

# Exploration of Famille-rose porcelain painting art form

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**Abstract:** Modern People's understanding of beauty, the exploration and innovation of materials, for our innovation provides infinite possibilities. Through the understanding of the high-temperature glaze, as well as the exploratory understanding, the rich and variable color glaze characteristics of the kiln change and Famille-rose painting characteristics of the combination, this is based on the understanding of new materials and the improvement of firing technology, for the powder porcelain provides a material basis for innovation. Therefore, the combination of high-temperature color glaze and pastel porcelain is an innovative model, which provides a new era contribution to the historical development of pastel. With the further development of ceramic artists, new techniques and techniques of pastel-colored porcelain painting will constantly emerge, and then make the traditional pastel art bloom a new luster.

**Keywords:** famille-rose, porcelain painting art, expression

## 1. The Value and Art Historical Significance of famille-rose Porcelain

From the perspective of China's traditional ceramic decorative arts, famille-rose porcelain painting is one of the most important categories and has a very important influence and status. Jingdezhen famille-rose is an extension and development from enamel porcelain on the basis of Kangxi five-color porcelain, and thus became the main form of glaze painted porcelain development in the future. It started in the late Kangxi period at the Jingdezhen Imperial Porcelain Factory and flourished in the Qing court, and the porcelain decorated with famille-rose colors was also widely popular among the people and has a long historical background and cultural connotation, with an irreplaceable position in the field of color porcelain art in Jingdezhen. Because of the complexity of the famille-rose operation process and the difficulty in mastering the material properties, it is even more popular and is regarded as a treasure in ceramic art.

The purity of technology is the fundamental to maintaining the characteristics of an art category. Therefore, the significance of the inheritance of traditional pastel decoration is not only based on folklore, making it an "academic" study of only archaeological significance. From the form of creation to the artistic style, many traditional craft techniques have been newly interpreted in modern art. The retention and innovation of traditional pastel technology have enriched the language and form of modern ceramic decoration. First of all, we should have an understanding of the skills and technological characteristics of pastel, and then according to the understanding of beauty and nature, as well as the familiar grasp of the typical styles of traditional pastel porcelain. Only when these foundations are available, can talking about innovation be valuable and meaningful, otherwise it is very easy to go astray, superficial and superficial. As far as our pastel porcelain painting is concerned, innovation should be based on a certain process. For example, there are techniques such as washing and dyeing, such as dyeing and color coloring. It is difficult for us to learn from these knowledge, so we must first learn the experience left by predecessors, that is to say, we must first understand and master the basic tradition of this art. The innovation must be based on traditional innovation. Our pastel porcelain in the Qing Dynasty can be said to be very perfect in terms of craftsmanship, and sometimes we even call the pastel porcelain of Kang Yongqian "the most pastel". So, how do we surpass our predecessors?

With the development of The Times, people's cultural and artistic level and aesthetic ability are also constantly improved, which puts forward higher requirements for the spiritual needs. Through the analysis, comparison, induction and summary of these forms of expression, we can more intuitively and systematically understand the new forms of famille-rose porcelain painting art, and use modern design concepts, and even the cultural inheritance, which is of positive significance.

## 2. The Emergence of the Art of Famille-rose Porcelain Painting and its Characteristics

In the birthplace of "famille-rose" art, Jingdezhen, where the "famille-rose" craft remains the most complete, it is rare to see artists who use rigorous traditional "famille-rose" production technology to express works with modern aesthetic significance. Driven by commercial interests, some artists, because of the complex, time-consuming and laborious operation process of famille-rose technology, use a convenient and convenient way to replace some materials of famille-rose, simplify the operation process, or local use of famille-rose water material, also called famille-rose. The use of various modern tools and means makes the famille-rose decoration completely lose its own characteristics and purity of the craft.

In the late Kangxi, famille-rose adopted a relatively simple rendering method, with bright colors and simple style. Yongzheng famille-rose porcelain is very rich in shape and beautiful in shape, which changes the sense of ancient and heavy in Kangxi. The fetal glaze is warm and delicate like white jade, which can highlight the slender lines and soft color. Qianlong famille-rose decoration technology is becoming more and more perfect, decorative techniques have everything, most of the use of brocade to open the light, to maintain the excellent porcelain quality, fine color workers. Famille-rose porcelain is widely made, produced and exquisite, and has a new development.

Now there are many artists trying to innovate, the use of material performance, found the change of tools, and the combination of high temperature color glaze, and the use of comprehensive technology, this kind of national traditional charm, but also with modern aesthetic atmosphere of art works, brought a new look, enrich the decorative language of famille-rose.

### 3. Contemporary Forms of Famille-rose Porcelain Painting Art

Jingdezhen ceramic craftsmanship, fine material, glittering, white and clear color of the main characteristics determine the famille-rose decoration become the mainstream of Jingdezhen ceramic art. Traditional famille-rose decorations have been handed down to the world for their soft, elegant, clear and famille-rose colors; even, neat and slender lines, and other main features.

The early development of famille-rose decoration still continued some of the artistic characteristics of the five colors. The use of patterned, decorative language in traditional famille-rose decoration is mostly seen in everyday utensils, with a perfect combination of both decorative form and content, and decoration and shape.

In the traditional art of famille-rose porcelain painting, most of the ornamental decoration is applied to the edges of the ceramic vessels, which is particularly prominent in the glazed antique colors, but is also reflected in the glazed famille-rose decoration. There are two-sided continuous, four-sided continuous and other forms of decoration, the traditional ornaments are entwined patterns, patterns, etc. Now there are also many artists use abstract pattern design combined with ceramic vessels to decorate, exaggerate the natural objects, deformation and other techniques, showing the modern sense of decoration also reflects the pursuit of artistic beauty of the people now.

Whether emphasizing shape or highlighting decoration, the relationship between decoration and shape is equally important in famille-rose decorative works.

In most of today's famille-rose decorative works in Jingdezhen, the creators rarely consider the relationship between decorative content, form and shape. Most of the shapes they adopted were mainly from the existing ones in the ceramic workshops, rather than combining shape and decoration in an overall unified design, and the relationship between shape and decoration was severed. This may be the result of a long division of labor in the process of making and painting ceramic shapes in Jingdezhen. The relationship between modeling and decoration is complementary, and decoration and modeling are an inseparable whole. famille-rose decoration should not destroy the integrity of ceramic modeling, so the form and layout of decorative content, whether it is banded, tiled, or scattered, should be fully combined with the characteristics of modeling.

Traditional Chinese painting has had a very important influence on the art of famille-rose porcelain painting. The late Qing Dynasty, the participation of painters and literati, making Chinese painting in the ceramic material this field of expression was extended, and gradually developed into a kind of painting level to judge, sway the ceramic aesthetic mass aesthetic interest. The use of traditional brush painting language in famille-rose decoration, instead of the "five colors" of outlining and filling in the water colors, the pearl and bright material is used to halo the required relationship of light and darkness on the painting surface, and then fill in the water colors, making the decorative picture with more changes in light and darkness and a sense of hierarchy and space. famille-rose porcelain painting also combines the expression of Western painting, focusing on the expression of the layers, space and block relationship of the painting content, the relationship of light and darkness of the surface, the sense of space and the relationship of perspective are all the expression of Western painting.

In traditional famille-rose porcelain painting, there is the element of "line" in Chinese painting, and Chinese painters have been fascinated by the study of line, creating a wide variety of line patterns. Like the eighteen strokes: wandering silk strokes, willow strokes, nail-head and rat-tail strokes, walking clouds and flowing water strokes, iron line strokes, etc. The same is true for the lines of famille-rose porcelain painting. Lines are the most vital factor, the purest and simplest modeling factor, capable of clearly and surely depicting the various relationships of the object and expressing the author's emotions. The "bone method of brushwork" in Xie He's Six Laws of Southern Qi is a high affirmation of the charm and spiritual value of the line itself.

The beauty of the form of the line itself is mainly expressed through the movement of the brush, form, classification, strength, etc. The use of line in famille-rose porcelain painting has unparalleled superiority in the capture of ideas, inspiration, and recall of images in our minds.

Color is an important means of porcelain painting expression, one of the important expressive factors of the formal language of porcelain painting, and the first charm to impress people. There are many kinds of colors in famille-rose, also like the colors in Chinese painting, such as brushwork heavy color, brushwork light color, etc.

The colors in famille-roses are also greatly influenced by Chinese painting. The colors in famille-roses are all mainly haloes and halos, and the haloes are mainly primed through the net pigments in famille-roses, which evolved from the enamel pigments. Its color is opaque and powdery, with rich colors, including magenta, eggplant flower, bitter green, sea bee, chicken yellow, rich yellow, hemp yellow, big green, bitter green, etc. It is mainly used for the washing and dabbing of flower patterns and clothes of figures etc. which are filled with good glass white. The water materials in famille-rose are mainly of two categories: transparent pigments and opaque pigments. The water materials have great differences before and after firing, and it is impossible to intuitively feel and grasp the relationship and changes of color intensity and shade during the filling process. Transparent water materials are: developed from ancient color pigments, transparent and with a glassy texture. There are snow white, big green, bitter green, ancient purple, ochre, etc. Big green, bitter green and ochre all have shades, and are used for coloring mountains, leaves and grasses as needed. Opaque water materials include: glass white, often used in flowers and clothes as a base for washing and spotting oils, waterfalls and rivers in landscapes and birds' feathers are also embellished with glass white. Tin yellow, pink yellow, light emerald, pine green, palace pink, mostly used for flat filling flower and grass patterns or lace decorative patterns.

The matching of colors can show the tone of the porcelain painter's works, can convey the emotion and personality given by the ceramic artist to the colors, can make people feel the beauty of the picture or magnificent, or elegant, or fresh, or flamboyant artistic expression, and the colors have a great influence on the mood performance of the famille-rose works and the formation of the style of the works.

The expression of the mood of Chinese painting advocates to face the nature, from the departure of the objects and scenery and

generate the association of the natural scenery given by the nature to make the brush to express. famille-rose porcelain painting through our visible art image of the performance of a knowable and perceptible artistic realm, this realm is precisely the connotation of Chinese painting mood performance. In the artistic expression, the artistic effect like poetry in painting and poetry in painting is not only one of the major features of Chinese painting, but also one of the main artistic expressions of famille-rose porcelain painting.

Famille-rose porcelain painting, to varying degrees, draws on and brings into play the characteristics of Chinese painting, "writing the spirit with the form", and combines the painting techniques of famille-rose with certain differences of expression. Nowadays, there are a lot of famille-rose porcelain artworks, which are combined with western painting, and the expression of western painting technique has some influence on famille-rose, focusing on the expression of the level, space and block relationship of the painting content, and the relationship of light and dark, space and perspective of the picture are all the expression of western painting.

High-temperature color glaze famille-rose expands the artistic language of ceramic painting, making the artistic style of famille-rose porcelain painting diversified, conveying a new design concept and reflecting the aesthetic orientation of modern people.

In the creative practice, the unique expression of high-temperature color glaze has broken through the singularity of traditional famille-rose porcelain painting art. Through the artistic effect of high temperature to change, the use of high temperature color glaze own color rich changes, vivid natural texture and porcelain exquisite famille-rose painting art combination, highlighting the famille-rose porcelain painting art, enriching the changes of the picture. The overall effect is pleasing to the eye and more reflective of the times and artistry.

Nowadays, there are many artists in Jingdezhen who mostly use the combination of engraved decoration and glaze famille-rose to express the form, and the treatment of porcelain blank is also one of the important factors affecting the effect of the picture. Art forms like printmaking and engraving in Western painting show a different artistic effect. Let the works reflect a different style, trying to use modern art language to express traditional creative concepts, spiritual pursuit and mood. The design of the engraved decorative image requires the artistic characteristics of the relationship between the image and the human eye as well as the balance in the composition to be worked out in conjunction with the shape of the vessel. famille-rose painting must first go through the process of drawing, tracing and photographing, and then, on the basis of mastering the nature of the oil, tracing with a brush and then filling in the color and adding color. The combination of engraved decoration and glaze famille-rose has a strong national style, but without losing the artistic expression of the work.

#### **4. The Practice and Application of Famille-rose Porcelain Painting Expressions**

First, we should broaden the creative ideas from the material and craft. Modern people's understanding of beauty and the exploration and innovation of materials provide infinite possibilities for our innovation. For example, the combination of high temperature glaze and famille-rose is based on traditional contemporary innovation, which was not exist in ancient times. Through the understanding of high temperature glaze color and the exploratory perception, the kiln change characteristics of rich and changeable color glaze and the soft painting characteristics of famille-rose porcelain powder are integrated together, which is based on the new material understanding and the improvement of firing technology, and provides an innovative material basis for famille-rose porcelain. Therefore, the combination of high-temperature color glaze and famille-rose porcelain has become a model of innovation, providing a new contribution to the historical development of famille-rose porcelain.

Second, we should broaden our thinking from the theme and content. Most of the inspiration of the creation comes from nature, derived from the perception of life. As far as ancient famille-rose porcelain is concerned, the theme of auspicious meaning accounts for the majority, showing talent and beauty and so on, and many successful works are the precious spiritual wealth and artistic achievements of the ancient people. How can we contemporary people get inspiration for creation? Must be "ink with The Times". Through the understanding and perception of nature and life, contemporary people should learn more new expression themes, such as our modern landscape themes, Jinggangshan, Yan'an and other revolutionary themes, which are the manifestations of the content of life.

The practice of creating famille-rose works combines the comprehensive expression form of high temperature color glaze, carving, and light, and combines with the traditional craft of famille-rose. The elegant color of the whole porcelain bottle picture gives people a feeling of peace and comfort. Like the people we are familiar with, the forms of expression are strange and changeable, and tend to be sparse. Their forms of expression have formed a unique personality due to their own aesthetic concepts, which has left a deep impression on us. In order to adapt to the needs of decorative content and form, and strive to concise modeling, using rich decorative language, maintain the unity of the works in the style, fully reflect the artistic characteristics of famille-rose decoration. Some of the works are created in strict accordance with the traditional technological process. The traditional techniques used are: dot dyeing, washing and dyeing, water color flat filling, color filling, oil hook line halo color and so on. Another part of the works in the premise of famille-rose decoration unique artistic expression, appropriately simplify the traditional process operation process to reduce the operation difficulty. There are also some works in the same decorative picture, trying to use the molding, carving and other billet processing technology as auxiliary decoration. Form the contrast and unity of different processes in the same shape. In addition, the painting techniques used in part of the works are different from the traditional inherent mode of famille-rose, not the first outline of the outline of the image of the halo of the light and shade effect, but directly with the image of the required content and light and shade changes. For me, this is not only a process of re-understanding the traditional famille-rose process and trying to innovate the traditional famille-rose creation style, but also a process of improving my own technological skills.

The traditional famille-rose porcelain painting art uses the techniques of Chinese painting and the performance of the famille-rose process, which has been played to the fullest in the long-term performance of famille-rose porcelain painting art, reaching the peak of artistic performance, and the breakthrough of the famille-rose porcelain painting process now is the organic combination of the characteristics of famille-rose and

other decorative art features, creating a more colorful artistic expression language. The inheritance of traditional craft culture is an indispensable link in the development process of social culture. It is our responsibility to inherit and continue the traditional famille-rose craft technology. The preservation and inheritance of the traditional famille-rose craft should be dynamic, and because the development and progress of science and technology has led to the development and progress of the craft and its material conditions, the famille-rose material and its craft conditions will also change accordingly. For example, the color materials of famille-rose will be more abundant, the coloring performance of color materials will be more stable, and the kiln equipment will be more advanced, etc. The improvement of these objective conditions will also promote the development and changes of famille-rose operation techniques and processes.

The progress of the times and the development of culture have led to the improvement of people's aesthetic consciousness. Modern design concepts and design methods should be continuously integrated into people's use of famille-rose materials and their special properties and the use of technology, so as to create famille-rose artworks with modern aesthetic character that meet the needs of the times and the development of society and the environment.

Nowadays, there are many porcelain painting artists who create works, in addition to using the traditional brush and color materials for painting and decorating, they also constantly make changes to materials, techniques and shapes, trying new techniques, new methods and new effects. Some artists use messy brushes, knives and other tools and materials, and even use their fingers as tools to paint, creating a new world of famille-rose porcelain painting art with originality in order to achieve the effect they want to express, and giving new expressive power to the materials. For example, in the process of washing and dyeing and spot-dyeing, the osmosis between oil and color materials on glass white will sometimes produce unexpected artistic effects, similar to the special effects produced by water and ink on Xuan paper in Chinese painting, either intentionally or unintentionally. This kind of grasping, exploring and utilizing the special properties of materials can only be perceived in the long-term art practice. Another example is: changing the saturation of oil and bead and bright material, using the permeability and fluidity of camphor oil to express the decorative objects, so that the operational defects originally considered to be a process become an expressive technique.

## 5. Conclusion

Traditional famille-rose provides the basic conditions for modern ceramic famille-rose, such as materials and their properties, operation techniques and skills, etc. How to make the traditional techniques retain the complete operation process and explore and interpret the application of traditional "famille-rose" techniques in contemporary art from the perspective of modern art requires not only the correct attitude towards tradition, but also the practical spirit of exploration, innovation, seeking differences and persistence.

The style of famille-rose porcelain painting in Jingdezhen ceramics should be developed in a diversified direction, and the borrowing of traditional Chinese painting should not be "eaten alive", but combined with the unique laws of ceramic modeling and decoration, and better use the inspiration brought to us by painting. The process of traditional craftsmanship is preserved as completely as possible under the existing conditions of craftsmanship and combined with modern design concepts and the formal language, means and methods of modern decoration to show the modern aesthetic characteristics of famille-rose decoration in a new form of artistic expression and to realize the perfect combination of craftsmanship and artistic design.

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