

The Exploring of Chinese Traditional Landscape Painting into Ceramic Art

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Abstract

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.

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.

The meaning 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. The results of this research is transform 2D landscape painting into ceramic art works and through the ceramic art works reflect the beauty of nature.

Keywords: Ceramic Art; Chinese Traditional Painting; Transformation; Aesthetic; Nature

Introduction

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 is strongly influenced by Taoist 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, Taoist thought has dominated and become the supreme guiding principle in the development of Chinese art (Chen, 2014).

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 (Li, 2013). 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 (Lyu, 2000).

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.

Research Objectives

1. To study the aesthetic characteristics of traditional Chinese landscape painting, understand its philosophical and cultural connotations, and summarise and generalise its elements.

2. 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.

3. 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.

Research Methodology

As Figure 1.



Figure 1 Conceptual Framework (source: Created by researchers, 2023)

1. Literature analysis.

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

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.

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.





Research Results

On the basis of qualitative and theoretical research, this study builds a theoretical framework model for the leadership development of university teachers, and makes a comprehensive and specific exploration of the designed model through quantitative research methods, and draws the following conclusions.

1. Elemental analysis

Table 1 The meaning of landscape painting elements

Elements	Meaning	Philosophy of Tao
Mountain  Xia Gui, "Yan Di Wan Bo", Song Dynasty	Combination of visible and invisible, invisible is from manifest to hidden; Space and rhythm;	The hidden and the manifest give birth to each other; High and low set measure to each other; Back and front follow each other;

Elements		Meaning	Philosophy of Tao
Birds	Fish		
		Symbol of life; Freedom and vitality; Highlight the theme;	Tao follows its own ways
Zhu Da, "Hu Shi Shuang Niao Tu", Ming Dynasty	Zhu Da, "You Yu Tu," Ming dynasty		
Water		Water is flowing, changing, and invisible; Water is dependent on changes in the environment;	Water knows how to benefit all things without striving with them.
			
Ma Yuan, "Han Tang Qing Qian Tu", Song Dynasty			
Sky		Blank space; Highlight the role of the subject of the picture;	Tangible has advantages, the intangible makes it more useful;
			
Ma Yuan, "Han Xiang Shi Si Tu", Song Dynasty			

2. 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", "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 (Chen, 2016).

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 (He, 2020).

3. 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.

4. Experiments of ceramic materials

Experiments of glaze

Glaze status:

The raw materials for the glazes are usually available in two states: wet glazes and dry powder glazes (Figure 2), 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 2 Dry powder glaze and wet glaze (source: Photographed by researchers, 2022)

Grinding techniques (Figure 3):

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 3 Grinding techniques (source: Photographed by researchers, 2022)

Kilns, as Table 2.

Table 2 The types of kilns

Electric kiln: Firing temperature range of 800 –1230°, oxidation	Gas kiln: Firing temperature range: 1300 –1380°, reducing
	

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 (Figure 4) (Figure 5).

NO.	Temperature	Effect	NO.	Temperature	Effect
HOR-01	1320°C Oxidizing atmosphere and reducing atmosphere		HO-02	1200°C Oxidizing atmosphere	
HO-01	1200°C Oxidizing atmosphere		HO-03	1200°C Oxidizing atmosphere	
HOR-02	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-06	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-03	1320°C Oxidizing atmosphere and reducing atmosphere		HO-04	1200°C Oxidizing atmosphere	
HO-01	1200°C Oxidizing atmosphere		HOR-07	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-04	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-08	1320°C Oxidizing atmosphere and reducing atmosphere	

Figure 4 Experimental data and samples of the glaze (source: Photographed by researchers, 2022)








NO.	Temperature	Effect	NO.	Temperature	Effect
HOR-12	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-18	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-13	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-19	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-14	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-20	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-15	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-21	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-16	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-22	1320°C Oxidizing atmosphere and reducing atmosphere	
HOR-17	1320°C Oxidizing atmosphere and reducing atmosphere		HOR-23	1320°C Oxidizing atmosphere and reducing atmosphere	

Figure 5 Experimental data and samples of the glaze (source: Photographed by researchers, 2022)

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 6).



Figure 6 Glaze test (source: Photographed by researchers, 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



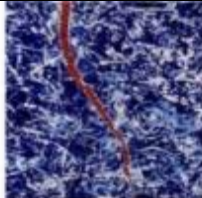



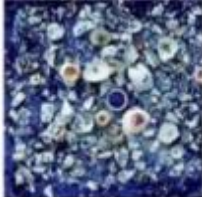


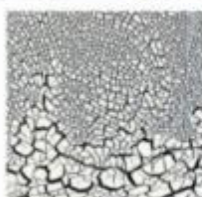


to make sure that the thickness of the glaze colour is controlled between 0.2–0.3 mm, and the glaze colour applied evenly and smoothly, and the firing temperature should be 1380°C (Figure 7).



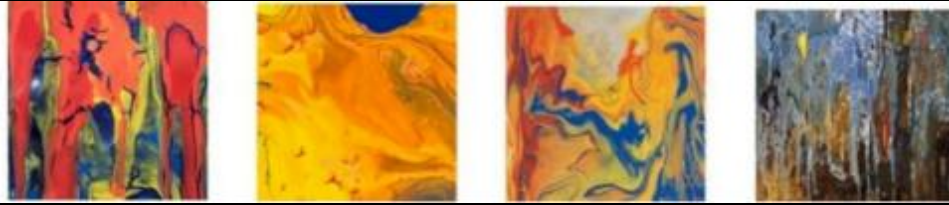
Figure 7 Flow techniques (source: Photographed by researchers, 2022)

Step 2: After the glaze is completely left dry, put it into the gas kiln (reducing flame) and fired at 1320°C (Table 3).

Table 3 The finished effect

Fractures and folds				
The art form of Accumulation and superposition				
Fission and dispersion				

The art form of
Flow and fusion



Source: Photographed by researchers, 2022

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.

4.1 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.

4.2 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.

5. Ceramic Art Creation

The research content includes aesthetic theory, 2 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.

6. Aesthetic theory

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 (Figure 8). 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, 2005).

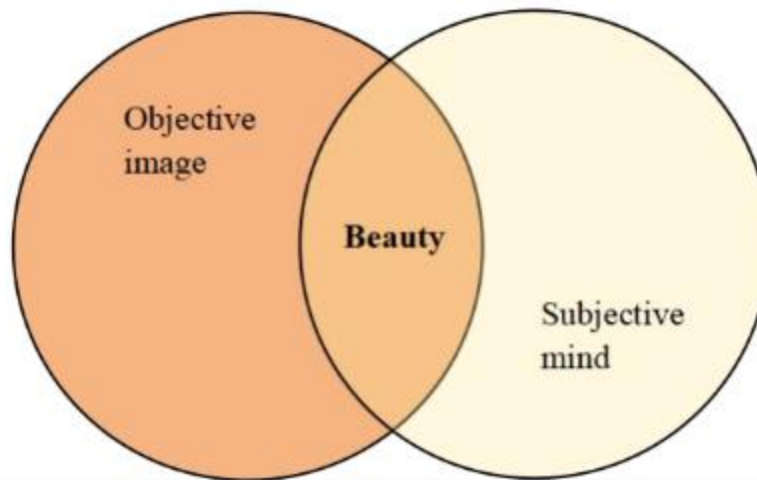


Figure 8 The beauty of artistic conception (source: Created by researchers, 2023)

7. 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.

8. Source of creation

Based on the literature review, 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.

9. 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 9).



Figure 9 Fusion of painting and ceramic materials (source: Photographed by researchers, 2023)

Step 2: After the glaze colour is completely dry, put them into the gas kiln to restore the flame firing 1380°C (Figure 10).

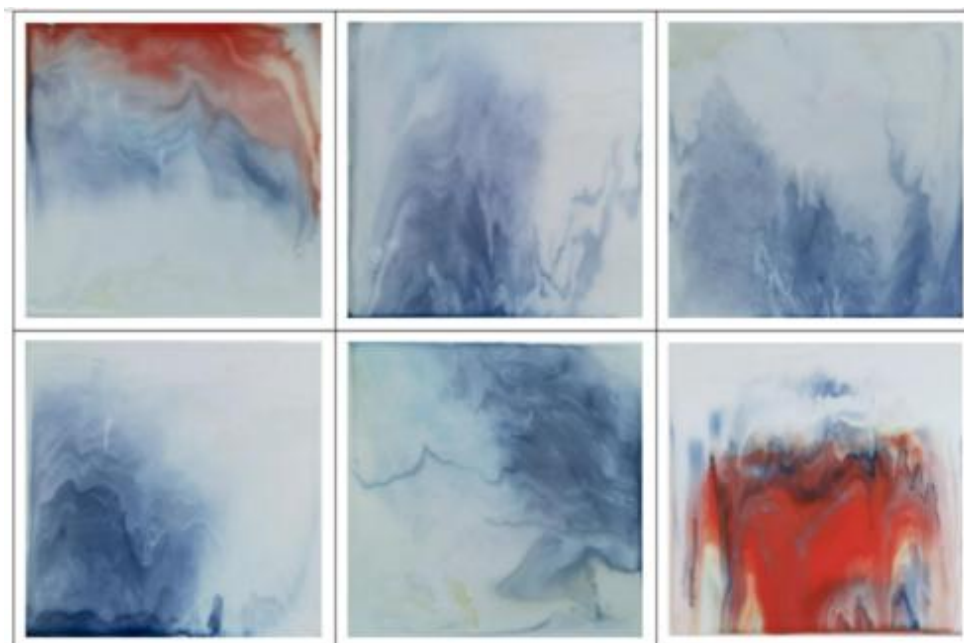


Figure 10 Effect of high temperature firing (source: Photographed by researchers, 2023)

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 (Figure11).



Figure 11 Painting on the ceramic works (source: Photographed by researchers, 2023)

The Final effect and Practical application as shown as Figure 12; Figure 13

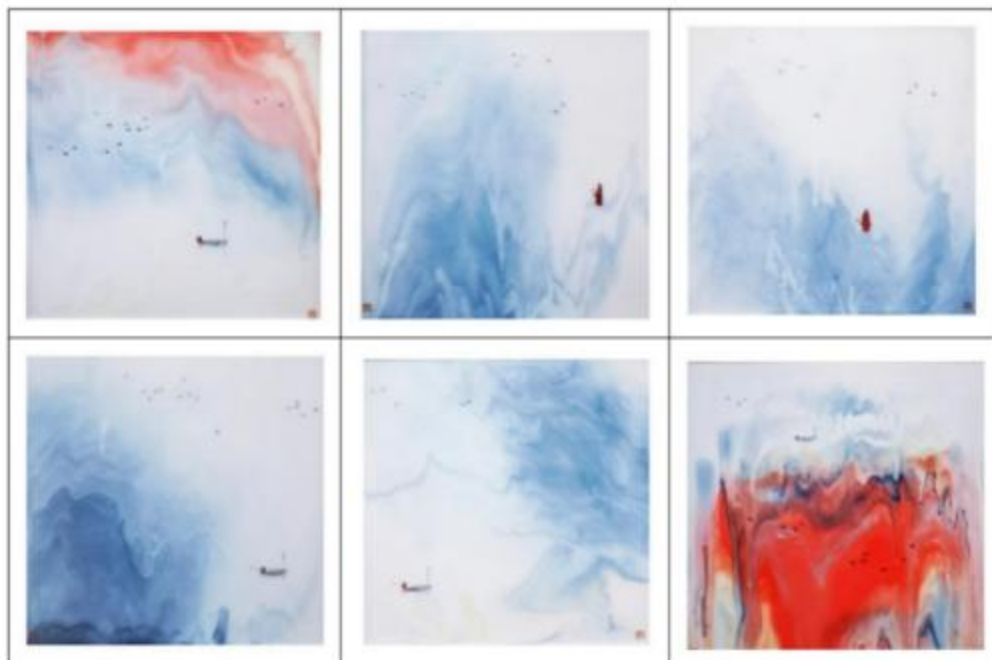


Figure 12 2D ceramic art work (source: Photographed by researchers, 2023)



Figure 13 Real scene renderings (source: Created by researchers, 2023)

10. Discussion result

(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.

Conclusions

1. 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 Tao follows the ways of nature”. The study is based on the study of contemporary ceramic artworks.

2. 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.

3. 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.

Suggestions

1. General Research Suggestions

Strengthen Interdisciplinary Connections: Encourage the integration of disciplines such as art history, materials science, and philosophy to deepen understanding of both the artistic and technical aspects of ceramic art influenced by traditional Chinese landscape painting.

Expand Literature Review: Broaden the scope of the literature review to include more diverse sources that discuss the evolution of ceramic art globally and the influence of other art movements to provide a comparative perspective.

Enhance Methodological Rigor: Incorporate a more robust methodological framework that includes both qualitative and quantitative research methods. This could involve more detailed case studies, as well as surveys or interviews with contemporary artists and experts in the field.

Focus on Sustainability: Consider the environmental impact of ceramic production and explore sustainable practices within ceramic art that align with the Taoist emphasis on harmony with nature.

2. Suggestions for Further Research

Comparative Studies: Conduct comparative studies between Chinese traditional landscape painting and other cultural art forms that have influenced modern ceramic art. This can provide insights into how different cultural aesthetics are translated into ceramic techniques and styles.

Technological Innovation in Materials: Investigate new materials and technological advances in ceramic art production. Research how these innovations can enhance the expression of traditional aesthetics in modern ceramics without compromising the art form's integrity.

Psychological Impact of Art: Explore the psychological and emotional impacts of landscape ceramics on viewers. Studies could examine how the elements of traditional landscape painting that are integrated into ceramics influence contemporary viewers' perceptions and emotional responses.

Revival and Preservation: Study the efforts and methodologies involved in reviving and preserving ancient ceramic techniques and how they can be adapted or maintained in contemporary practices. This includes documenting the skills of older generations of artists and creating educational programs to teach these techniques.

Market Analysis: Perform a market analysis of contemporary ceramic art influenced by Chinese landscape painting. Identify trends, consumer preferences, and potential growth areas, which can help artists and galleries tailor their creations and exhibitions to meet market demands.

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