

Aesthetic Analysis of Modern Wood-burning Pottery

Xie Jun

Wuxi Vocational Institute of Arts & Technology, Wuxi, Jiangsu, China

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Abstract: This paper takes the similarities and differences between modern wood-burning pottery and traditional wood-burning pottery as the starting point, deepens the aesthetic origin of firewood and ceramics, and explores the aesthetic characteristics of modern wood-burning pottery from the aspects of craftsmanship, culture and spirit. Promote the promotion and development of modern wood-burning pottery.

1. Introduction

The wood-burning pottery art originated in ancient China and is a technology that uses earth, fire, wood and other elements to make ceramic art with a unique firing process. Compared with the traditional, modern wood burning follows the natural law, using original firing to stimulate the various possibilities of clay, breaking the ceramics' bright and beautiful, delicate and far-reaching art form, paying more attention to the natural beauty and simplicity of ceramics, giving a new visual experience. . A variety of practical appearances, simple and earthy clay color, and varied texture stripes are the direct pursuit of modern wood-burning pottery.

2. Aesthetic similarities and differences between modern and traditional wood-burning pottery

In the traditional concept of firewood burning, the ash, fire marks and slag of the wood burning are regarded as sputum. In order to create a perfect ceramic art, the blank will be placed in the raft to be fired and isolated. The direct contact between the blank and the open flame and charcoal ensures the exquisiteness of the finished product. In the modern wood burning, the position of the cockroach in the firewood burning is abandoned, and the artistic beauty such as natural ash and flame marks on the green body is presented, which stimulates the characteristics of the regeneration of the terracotta.

2.1 Common place

The modern wood-burning name is modern, but it has the characteristics of retro craftsmanship. It comes from Japanese wood burning. In the 1920s, Japan launched the "Famous Art Movement", advocating that folk art should be associated with life practice. Under the influence of Japanese culture such as tea ceremony, Zen road and flower path, ceramic living utensils promoted the simple and unpretentious, natural and pure aesthetic concept. In the 1950s, Japanese ceramic art was spread to the United States, and it was deeply loved by American pottery artists, and quickly set off a boom in the international modern ceramics industry [1]. In the 1980s, China gradually accepted the unglazed firewood burning in Japan, recognized its simple and natural aesthetic form, and flourished in various ceramic producing areas. Compared with traditional wood burning, the two are mainly concentrated in the following points:

First, the consistency of the process. The materials of both are mainly made of firewood and clay, and the original wood burning is used as a technological means to stimulate the most authentic material beauty. In the process of wood burning, it advocates natural molding, no modification, and has anti-industrial and natural characteristics.

Second, the hand-made consistency. Both are made by hand, and they are all hand-molded by

hand-drawing, mud-plate construction.

Third, the design of the design is consistent. Both of them are pursuing simplicity and generosity in the design of the design.

Fourth, the coincidence is consistent. Both are affected by the kiln fire temperature, humidity, heat receiving area, etc., which easily lead to changes in the shape of the appearance, and have greater randomness and unpredictability.

2.2 Differences

Traditional wood-burning pottery and modern wood-burning pottery have certain commonalities in some respects, but due to the different times, there are certain differences between the two. Mainly reflected in the following points:

The first point is the difference in aesthetic concepts. Modern wood burning is represented by Japanese unglazed ceramics, while traditional wood burning is represented by glazed ceramics after the Song Dynasty [2]. The firewood ceramics in the Song Dynasty is the commanding height of the wood-burning process, advocating the literati's taste, rising the wind of Shangyu, pursuing the moisturizing and jade, light and translucent, pure and flawless; while the Japanese unglazed ceramics admire the texture of the clay, pursuing the rough, ancient and simple .

Second, the difference in appearance. The modern wood burning has a primitive atmosphere, and the surface is covered with falling ash, fire marks, etc., forming a thick and uneven gray glaze, showing its flawless beauty; while the traditional wood burning appearance is evenly beautiful with glaze, showing its complete beauty.

Third, the difference in styling. The modern wood-burning shape is simple and random, mostly twisted and deformed, and the edge and the body have a certain degree of damage. The traditional wood-burning style is rich and varied, and the symmetry is perfect, and the ceramic edge is carefully repaired to ensure its smoothness.

Fourth, the difference in decoration. Modern firewood is not modified, it is relatively simple, and it promotes the natural formation of ceramics in the wood kiln. The traditional wood burning focuses on painting and carving, adding a variety of aesthetic elements, rich and varied, and gorgeous decoration.

3. Aesthetic analysis of modern wood-burning pottery

3.1 The beauty of the process

Wood-burning pottery is a complex and long-term project. It consists of mud, mud, firewood, kiln and kiln (Fig. 1). The preparation of each stage can ensure the quality of wood-fired ceramics. The whole process of wood burning is dominated by people as the core. The wood is used as a material to reshape the clay and reflect the relationship between man and nature. Wood burning is the use of nature, excavating nature, while respecting nature, and respecting nature. In the stage of selecting mud and compounding mud, the craftsman should fully consider the metal content of the mud material, the degree of high temperature resistance, the influence of changes, etc. It is always clear that the mud material is the core element of wood burning, and the mud material should be perfectly presented in the wood burning. Different mud materials require different wood burning methods, and low temperature mud materials are not suitable for high temperature wood burning, which is prone to collapse deformation [3].

In the wood preparation stage, the craftsman is required to reserve firewood according to the actual situation of the kiln. The selected wood is mainly natural wood such as pine or eucalyptus or discarded wood, which eliminates synthetic wood. Its combustion is easy to release toxic substances, and its finished products are not suitable for human use. In order to increase the burning rate of firewood, the collected firewood should be allowed to stand and let go. The process of collecting firewood is the process of dialogue between man and nature. Walking in the mountains and rivers, feeling the beauty of mountains and rivers, firewood is a gift from nature. In order to better control the various temperature requirements of the wood-burning stage, it is often necessary to use thick,

thin and short firewood. Small firewood has the characteristics of burning fast and heating up quickly, while thick wood is used to store heat.

In the kiln stage, the craftsman needs to fully consider and calculate the flame combustion path, and place each blank in the area most suitable for fire, to ensure the heat of each body. The level of the kiln technology determines the shape of the finished product to a certain extent, and also determines the direction of the fire mark and the thickness of the ash. The process of loading the kiln is long. It requires the craftsman to pay precious time, hard sweat, long-lasting endurance, team cooperation, so as to be able to exercise the good quality of the craftsman's diligence, hard work and hard work.

The kiln stage is the soul of the entire stage and is challenging. Before the kiln is burned, in order to better produce the finished product, the craftsman will carry out a short ignition ceremony, which is both a respect and gratitude to nature, and a hope that the gods can bless. The time for burning the kiln is generally five days. When the craftsman is needed, he always pays attention to the strength of the fire and puts firewood according to the demand. In the process of burning the kiln, the ash formed by the burning of the wood will move onto the blank with the hot air flow. When the temperature in the kiln reaches 1200 degrees Celsius, the ash will be integrated into the blank, forming a staggered, rough mottled, A variety of natural gray glazes add brilliance to the shape of the ceramic. Under the action of firewood, the soil glows with its unique color, and the sculpt is a disorderly and orderly texture, which allows people to fully feel the beauty of the ceramics, pure and heavy. Because the span of wood burning time is relatively large, wood-burning pottery art is easily affected by climate change, wood type, temperature change, etc., which makes the wood-burning process extremely uncontrollable, which gives the ability of wood-burning ceramics to be carved naturally. This is also why the craftsman is obsessed with firewood. If the finished product shows a distinctive effect, it will give people a joy of being treasured and enhance the self-satisfaction of the craftsman.



Figure 1 Process diagram

3.2 The beauty of culture

As a master of Taoism, Laozi advocates the idea of "doing nothing and treating the law", while Zhuangzi advocates "the heavens and the earth are born with me, and everything is one with me", focusing on conforming to the heavens [4]. Lao Zhuang's thought is to follow the path of nature and avoid excessive overcorrection. By the way, it is the main characteristic of modern wood-burning pottery, following the principle of natural integration between earth, fire and ash, and adopting the natural method to become a natural thing. Modern firewood originated in Japan, and Japan advocated Zen Buddhism. With "emptiness" and "pureness" as the highest spiritual pursuit, it formed its unique "侘寂学". Chai burning is the product of Zen culture, blending into cultural forms such as tea ceremony and flower path, highlighting its return to nature, conforming to nature, and simple and simple characteristics. Compared with modern culture, firewood and pottery is a kind of heavy and quiet cultural language, which emphasizes the cultural forms such as static and change, nature and order, and needs Chinese inheritance and dissemination. In the current metropolitan life, people are in an anxious state, at the extreme of movement, and ignore the role of static. Chai burning ceramic art is the process of static and change, static is the state of mind, practice, and change is the effect. In addition, under the impact of Western culture on Chinese culture, China needs to adhere to, inherit and carry forward the traditional culture. From a modern point of view, integrating the aesthetics of the times and national culture into the wood-burning process can provide more possibilities for the wood-burning ceramic works. For example, in Figure 2, Dehuachai Porcelain has a polygonal shape, which is the use of the current geometry in

wood-burning ceramics. It is a vivid imprint of the times on ceramics.



Figure 2 Dehua ceramic single cup

3.3 Spiritual Beauty

The spirit of wood-burning pottery is the craftsman spirit. The spirit of craftsmanship is naturally formed by the wood-burning pottery craftsman in the process of firewood burning. In each process, the good character presented by people facing difficulties is revealed. The main points are as follows: The first point is to focus on meticulous attitudes. Wood-burning pottery requires a careful and meticulous work attitude in the process of hand-drawing, mastering the fire, and selecting clay. In the process of burning ceramics, the craftsman indulges the ceramics with a focused and meticulous attitude to reproduce the unique appeal of the outside world, which makes people admire and inspire. The second point is the pursuit of excellence. Although the wood-burning pottery works belong to the category of unglazed ceramics, their formation tends to be natural, but the craftsman pursues the ultimate in natural creation, and pursues the eyes of ceramics to stun the world. Therefore, the selection of mud is meticulous, and the mud is tried, the hand-drawing is not eye-catching, firewood Real-time adjustments, and more. All of these practices reveal the pursuit of craftsmanship for the excellence of wood-burning pottery works. The third point is the diligent and hard quality. In order to choose the quality of mud and mud, the craftsman wades through the mountains, tried many times, never gave up; for firewood, adhere to the principle, fear the nature, endure hardships and hardships, not afraid of hardships; in order to install the kiln, seriously responsible, carefully observed, dare to pay; Burning kiln, sticking to the front line, staying up all night, not afraid of hardship, brave in practice, all show their diligent and hard quality.

3.4 natural beauty

Chai pottery is not simply firewood, but a beautiful work of terracotta regeneration, rich in simplicity, calm and restrained beauty [5]. Returning to nature is an idea advocated by Zhuangzi. Chai and pottery is a craft that is intimate with nature and nature. It is a new look in the blending of people and earth, people and fire, earth and fire. Although the ceramics are small, they are all perfect, and they are full of natural beauty. In order to respect the nature and thank the nature, the wood-burning craftsman reached a consensus that the kiln would never cut trees, and chose natural dead trees and wood waste as fuel to reduce environmental damage. In the wood-burning pottery process, sand, mud, trees, etc. are natural objects, and the natural formation in nature determines the natural flavor of the wood-burning ceramics. The ash, fire marks, etc. of the wood-burning ceramic art are like the natural beauty of the road, little stars and so on. The view of pottery but the appreciation of nature makes people feel refreshed and charming. As shown in the fair cup of Figure 3, the smog and slag traces of the wood-burning scum, like the vast stars and stars, the reddish-brown fire marks are like the mountains of Qu Yan, like the volcanoes that burst out of the volcano. People have a long way to go, and caressing people is rough and sensational. If life is like life, it seems to be placed in the world and beyond the world.



Figure 3 Fair Cup

4. Conclusion

Modern wood-burning pottery is a traditional ceramic-burning pottery. It is a non-glazed retro-type ceramic making process. It uses wood as a fuel, natural molding as a beauty, and promotes the natural aesthetics of Tao. There are certain commonalities and differences between modern wood-burning pottery and traditional wood-burning pottery. The same lies in public welfare, design, hand-made, and contingency. The difference lies in aesthetic concepts, appearance forms, and decoration. Although there are similarities and differences between the two, they are not exclusive to each other, but their aesthetic characteristics are the same, the aesthetics of the progressive craftsmanship, the solemn and solemn cultural beauty, the simple and simple natural beauty, the arduous spiritual beauty, and so on. Do not show the charm of traditional Chinese techniques, craftsmen use nature, love nature, fear nature, protect nature, and make people respect.

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