

## Research on the Pastel Porcelain Craft of Jingdezhen Shaped with Humanities and its Cultural Value

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**Abstract:** Ceramic decoration is a kind of humanistic aesthetic and value embodied on the practical basis of ceramics. No matter it is the shape of or the decoration of a ceramic, it shows a tendency to combine practicality and aesthetics throughout the process and its results. Pastel decoration is a milestone on this development path. It uses ceramic carcass as the ground and ceramic technology as the core of the technology, which fully demonstrates the wisdom that porcelain workers pay for the development and utilization of ceramic culture, that is, the craftsman spirit.

**Keyword:** Pastel Craft; Shape with Humanities; Craftsman

### 1. Introduction

The development process of traditional ceramic technology and the sharing of its achievements benefit the most people. This is the cultural achievement of universal significance formed by its cooperation with humanistic construction. It realizes its cultural value in the weaving of this humanistic network. The ceramic decoration also becomes a vertical line, and form the network of humanism in a certain range. It takes the form of visual expression and reflects the cultural value with the highest purpose of aesthetics.

Ceramic decoration is not only a terminology, but also the specific content and expression of creation behavior. It is a complete cultural category, which includes materials and crafts, concrete production, and even a complete semantic image. It runs through the purpose, process and results of human value realization.

### 2. Pastel is The Result of the Comprehensive Development of Ceramic Craft

Pastel is the inevitable result of the development of traditional ceramics in Jingdezhen. It is also the inevitable result of the development of traditional ceramics in China, and even the result of the comprehensive development of the entire ceramic process. So, pastel has multiple meanings in the history of ceramic culture.

In the Northern Song Dynasty, the traditional ceramic decoration of Jingdezhen was represented by blue and white porcelain. It was mainly decorated with engraving, printing and drawing. In the Yuan Dynasty, the innovation of blue and white glaze represented the new direction of ceramic decoration development with process and drawing technology innovation. In the Ming Dynasty, the blue-and-white color has become a model for the organic combination of glaze color and underglaze color. The emergence of pure glazed colorful porcelain in the Ming Dynasty has laid a solid foundation for pastel decoration.

In the Qing Dynasty, when the glaze was further developed and gradually matured, pastel decoration showed up and has become a new milestone in ceramic traditional decoration. Compared with the colors of the Ming Dynasty, the colors in the Qing Dynasty is more mature. During the Kangxi period, there were colors of baskets and black. Compared with blue and white, the color of the baskets was more intense, and the black color not only added color to the porcelain picture, but also enriched the visual effect of the porcelain picture. In general, Kangxi Multicolored completely abandoned the composition of the underglaze decoration and became the basis for the glaze color decoration process to begin and continue to develop.

The richness of ceramic decoration is also manifested in the gradual involvement of comprehensive factors, especially the influence, participation and intervention of imported culture. In the Ming Dynasty, the blue-colored handicrafts were the best in Jingtai, so it was called Cloisonne. This cloisonne process is absorbed by porcelain decoration and developed into enamel painting on porcelain. In the early period of the Qing Dynasty, similar products such as gold enamel and copper enamel of cloisonne showed up. Therefore, in the carcass of different textures such as copper, glass and porcelain, the use of foreign imported enamel paintings became popular. Among them, porcelain tire painting is one of the typical representatives of this kind of imported craftsmanship. In general, during the Ming and Qing Dynasties, the ceramic decoration process became more complicated due to the influence of various processes. It can also be said that the enamel porcelain became the predecessor of the pastel porcelain.

In the glazed porcelain painting, the pastel has unique craft characteristics, which are mainly reflected in the material. It includes painting materials, color materials and glass white, etc. Glass white is a new material that Jingdezhen porcelain industry introduces arsenic oxide into lead containing glassy and combines with other lead oxide and silicon dioxide. The painting material refers to the material that outlines the decorative pattern, and the color material refers to various ceramic pigments. In the pastel porcelain painting process, glass white plays an important role of flux and opacifier.

From the perspective of process development, pastels have created a technologically sustainable development path that on glaze color decoration. Under the influence of Chinese and foreign cultures, mainly driven by the continuous innovation of Jingdezhen ceramics, pastels have become an important milestone in the history of Chinese traditional ceramic decoration development. It is worth noting that pastels and their crafts are full of great sustainable development vision, which is one of the important manifestations of the rich and straight features of ceramic humanities. Pastel color materials, performance techniques, performance content, expressions and others kept developing without interruption. Near the end of the Qing Dynasty, with the gradual decline of pastels due to social, political and economic reasons, the replacement of the light colorful porcelain showed up. Light colorful porcelain adapted to the needs of social production and people's life at that time. After several decades of development and persistence in Jingdezhen, it was replaced the new pastels.

The new pastels are characterized by crystal clear colors, novel and varied styles, fine and rough, elegant and popular, and has become consumer goods of different cultural classes. Therefore, the new pastel is the embodiment of the spirit of porcelain craftsmen in Jingdezhen under the new situation, which is the result of the combination of ceramic decoration and humanistic needs. In short, pastels are produced in the historical context of the development of traditional Chinese ceramic decoration and its background. It is the Jingdezhen porcelain industry that condenses the local porcelain technology in ceramic production and develops according to its own conditions. It's the result of mutual exchange of ceramic production within and outside the domain.

### **3 . Great Craftsmanship and Cultural Accumulation and A Wide Range of Development Space**

The profound process foundation and extensive cultural heritage of pastel is the basis of its high human value. Its extensive development space is the emergence and production of new humanistic values, and has made a comprehensive reserve.

#### **3.1 Continuous Inheritance, Absorption and Innovation in the Craft**

On the basis of inheriting traditional Chinese ceramics, continuous absorption, innovation and cohesion are the fundamental ways to form and develop pastels. Not so much that the pastels are the comprehensive development of traditional crafts, it is better to say that it is the ceramic art with the humanities.

In the process of Jingdezhen ceramics and humanities together, the mainstream craft is constantly emerging, and the pastels fully reflect the humanistic wisdom, which is the most abundant reflection of humanistic wisdom. Pastel achieves a meticulous beauty of the traditional

craft, a colorful and endless beauty, a porcelain personality and highlight the beauty of artisans and a cultural review and show the beauty of elegance. In the history of ceramics, it has developed a new stage of traditional ceramics and its artisans.

### **3.2 Absorption of Other Cultures and the Creative Development**

Paste continuously extracts beneficial ingredients from other cultural elements and gradually perfects its causes. It is the fundamental method to expand the content, expression, expression style and cultural connotation of pastel painting. Pastel adds the complexity and ingenuity of the pastel process, and breaks through the limitations of pastel white porcelain as a medium, and even increases the rich color expression of pastels. More importantly is that the new pastel still retains the traditional craftsmanship characteristics of traditional pastels. Therefore, the theme, content and form of traditional pastel still become the object of new pastel performance.

### **3.3 Pastel still Has Great Cultural Extension and A Wide Range of Development Space**

From the decoration that satisfies the needs of practical cultural functions to the painting that actively explores to meet the aesthetic needs, it has essentially demonstrated the space for the development of pastels. Based on the pastel craftsmanship, the new form of painting is created. The initial pattern of behavior is to absorb the factors of painting from Chinese paintings to enrich the production techniques of pastels, and to graft the aesthetic theories of Chinese painting into pastels to enrich the aesthetic content of pastels. Therefore, from the traditional pastels to the shallow pastels, and to the changes of the new pastels, the pastel decoration has undergone a fundamental change. Its organic integration with Chinese painting is not only the integration of craftsmanship, but also the integration of two cultures. It has made pastels a ceramic-based art whose creation includes both natural and human environments. The creative subject ingests topics and its theme, and then performs it in the appropriate content and form, to reflect the pure aesthetic connotation.

In the field of new pastel creation, the creation of pastels and their corresponding creative content, expressions and aesthetic styles are gradually enriched. Pastel painting art is an effective extension of traditional pastels in cultural creativity. In particular, its creativity is the combination of diversity. The pastel painting art is designed to meet the aesthetic needs for more development space and humanistic value.

In summary, the art of pastel ceramics was occupied by the royal family, bureaucrats and nobles during the initial period, and later gradually transformed into the general public. It not only embodies the humanistic spirit in creation, but also reflects its rich humanistic value in the enjoyment of results.

## **Conclusion**

The traditional Chinese ceramic decoration developed along the road of humanistic shaping, pastel is a result of the comprehensive synthesis of ceramics and its aesthetics, which is the result of the continuous extension of humanistic wisdom. Therefore, its creative development must inevitably reflect the humanistic wisdom, that is, the spirit of artisans, which must demonstrate the derivative of its aesthetic norms.

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