

Analysis of the Decorative Art Performance of Zibo Big Fish Pan

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Abstract: Boshan fish dish is one of the most distinctive ceramic products in Zibo Min Kiln. It fully incorporates the cultural connotation of the “fish” art in Chinese traditional culture, implies the symbolic meaning of praying for happiness and auspiciousness, and is an artistic expression with strong decorative and rich folk color. Boshan pottery people's childish, bold and unconstrained painting skills, full composition, virtual and realistic composition model, everywhere highlight the distinct local cultural atmosphere and regional characteristics, simple but not empty, vulgar and elegant.

1. Introduction

In the vast areas of Shandong Province, especially in the areas of central Shandong, northern Shandong and both sides of the Yellow River, there is a kind of rough pottery fish-pattern plate, which is very popular with people. It is called “Shandong Big Fish Plate” or “Zibo Big Fish Plate”. Its origin is Boshan District of Zibo City, Shandong Province. In Zibo, people have a habit of calling it “Boshan Fish Pan” or “Boshan Old Fish Pan”.

Zibo, located in the middle of Shandong Province, is the birthplace and radiation center of Qi culture, with strong and unique regional cultural characteristics. Located in the south of Zibo City, Boshan is an ancient mountain city famous for producing ceramics and glaze. The kiln fires for producing ceramics here have been continuing since the Northern Song Dynasty and have never been interrupted. It is an important production base for civil ceramics in China. It is known as “the capital of ceramics in the north” and an important distribution base for ceramics in the north of China. According to the unearthed data, Zibo kiln had produced exquisite fish dishes as early as the Song and Yuan Dynasties. By the end of the Qing Dynasty and the beginning of the Republic of China, the production of fish dishes was particularly prosperous. After the founding of New China, it basically disappeared. It has gone through more than 100 years, and it is a unique ceramic species in the history of Zibo ceramics. Boshan fish dish, with its rich auspicious implication and practicality, became the most popular daily living utensils in most areas of Shandong Province, especially Zibo.

2. Inclusion of the Cultural Connotation of Ancient Chinese Fish Pattern Art

According to the records, chants and descriptions of fish in ancient Chinese literature, archaeological materials and handed down works of art, it can be said that it is free and poetic. There are many expressions or metaphors about “fish” in some ancient Chinese poems, such as “Jiangnan” in Yuefu of the Han Dynasty as the representative: “Lotus can be picked in the south of the Yangtze River, lotus leaf He Tiantian. Fish Opera Lotus Leaf, Fish Opera Lotus Leaf East, Fish Opera Lotus Leaf West, Fish Opera Lotus Leaf South, Fish Opera Lotus Leaf North. This poem describes the scenes of watching fish and lotus leaves while picking lotus. The last four sentences use repetitive sentences to express the light and spiritual manner of fish shuttling between lotus leaves, conveying the happy mood of lotus collectors, with simple and clear style and fresh and healthy style.

Fish culture implies auspiciousness. Looking back on the history of Chinese arts and crafts, traditional fish pattern decoration deduces various styles and forms with its unique cultural connotation and artistic charm. Fish homonym “Yu” and “Yu” symbolize auspiciousness and

prosperity in traditional Chinese culture. People place their hopes on the ideal of “having more than one year in succession”, “Yue Longmen” is a metaphor for success or high status in the industry. One of the important themes in Yangjiabu woodcut New Year's pictures in Weifang, Shandong Province is the artistic expression of fish, “more than one year” or “more than one year of lotus”. It embodies the meaning of wealth, and interprets people's yearning for a better life, longing for a rich and happy life, with fish at once and more every year. It can be seen that “fish” has always been a popular and enduring artistic image.

Ornaments of utensils. The folk of all dynasties have produced articles depicting fish patterns, such as ceramics, bronzes, lacquerware and woodwork. People express their yearning for a better life and hope in the auspicious fish decoration in order to realize their ideal, which is a symbol of people expressing joy and celebrating happiness. In the 1950s, the fish-pattern pottery pots unearthed at Banpo Site in Xi'an, more than 6,000 years ago, represented the fish-pattern on many painted pottery pottery, such as the fishing pictures drawn on the pillow of Song people's porcelain, and the fish-algae pattern on the blue-and-white pottery of Yuan Dynasty, all reflect the ancients'feelings of “the joy of knowing fish”.

3. Art Performance and Characteristics of Zibo Big Fish Plate

Fish-pattern decoration of folk ceramics in Shandong has distinct regional characteristics. This artistic phenomenon is the combination of the wisdom and technology of the kiln workers at that time. Boshan District, Zibo City, Shandong Province, is the largest porcelain manufacturing center in Shandong Province. As early as the Song, Yuan, Liao and Jin Dynasties, Boshan ceramics products have been well-known in the middle and lower reaches of the Yellow River. Unlike famous ceramic producing areas such as Jingdezhen, Boshan is mainly a folk kiln, and the ceramics produced mainly serve the common people. Big fish dishes were well-known at that time. They were daily utensils for the local people. They could be used as Tableware to hold dumplings during the holidays. They could also be used for serving dishes at banquets and for offering sacrifices at festivals. Their existence was inseparable from the common people's secular life. Today, fish dish collectors regard it as a treasure, but at that time it was only a daily-use ceramic in the family cupboard of ordinary people. It can be seen that the simple aesthetic taste and the romantic aesthetic orientation interpreted in the daily life of Boshan people at that time.

From the style of fish dish, it can be divided into three stages: early, middle and late. Before the end of the Qing Dynasty, collectively referred to as the early stage, it was the formation and preliminary development of fish dishes. There were obvious differences in production techniques and relatively few handed down objects. The late Qing Dynasty and the early Republic of China were in the mid-term, with abundant varieties, exquisite skills and diverse forms. From the early Republic of China to the late 1950s, products are stylized and tend to be monotonous. ^①

3.1 Process Characteristics

Boshan fish dish is made of local pottery clay. The mud is relatively thick. It is formed by hand drawing. Its fetus is thick, its texture is loose and its handle is heavy. Before painting, make-up clay is applied, after drawing the pattern, a transparent glaze is applied, and the surface is smooth after firing. The shape of the utensils is simple and generous, with a certain depth. The bottom of the plate is flat, broad, simple, natural, peaceful and sTable. Fish dishes are larger in size, usually about 27 cm in size, and larger in size. The smallest fish dish (butterfly) is only 9 cm in diameter. The decorative technique of Boshan fish dish is mainly made of blue and white materials and hand-drawn patterns.

In the early Zibo kiln, the blue-and-white workers of Boshan kiln used earth method to prepare a blue-smelling blue-and-white glaze medicine with local cobalt mineral pigments. This blue-and-white pigment is viscous, opaque, less shade change, lack of hierarchical sense, unsTable color. After firing, the color is blue-black, which is due to the addition of iron oxide in the cobalt material to reduce the cost. Compared with the elegance and freshness of Jingdezhen's blue and white, it is full of local flavor. However, the bold and bold design of Zibo blue and white is the

unique feature of Zibo blue and white decoration art. From the mid-term, due to the introduction of foreign cobalt oxide, blue and white became pure and bright. Black, brown, ochre and yellow were also used in the early period. Red and green colors appeared in the middle and late period. Some of them were matched with blue and white. The contrast was distinct, festive and warm, and natural harmony was the highlight of another style. It was a brilliant stroke in the modern history of Zibo ceramics and met the general aesthetic demands of the people.

3.2 Formal Representation

Boshan fish dish has a strong sense of overall design, pursuing the integrity and conformity of the picture.^②In the Six-Law Theory of Southern Qi Dynasty, Sheikh mentioned “management position”, which is called “composition” or “constitution” in modern times. The layout of fish pattern in the plate is ingenious, just like the “white cloth” in calligraphy. The spatial relationship between the picture and the bottom determines the effect. The patterns of Boshan fish dish are varied, which can be divided into single fish dish and double fish dish in quantity, early, middle and late stages in period, and positive fish and anti-fish in composition. Language expression is based on dots and lines to create images, which are not influenced by real objects. It is similar to the basic elements of plane composition in modern design. It is bold, exaggerated, concise and refined in shape, free and flexible in writing, and coexists with subjective consciousness and romantic color.

Pisces pattern plate is a typical composition of Boshan fish plate. Symbiotic graphics is one of the common forms of Chinese traditional auspicious patterns. Two or several graphic elements appear in a picture through ingenious combination of topographic forms. For example, the paper-cut “Four Happy Dolls” and Taiji Pisces in Qingyang, Gansu Province, reflect a kind of interdependent, harmonious and unified life relationship between human beings and nature. Pisces pattern in blue and white Pisces pattern plate bends back, cursive script in the center of the plate is a “fragrance” word, covering part of the fish body, changing different angles, such as four fish patterns, and like a rotating windmill, with astringent circles in the bottom, the effect is unique and loud. This spirit is derived from the wisdom of the people, and it is the people's deepest experience of their social life.

Fish in big fish dishes have different forms and prominent shapes, which is one of the most prominent characteristics of Boshan fish dishes. The creation prototype is the image of carp, which has been continuously refined, summarized, inherited and developed by the kiln workers in Boshan Dynasty from generation to generation. The head and tail are lifted up, and the motion is very strong. It is like the instant fixing of carp jumping on the Dragon gate, and also like a famous Shandong dish, sweet and sour carp. The image of fish grain is various and has a “good taste”. The overall layout of fish pattern can be divided into two kinds: edge decoration or no edge decoration. In the early stage, the structure of fish dish was more rigorous, with a sense of hierarchy, and the edge decoration was more complex. Some fish dish works had two edge decorations. The proportion of fish pattern in the plate is relatively small, and the proportion of body is basically accurate. Compared with the works in the middle and late period, it is more realistic. The shape of the fish eye is basically uniform. The circle outlines and the points are added. The positions of the points are centered or in front of the fish pattern according to the direction of the fish pattern. The fish pattern is carefully depicted with the pen. For example, fish scales, shark fins and other parts of the outline of large internal with a short fine line carefully expressed, the abdomen of fish or with dot-like scales or mesh elements depicted. Blue and white with brown, yellow, black glaze, with a variety of leaf patterns, flowers, butterfly patterns, so that the picture is rich and complete. For example, blue-and-white glaze single-grain tray, large, 29.5 cm in diameter, blue-and-white grey, short and obese fish body, blue-and-white outlined scales filled with yellow glaze, simple and lovely image, two layers of edge decoration, containing bats, pan length, palindrome and other auspicious patterns, meaning auspicious, rich and complete composition. Mid-term can be called the peak of big fish plate painting, its skilled, bold brushwork, simplified edge decoration, fish shape more concise, large degree of deformation, image is particularly prominent, point, line and surface ingenious combination, fish shape full, atmosphere, lively, attractive. The style of painting emphasizes the effect of one stroke, concise and harmonious, and the typical Boshan fish dish

drawing style formed in this period. With the maturity of technology, the demand increased, and gradually became the daily necessities of ordinary people on the family Table. After the mid-term, the overall shape follows the mid-term characteristics, and the details are basically ignored. Fish dish manufacturing began to decline. Fish dishes with fish pattern as the object of expression appeared. Fish shape contour lines became thin, edge decoration disappeared, and the edge of the dish was stringed. Although there are few creations in the late works of fish dishes, there are also many excellent works, which are extremely simple. This also proves that in artistic creation, the simpler the language, the more highly summarized and refined it is, the more artistic it is, and the less the language is, the richer the meaning is, the more fluent and concise it is.

Different writers of fish dishes have different brushwork: some lines are concise and generalized, ignoring the changes in the thickness of lines, some strokes are strong and strong, some strokes are relaxed and fluent. The overall layout of the fish dish is stable and balanced. The fish pattern is connected between the head and the tail. In the middle of the head and the tail, grass leaf pattern, butterfly pattern and water surface pattern are dotted to make the composition more complete. Passion and rationality were put into the fish dish at the same time, which fully embodied the mature production skills of the kiln workers at that time.

3.3 Mould prints on the back of Boshan fish dish

Boshan fish dish bottom circle foot inside, there are external convex patterns, formed by impression. Fish dishes are most popular in the early and middle stages, but rarely in the late stages. Common: fish pattern, peony pattern, lotus pattern, leaf pattern, longevity character, water character, zygote, flower shape and so on. Fish pattern is the most abundant form of expression. The position of the pattern can not exclude its function of commodity identification.

4. Authentic and simple aesthetic taste

Boshan kiln belongs to Cizhou kiln family and is an important folk kiln in the north, but it has its own characteristics in decoration style. Graphic creativity is bold innovation on the basis of reference. Zibo folk kiln ceramics are mainly used by the common people, its practicability always ranks first. But practicality contains simple aesthetic ideas, that is, beauty, generosity, health and integrity. It can be said that the big fish dish produced by Zibo folk kiln is a kind of creation activity with distinct local characteristics and rich folk cultural connotations. “Anthropologists and estheticians have pointed out that Abstract and concise ceramic sculpture contains indispensable rhythm, rhythm, volume and scale of various arts, and constructs the necessary formal basis for visual arts. Obviously, besides the practical function of material, earth and fire sintering is also the material carrier of human activities.” Thus, folk ceramics are actually the product of practicality and ornamentality.^③

From shape to theme, Boshan fish dish has a strong local flavor, close to the people's life, condenses the local people's mellow feelings, refuses luxury, childish and simple. Throughout the history of development and evolution of Chinese fish pattern, Boshan fish dish is different from any other form of fish pattern in ancient times, and different from other art forms of the same era. It attracts people's attention with its unique artistic expression, and becomes a wonderful flower of modern Chinese fish pattern art with unique aesthetic significance.

5. Conclusion

Boshan Fish Plate has a unique artistic personality, which is one of the most distinctive representatives of the ceramic products in Zibo Min Kiln. It almost incorporates the cultural connotation of fish art in Chinese traditional culture. The auspicious wish of praying for good fortune and accepting good fortune implies that viewers can find the imprint of Chinese traditional culture and feel the superb wisdom and skill of Boshan pottery people. It is the carrier of the local national culture, seemingly ordinary fish dishes, with a strong simple, natural, casual quality, highlighting the distinct local culture, simple but not empty, vulgar and elegant. As a form of

Chinese ceramics culture, we should recognize and study its regional and folk cultural characteristics while appreciating it, so as to get inspiration and inspiration in contemporary ceramic art creation.

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