [8]. When the smoke from the top of the incense burner or the side wall of the holes in the lingering out of the time, diffuse in the air aromatherapy and ancient minimalist sculpture techniques complement each other presenting a dreamlike artistic atmosphere, better with the effect of aromatherapy, relaxation of the spirit, steal the pleasure of the body and mind.

### **3.2. Sculptural techniques combined with consumer objects**

Zisha works are ultimately aimed at a wide range of consumers. Therefore, it is necessary to be consumer-oriented, not only to clearly know who the main customers are, but also to deeply understand the interests and preferences of the target customer groups, to carry out a clear positioning, to meet the needs of consumers for the purpose of the creation of Zisha sculpture works, which are realised in two aspects: gender differences and age differences [10]. Reasonable use of different Zisha sculpture techniques should not only combine the age characteristics of the consumer group, but also take into account the differences in gender and cultural level. Generally speaking, when creating works according to the age characteristics, for children's works, they can be hand pinched by hand, using seemingly simple and casual methods to achieve the effect of innocence and naturalness. For female consumers, the pinching technique is usually used to achieve soft lines that match the character traits of women, while the scratching technique can show strength and simplicity, which is more suitable for the shopping needs of male consumers.

### **3.3. Sculptural techniques combined with glazes**

The perfect display of sculpture technique is inseparable from the glaze colour used, and the combination of sculpture technique and glaze colour can enhance the artistic level of Zisha works. In the Song Dynasty, a glaze called "Shadow Green" was widely used in Zisha works produced in Jingdezhen, which combines green and white in a good way, with a simple and elegant colour, exuding a unique charm [8]. Until today, this unique white glaze is still able to show the spatial domain of the sculpture and the transformation of the lines, implying the harmony and unity of the form and colour of the sculpture, traversing the boundaries of time and space, and conveying the unique aesthetics of the Song Dynasty craftsmen and their superb Zisha sculpture techniques.

### **3.4. Sculptural techniques combined with calligraphic aesthetics**

As an independent decorative art, Zisha pottery carving has attracted much attention in the history of Chinese carving art. Zisha pottery carving is the original impetus for the art of Zisha pottery carving, as it is the expression of the personal demands of the literati on Zisha at a level higher than their livelihood. The combination of alabaster and calligraphy is difficult to compare with other kinds of art. The beautiful calligraphy works with alabaster tea ware, as a whole, convey the cultural heritage and personal interest of the potter, and sublimate the essence, gas, spirit and rhyme of alabaster works, deepening people's feeling of the beauty of the alabaster art [11]. For example, small regular script was the only designated script for the ancient imperial examinations, and it was also used for writing scriptures, copying books, and inscriptions, which occupied an important position in the ancient society. Combining the elegant and handsome small regular script with Zisha not only enriches the decorative form and content of Zisha, but also gives the small regular script a new connotation and appearance, which subtly fits the aesthetic concepts of the

people in the new era and reflects the cultural value of inheritance and innovation. Since there are not many modern pottery carvers who specialise in lower case, coupled with their love for the artistic charm of the lower case, they have explored the style, artistic expression, use of knife and the nature of the clay of Zisha and applied it flexibly to their own graduation creations, so as to enhance the artistic appreciation of the works of pottery carving of the lower case and to add cultural value, aesthetic flavour and artistic charm to the Zisha Ming wares.

#### 4. Conclusions

The continuous development and innovation of Zisha sculpture techniques in history has promoted the prosperity and development of Zisha culture, as well as the development of related industries, with the following progressive significance.

Enriched cultural and artistic life: as an important part of culture and art, alabaster sculpture has brought people a rich and colorful cultural and artistic life through continuous technique innovation and artistic expression.

Promoting the development of the alabaster industry and the progress of technology: the continuous development and innovation of alabaster sculpture techniques promote the progress and improvement of related technology, which has an important role in promoting the development and innovation of the whole culture and art industry.

Inheriting the alabaster culture: as an important part of traditional Chinese culture, alabaster sculpture, through the inheritance and development of techniques, promotes the inheritance and development of alabaster culture and carries forward the essence and connotation of traditional Chinese culture.

To sum up, the alabaster sculpture technique is very significant to the progress of society; it not only brings people a beautiful cultural and artistic life but also promotes the development of related industries and technologies and also plays an important role in the inheritance and promotion of traditional Chinese culture.

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