

On the Characteristics of Modern Blue and White Decoration from the Comparison of Modern Blue and White and Traditional Blue and White

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Abstract—Modern blue and white decoration is a kind of decorative art, which expresses the creator's discovery and perception of life. The characteristics of modern blue-and-white decorative decoration are different from the traditional blue-and-white decorative features, which is mainly reflected in the decorative carrier, the theme and connotation of decoration, the expression method of decoration and the aesthetic characteristics of the new era. The deep interpretation and analysis of the modern blue-and-white decorative features is an important method for combing them. The following is an analysis and summary of the important components that make up the modern blue-and-white decorative features in the process of comparison with traditional blue-and-white decoration.

Keywords—*Modern Blue and White Decoration, Traditional Blue and White Decoration, Device Carrier, Theme; Expression Method, Aesthetic*

I. MODELING CHARACTERISTICS OF MODERN BLUE-AND-WHITE DECORATION CARRIER

The art of any era is based on the inheritance of predecessors, the choice and development in the face of tradition and reality. On the whole, the practical function of the traditional blue-and-white decorative carrier is very obvious. This is closely related to the study of the ancient Chinese philosophy that has always attached importance to the category of "utility". "Body" refers to the material entity, and "use" refers to the utility and functionality of the physical entity to human beings. If the concept of creating traditional blue-and-white decorative carriers is based on the "practicality" of traditional creation culture, then it is in a modern society. In addition to the functional daily-use ceramics, the decorative carrier of modern blue and white has gradually faded the practical function of the ceramic type. Some are between practicality and appreciation, such as the popularity of today's hand-made ceramics, which is the development and innovation of living container works. Its artistic appreciation in life use enhances people's cultural taste; in addition, some only reflect pure artistic appreciation. Of course, the emergence of modern blue-and-white decorative carrier is not a sourceless water. It is based on the traditional ceramic decorative device-type carrier form, showing two development trends.

First of all, the modern blue-and-white decorative carrier is a new form that has gradually evolved in the gradual transformation of the traditional type of carrier. Under the influence of Chinese traditional culture, the design process of traditional blue-and-white decorative carriers is looking for a form that is familiar and recognized. And it continues to evolve and improve in this form of mutual recognition, adding new content or form in a gradual way, and making corresponding changes. Like many forms of perfection, the traditional style of art has reached a very high level. In the process of its development and evolution, it has been repeatedly modified by many generations of ceramics masters, constantly changing and perfecting.

Secondly, the modern blue-and-white type carrier absorbs the modern art concept in the natural law of historical development and changes, thus presenting the creation and mutation of tradition. This is due to the continuous infiltration of Western modern art concepts and the continuous integration with Chinese culture, which makes the desire to rush out of the traditional mode. This has enabled the modern blue-and-white creators of Chinese traditional culture and the world to see new opportunities and expand new performance space. The most prominent of these is the involvement of modern ceramic art carriers. The creators of modern blue and white are not only satisfied with the practical, practical and complete aesthetic values. In a modern cultural environment that is more relaxing, pluralistic, and free than any other era, the psychological and daily growth of this change has become increasingly intense, and the results after the change have been highlighted. It is not difficult to find that the modern ceramic art carrier involved in modern blue and white presents three distinct characteristics:

(1) Abstract and semi-abstract "morph" shape features. This kind of decorative carrier has not been tied to the pictographic meaning of the traditional blue-and-white medium-sized carrier, and the modeling features are perfect, but a new modeling method is continuously developed.

(2) The shape of "incomplete beauty". It means that the device-type carrier is not presented in a complete and complete manner. This is a challenge for modern creators to seek for the completeness and integrity of traditional ceramics. Of course, this pursuit of the defective beauty of the carrier-type carrier is not without creative standards, but on the basis of the complete form, through the valuable destruction, the formal beauty law is the standard, and the creation through the formal beauty law.

(3) Sculpted, structured carrier modeling features. This kind of carrier modeling is based on the sculptural modeling method

to shape the body. Such works are often combined with modern blue and white and sculptural and structured urban environmental sculpture carriers to spread the cultural meaning of blue and white art and enhance the artistic position of the environment.

II. THE THEME AND CONNOTATION OF MODERN BLUE AND WHITE DECORATION

With the passage of time, the development of the times, the continuous evolution and innovation of the creative thinking of the creators, the theme and connotation of modern blue-and-white decoration present a diversified development direction. In the new era of cultural openness, with the convergence of tradition and modernity, Eastern culture and Western culture, what is now presenting in front of people is the rich and diverse modern blue and white art.

In the traditional blue-and-white decoration, whether it is the official kiln blue-flower or the folk kiln blue-and-white, although the objects used for it are different, the decorative forms are different, the materials are different, and the thickness is in the production. However, from the perspective of the theme and connotation of its decoration, it is generally a good wish to express the future. The meaning of "auspicious happiness" is the same, and it is the hope and purpose of people. These beautiful wishes for the future, the auspicious happiness is consigned to the theme of decoration. Auspicious motifs, animal and plant themes; love stories, historical stories, and mythological stories all of which are dedicated to people's longing for beauty. Although in the creation of modern blue and white, the traditional decorative motifs are still used in modern blue and white decoration. However, the modern blue-and-white decoration is not a copy of the traditional theme, but the deconstruction, partial cutting, collage, reorganization of the traditional blue-and-white decoration, the transformation of the decorative symbolization, placed in the current context in order to get a multi-meaning evolution. Compared with the theme and connotation of traditional blue and white, the great changes in the modern living environment, the lifestyle and rhythm of the information society have made modern blue and white face many new contents. In terms of material and culture, there has been a rapid development of modernity, and people's appreciation has become broader. In the process of blue-and-white decoration, the creators can choose the theme according to the creators' personal interests, or the creations that the creators can inspire from nature and life. Therefore, under the influence of such diversified creative ideas, the theme and connotation have gradually broken through the traditional concept of "decoration and auspiciousness" of traditional blue and white decoration. Therefore, in a sense, the creation of modern blue and white is more original and pioneering than the tradition; it pays attention to the embodiment of the creative spirit of the creator; the artistic effect it presents is the result of the creator's ability to continually develop, think, and challenge himself.

III. CHARACTERISTICS OF THE EXPRESSION METHOD OF MODERN BLUE AND WHITE DECORATION

The traditional blue-and-white decorative art has undergone continuous development of the decorative expression methods of the Yuan, Ming and Qing dynasties. The decoration technique has been developed and improved from the initial sketching method, and the techniques of brushing, spotting, scribing and water distribution have been produced. In the traditional blue-and-white decoration, people pay great attention to the mastery and application of skills and techniques, and in the process of emphasizing excellence, they have formed a set of stylized expression methods. From the division of labor between traditional painters, some painters only draw one or two forms of painting in their lifetimes. It can be seen that the traditional artists' painstaking efforts pursue the excellence of art and the socially recognized excellent standards. Achieving this standard is the ultimate goal of their use of technology. Therefore, it is natural to form the recognition and admiration of the traditional concept of the fine and standardized production of the official kiln blue and white art, and the requirements for the fineness of the picture; In contrast, the simple, handy, natural kiln blue and white decoration is a "big road" without art status, and it is not worth paying attention to.

However, with the development of history and the progress of the times, the art of blue and white in the folk kiln seems to be more artistic and vital in the eyes of modern people as an art form that is "untraditional" in the traditional feudal society and not affirmed by the upper class. And it has more research significance. The free creation of the artist's heart and nature in the folk kiln art is in harmony with the ideal of freedom in the creation of modern blue and white art. There is no fine workmanship in the modern blue-and-white decoration for the pursuit of craftsmanship; nor has it promoted the expression of any skill to a universal "standard" and followed suit; In the modern blue-and-white decoration, there is no universal stylization phenomenon of "one thousand people have one side" in the traditional blue-and-white decoration due to "to become technical for being technical". In the modern blue-and-white decorative art, the different decorative methods and numerous individual expressions are served for one purpose, that is, to reflect the aesthetic taste of modern people and the creative consciousness of the creators. In addition, the creators in the creative process to do everything possible to use and explore the potential expression of blue and white materials and performance techniques, constantly update the understanding of materials, and strengthen the creation of material texture beauty. Get unique artistic effects through unique expression methods. Therefore, the expression method of modern blue-and-white decoration is more reflected in the application of the production, experimental and exploratory methods than the traditional one. What is more obvious about this way of creation is (1) Application of process performance methods such as splashing, sprinkling and brushing. Although it can be found in traditional blue and white, it is not the mainstream form in the tradition and is not obviously representative. However, in modern blue and white, these expressions are not limited to specific norms and forms. They are creatively exerting their own values for the purpose of embodying the free and free artistic spirit. (2) After the creators have in-depth understanding of the characteristics of the blue and white materials, the glaze and the firing process of the kiln, and the ingenious conception of the decorative picture, the creator can grasp the kiln change, such as: different kiln position, kiln fire atmosphere It has different effects on the firing effect of blue and white glaze and glaze. Based on the mastery of these aspects, creators strive to find newer and more expressive methods in "earth" and "fire".

It can be seen that the expression of modern blue-and-white decoration through the expression method to the deep aesthetic connotation has not stopped in the pursuit of the bright and gorgeous and perfection of the traditional blue-and-white decoration. On the contrary, the creators are mastering and utilizing ceramic materials and using creative and diverse expression methods to better express the creative ideas, aesthetic characteristics and modern cultural spirit of modern art.

IV. AESTHETIC CHARACTERISTICS OF MODERN BLUE AND WHITE DECORATION IN THE NEW ERA

The life of modern society has changed people's aesthetic taste and visual habits. People have also made new interpretations and experiences about the form and connotation of beauty. In the modern blue-and-white decoration, from the decorative shape, the theme and connotation of the decoration, and the expression method of the decoration, it has many new features compared with the traditional blue-and-white decoration. Throughout the modern blue and white, these new features can be summarized by pluralism and freedom. From this we can also analyze the characteristics of the times contained in the decoration and the aesthetic trends formed under this era.

(1) The richness of the aesthetic object, that is, the creator has already broken away from the traditional aesthetics of the traditional blue-and-white decoration in the creation of the original aesthetic object, regardless of the conventions and connotations of traditional decoration. On the contrary, the creators have opened up a broader choice space with a broader perspective, and are good at excavating the characteristics of aesthetic objects, and using modern people's more original thinking modes and aesthetic concepts to create modern blue and white that meets the aesthetic appeal of modern people.

(2) The aesthetic needs of aesthetic subjects present complexity and diversity. It can be said that the aesthetic subject of any art is human, whether it is pure art, decorative art or arts and crafts, they are created to be used for appreciation or for the combination of appreciation and use. Therefore, as an aesthetic subject, in the era of modern global information and cultural resources sharing, the needs of aesthetic subjects are also different due to their geographical location, occupation, personality, gender and age. It presents the diversity and complexity of aesthetic trends and hobbies. Therefore, it is also the general trend to continuously promote the development of modern blue and white decoration in the direction of freedom and diversification under the diversified needs of aesthetic subjects.

CONCLUSION

The modern blue-and-white decorative art is developing in a diversified direction. The reason is nothing more than the fact that the background of multicultural development has laid the foundation for cultural connotation and aesthetic thinking; the extension and transformation of modern themes and people's aesthetic perspectives provide a broad space for expression; the development of contemporary aesthetic tastes has shaped new ways and means of artistic expression. This is a sign that the creative subject has a tendency to achieve "individualization" and "personal stylization" in the creation, which also promotes the development of modern blue-and-white decorative language in a diversified and rich direction. It is advancing with the times with the development of the times, and it is full of vitality.

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