

Inheritance and Divorce in the Change of Jingdezhen Ceramic Culture in Modern Times

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Abstract

In the twentieth century, during the 100 years of traditional and modern cultural conflict and reconciliation, Jingdezhen ceramic culture since more than 100 years of traditional and modern cultural conflict reconciliation, shows different models and development under the influence of political rights and economic factors, and also has gone through several stages. From the grid of traditional and modern to the final production technology, artifacts and other aspects of the development of communion, this proved that in the ceramic art production of traditional culture and modern culture can coexist, civilized system can be compatible with each other.

Key words: Cultural discourse; Cultural agitation; Pluralistic; Cultural identity

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INTRODUCTION

Jingdezhen is the “masterpiece” of Chinese ceramic art, and also the center of the world’s ceramic art. Beginning

from the Song Dynasty, Jingdezhen ceramic art development goes through several major transformation. The late Northern Song Dynasty, due to the war, a large number of porcelain kiln workers escape from North to South, Jingdezhen relatively closed geographical space provided a stable environment for the kiln workers, and meanwhile promoted the development of Jingdezhen ceramics. In the Yuan Dynasty, Jingdezhen blue and white porcelain lay their own status in China and the world, and Jingdezhen became open and inclusive. In the Ming and Qing Dynasties, the “town kiln” appears, which guaranteed fine porcelain, but also promoted Jingdezhen ceramic art reaching its peak. In this process, blue and white porcelain under the influence of the Middle East culture, and enamel under the influence of European culture and so had an impact on the creation of Jingdezhen ceramic art creation. Jingdezhen ceramic art development is not a closed, one-way cultural transplant, but a mutual exchange and influence process. Since the twentieth century, the influence of the modernization led by Europe and the United States on Jingdezhen ceramic art is unprecedented, but the traditional Chinese culture is constantly adjusting and adapting, modern and traditional in the development of Jingdezhen ceramic art is intertwining and integrating.

Since the twentieth century, the change of ceramic art in Jingdezhen is the epitome and reflection of Chinese social and cultural changes. It is also the process of self-adjustment and perfection of Chinese society. It is the process of traditional and modern game. Generally speaking, it can be divided into the following stages: The first stage, the early 20th century to 1949, in this period China has a right of strong voice, and traditional ceramic art production has the actual control, this stage is called “dual paradox” stage. On the one hand, whether from the official or ceramic artists with advanced knowledge are actively promoting the new mode of production and artistic creation, and carried out a positive exploration. But

in the reality of ceramic art creation, traditional elements played a significant role, the local elements still account for a large proportion. The second stage, from 1950s to late 1980s and early 1990s. This period is the industrial production stage under the political discourse, but also is the unique period of planning system where Jingdezhen ceramic art is included. This stage is called the “unified leading” stage. The third stage is the 1990s to today, Jingdezhen ceramic art returned to the market-oriented development stage. Both the production methods and creative themes are more diversified, especially the traditional pottery again revived. But this return is not purely cultural repetition, but the organic combination of tradition and modern. This period is called the “multiple coexistence” stage.

1. “BINARY PARADOX” OF THE PRODUCTION OF CERAMIC ART IN JINGDEZHEN REPUBLIC OF CHINA

Modernization is the most important concept and theory affecting China in the 20th century. Its fundamental reason lies in the relatively backward and the “nation” crisis compared with the western rapid development. The backward makes the advanced intellectuals begin to reflect on the causes of backwardness, and then summed up the backwardness of the system and artifacts caused by backward culture. If we want to change the backward situation, we must be all-round change. From the perspective of the right to speak, in the period modernization is equal to the advanced, the tradition is equal to backward. Therefore, the most popular vocabulary of modern China is “reform” and “revolution”, its essence is to try to save the nation through the fate of change. In 1903, the *Company Law* promulgated by the Qing government encouraged the establishment of new companies. In the same year, Jiangxi governor Ke Fengshi claimed to set up a new porcelain company. In 1910, Zhang Jian, Yuan Qiyang and Rui Junhua initiated the establishment of Jiangxi Porcelain Company, co-organized by Hebei, Hubei, Jiangsu, Anhui, Jiangxi provinces and presided over by the Union Kangtezhong. Although the new Jiangxi porcelain company is based on the Jingdezhen royal kiln factory, but it is different from the royal kiln because the former is to make profits but the latter is serving purely for royal. Jiangxi Porcelain Company generally has more than 200 people and was the largest porcelain company in Jingdezhen.

Comparing with the traditional pottery in Jingdezhen, the newly established porcelain company, whether the production mode or the production of ceramic objects have emerged a new type of change. In terms of mode of production, different degrees of mechanized or semi-

mechanized production mode are used, the emergence of hand-shiny glaze machine and fog blowing device glaze, etc., in the firing technology to take coal tunnel kiln. In terms of the type of utensils, compared with the traditional round and Zhuoju, Jiangxi porcelain company began to produce ashtrays, soap boxes and other new products, and adjust according to the needs of the social market. In the decorations of the objects, Jiangxi porcelain company separated from the traditional pattern of decoration, began to create a new era to reflect the characteristics of artifacts decoration, such as reflecting the Republic of fashion, social life, house steam and other contemporary social and cultural decoration. Especially in artistic creation, it began to be influenced by Western realism. In order to promote and enhance their status, Jiangxi Porcelain Company also participated in various fairs, and made gratifying achievements.

In recent years, Jingdezhen porcelain Company gradually expanded to have a place in difficult times, although the porcelain is produced with the old method, but with the imitation of the new type, well-produced and is the same as the porcelain from the official kiln in Qing Dynasty. Nanyang industry, Panama, Porcelain are listed excellent medals in Nanyang industry and Panama Fair, you can know the work refresh. (Xiang, 1978)

After 1927, the Republic of China government has also adopted a series of production reform measures. In 1932, the Jiangxi Provincial Department of Industry set up a ceramic industry test office to test and research and develop a new type of material. In 1934 the Jiangxi provincial government set up the Jiangxi Ceramic Industry Authority, presided by Du chongyuan specializing in the kiln in the Japanese Sendai high industrial school. Du founded countless workshops after investigation, but of which there is not a modern project. He believes that the reason for the decline of Jingdezhen is rest on its laurels, stagnant, thinking behind. In response to this situation, he first set up in Jingdezhen imitation porcelain factory and ceramic industry to develop, cultivate modern ceramic industry talent, and the abolition of the “kiln ban” and other porcelain production of old habits.

Check Jingdezhen porcelain industry, ... feel bad habits, of which the worst is the kiln ban, because of which porcelain business cannot work. Porcelain business cannot buy porcelain and they worry about the loss of reputation, coupled with the enlarged kiln, which has some disadvantages to reduce the number of kiln and increased consumption costs. For a long time, green household is reduced, porcelain business will come to a standstill. And since then to cancel the kiln ban may not be inconsistent. (CPPCC Jingdezhen City Literature, para.3, 1988, p.137)

While Du Chongyuan carries out large-scale reform, because of the “new” incident he was imprisoned. Later, China has suffered from Japan’s long-term aggression, in the case of the country’s death, any modernization reform is meaningless.

In addition, in the context of modernization, in order to change the backward. Jiangxi provincial government has set up a variety of kiln schools, from the Chinese pottery school to the provincial second class of industrial schools to the later preparations for the provincial capital Jingdezhen pottery school and Fuliang county ceramic vocational schools. The creation of various new schools has brought unprecedented technology and ideas for the development of Jingdezhen porcelain, but also changed the production mode.

In the process of exploring the history of Jingdezhen ceramic art, we have found the decisive discourse right of development and modernization, and the traditional production mode is in the position of “aphasia”. But to our strange, Jingdezhen traditional ceramic art and production model in Jingdezhen porcelain production has a control advantage. Foucault states that discourse is power, and is the means and purpose of the struggle, and people give their power through words. The decisive advantage of modernization is determined by the power they expect. I also recognize the positive factors of modernization, and recognize the modernization has made a series of achievements. In the ceramic art, began to change the traditional Chinese ceramic freehand style, there have been realistic figure painting, in particular, “zhushan friends” appeared for the porcelain painting and figure painting, Jingdezhen porcelain industry into the fresh art “blood”. The use of a large number of “foreign color” to expand the scope of Jingdezhen ceramic decoration, relative dilution similar to the ink “foreign color” is conducive to the development of porcelain painting.

The process of modernization of this period is the social elite and the government’s administrative power at that time, that is, behind the right to speak is the power of impact. Jiangxi porcelain company is invested by industrialist Zhangjian in the late Ming Dynasty and other industrialists, supported by the Jiangxi Provincial Civil Affairs Department. Du chongyuan reform has achieved results which are directly appointed and supported by the Jiangxi provincial government. But how importance of modern elements of Jingdezhen ceramic art is also questionable. Jiangxi porcelain companies are affected by the current situation, financial and other aspects can not be guaranteed, the production later is in trouble. Due to lack of historical data, the author is also very difficult to determine when the Jiangxi porcelain company cut off. In West Lake Expo in Hangzhou in 1929, on the list of participants, there was no Jiangxi porcelain company’s name which proved that the company’s production may be difficult to sustain. Du Chongyuan reform and the establishment of a variety of porcelain schools can only be said to bring a new opportunity of development, but can not change the traditional mode of production and artistic

characteristics. In 1936, the investigation made by Du proved this point.

2. “UNIFIED LEADING” OF THE LARGE INDUSTRIAL JINGDEZHEN CERAMIC ART PRODUCTION

Due to the impact of long-term war, in 1994 Jingdezhen porcelain production is basically in a state of stagnation, in order to restore Jingdezhen ceramic art, the newly established Chinese government set up a state trading company, the acquisition of kiln backlog of ceramic products and loans to the ceramic business, In the acquisition of bureaucratic capital based on the establishment of state-owned porcelain company. In addition, the state established the kiln company, and in Poyang, Fuliang and other counties set up kiln diesel station, and promulgated the ban to protect the pine wood resources. Jingdezhen porcelain industry in the relatively stable production, in 1951 a private joint venture enterprise was set up. Through the joint venture, the market competitiveness of the ceramic enterprises is enhanced. And on this basis, the ceramic production cooperatives were established and gradually transformed the state-owned and public large-scale industrial production model (Yang, 2001, p.69). To 1960, Jingdezhen has set up Jianguo porcelain company, the people porcelain company, and Xinhua porcelain company and so on, Jingdezhen porcelain industry has entered a special period of development.

Jingdezhen ceramic production mode in large industrial era mainly takes mechanized production, industrial production is pipeline operations. Clear division of labor, production, sales and logistics services separately, workers can receive wages as long as the factory is in operation, Porcelain industry personnel are not concerned about how the product sales and profits. The fixed capital of the factory is invested by the government, and the profits are all owned by the state and collective except wages. Under the auspices of political power, Jingdezhen ceramic art production and development say goodbye to small workshops decentralized production model and to the large industrial production model. By 1985, Jiangxi Province Ceramic Industry Company has a total of 40,681 employees, and subordinates more than a dozen state-owned porcelain factory has more than 2,000 employees separately.¹

In the works of ceramic art, great industrial era has changed the characteristics of the past manual mode of production, especially in the painting decoration, usually the designer inside the factory design patterns, and then made into paper which is affixed to porcelain, which is a

¹ Jiangxi Province. *The country’s second industrial census data* (Vol.2, p.5). (Internal Material).

completely Westernized mode of production. At present, the famous ceramic artist Qin Xilin, Zhang Songmao and other masters have been famous designers. In the machine type, because it is large industrial production, its products are aimed at domestic and international markets. In the 1950s, the international market was mainly the Soviet Union and other Eastern European markets, in order to meet the market needs they can produce all kinds of tableware and wine and so on. In the mid-1970s, with the opening of the US and Western European markets, Jingdezhen porcelain began to produce coffee for the US market, Western dishes and so on. Large industrial era of ceramic art is mainly reflected in the product design, because it is mass production, it is difficult to reflect the personality, more of a common. But Jingdezhen ceramic art has been able to obtain domestic and international market recognition mainly because of personality. Therefore, for the needs of the diplomatic and artistic markets, although the diesel kiln products are considered to be the symbol of the backwardness, but they still stayed in the Jianguo Porcelain Company, the artists in the art research institute can also creative relatively freely, and so are the artists in the sculpture porcelain.

During this period, an important feature of Jingdezhen ceramic art development is to create a series of important ceramic works. Famous representative of the Jingdezhen artists is *Song of the Forest* which is large-scale murals in the airport of capital, the Great Hall of the Tang Dynasty fresco *Revolutionary Cradle Jinggangshan*, Beijing hotel murals *Magnolia Flowers* and so on. These large frescoes are mostly collective creation, these works reflect the style of the new social construction in this period. In the creative process, Jingdezhen ceramic artists and ceramic artists from Beijing Zhu Dainian, Mei Jianying exchange and cooperate to enhance the theoretical level. In addition, in the great industrial period, Jingdezhen ceramic art creation is affected by political changes. In the Cultural Revolution Mao porcelain is a typical representative. Although it can not be determined that this product is equivalent to the "Royal", but the mobilization of the city's best artists can prove that how important the political discourse is in Jingdezhen porcelain production.

Jingdezhen ceramic art in the industrial age is a subversion of tradition. Production mode is mainly mechanized large industrial production; Product features are mechanical products instead of manual production. But it is worth noting that in this period, Jingdezhen traditional ceramic art is still a strong vitality. In the early years of the founding of the country, the production can prove this point. The National Day dinner tableware designed by Zhu danian is produced in jingdezhen hand workshop.² In addition, during this period a lot of national

porcelain are also provided by Jingdezhen. Compared to the top ten porcelain factory, Jingdezhen Ceramic Experimental Institute (original China Ministry of Light Industry Ceramics Research Institute) founded in 1954 focus on the chemical analysis of ceramic materials, which changed ingredients of ceramic material which provided a guarantee for the Jingdezhen ceramic art creation .

From 1949 to reform and opening up is China's transition of "national politics" which is also the most intense period of competition for the right of speaking with capitalist countries such as the United States. But it is curious that this period is also China's "most Westernized" period (if we believe that modernization is dominated by Europe and the United States social and cultural development order). In order to prove the superiority of Chinese socialism, during this period the development of Jingdezhen ceramic art abandoned many traditional elements, trying to enter the modern model, we cannot comment that this model is normal or deformed. For Jingdezhen, a city around the porcelain industry to establish a modern production is an example.

Jingdezhen large ceramic factory and the establishment of modern porcelain production model is the modern Chinese "national" reaction to pressure, but also embodied the realization of porcelain industry. From the relevant historical archives, the development of large industrial porcelain production model in Jingdezhen is successful, Chinese products are also exported to the United States, Europe and Asia, Africa and many other countries, also established the influential ceramics Trade model in the world. But later the large industrial production model had their own drawbacks. The drawbacks of the enterprise system itself, such as government and enterprises regardless of the burden of enterprises, the survival of pressure, people floating at the time and other collective and public enterprises can not solve the problem. But also the development of the ceramic industry itself is the factor that is large industrial model is suitable for ceramic enterprises. In the survey, a ceramic business executives mentioned that they have to do the research in Japan and found that most of the Japanese ceramic enterprises are not large, and their technology is advanced, but in Jingdezhen ceramic production scale is large and the lack of efficiency will affect Enterprise development. As a state-owned and collective enterprise, the ceramics industry is likely to be critical in the reform period, compared to other companies that are closely related to the nation's lifeline, since the ceramics industry is not a key industry for determining people's livelihood. This means that to the 90's, when the state-owned enterprises began to reform, Jingdezhen ceramics industry will inevitably disintegrate. For the once glorious porcelain city, many large state-owned enterprises seem to collapse "overnight", many porcelain workers and old artists are not suited. Until today, many people still reflect on to

² Interviewer: Fang Li Li, Li Songjie, Bai Xue, Wang Danwei, Zhang Xinyi; interviewee: Zhang Shouzhi; interview time: October 4, 2013; interview location: Jingdezhen Kiln Art Research Institute.

retain a large state-owned ceramic enterprises.³ In fact, in recent years, behind the Jingdezhen ceramic art revival we can also be aware of the industry as a pillar of Jingdezhen daily porcelain is far less than the glory of history, and even not to mention the development.

Jingdezhen large industrial changes perhaps provide us with a new perspective. After the reform and opening up, due to the Asian market in Singapore, Hong Kong, Taiwan and other segments too long, they are difficult to access Jingdezhen traditional ceramic art. Therefore, once the ceramic art appeared in these markets, immediately caused the snapping up, Jingdezhen antique porcelain is the rise of this phenomenon. In Jingdezhen market, the major porcelain factory chased for profits, especially the art porcelain began to encourage artists to create traditional themes of the work. In the mid-80s, Hong Kong businessmen and part of the people with a wide range of social networks began to order works in the artist's home "secretly". Usually these businessmen provide works logo, the artist creates the works. The artist's income is far more than the income in the porcelain factory. This involves another problem, I do not intend to elaborate too much, the collapse of the top ten porcelain is a complex historical issue. Artists accumulate wealth with their own art talent which is also understandable, but how to define the distribution of the benefits of different types of work is also worth thinking about.

3. "MULTI-COEXISTENCE" OF THE CONTEMPORARY JINGDEZHEN CERAMIC ART PRODUCTION

Contemporary Jingdezhen ceramic art production is difficult to have a clear boundary. The bankruptcy of ten ceramic factory and large industrial ceramic production mode out of the stage of history is a clear sign. But the transformation is not a sudden, but undergoes little by little under the impact of the market. But if the foreign porcelain to buy products at the artist's home is made at the starting point of change which is not easy to determine. But in the late 1980s and early 1990s, Jingdezhen ceramic art developed into its own stable development model: the era of multi-coexistence, that is, master porcelain, academy, Jing bleaching artists, creative porcelain, antique porcelain and daily porcelain, etc. The Jingdezhen contemporary ceramic art community mainly includes four major components, forming a coexistence of multiple development model.

"Master porcelain" is on behalf of Jingdezhen high-end art porcelain and daily porcelain, these masters

are selected by the relevant state agencies who make a significant contribution in the art circles, they are mainly the traditional ceramic artists and old artists, Chinese master of arts and crafts, Chinese ceramic art master and master of Chinese ceramic design art, master of arts and crafts in Jiangxi Province. According to the simple statistics, Jingdezhen generally has more than 600 local masters. Master porcelain positioning is a high-end works of art, that is, fine porcelain creation. In recent years, it is estimated that the works of the provincial arts and crafts master are as high as tens of thousands of dollars, not to mention all kinds of national masters. In terms of style of work, their works can not be defined as the traditional heritage, at least can be identified as the traditional creation. Its creative style more than the traditional Chinese art elements or engaged in the creation of antique porcelain, rarely carries out modern ceramic practice, or do not pay attention to modern pottery. In the creative mode, but also more is the family or mentoring mode. "College" refers to the ceramic higher education artists, and mainly in the Jingdezhen Ceramic Institute and other colleges and universities teachers groups. They grow differently from the traditional ceramic artists, can quickly accept and absorb and transform the Western ceramic art. In the 80s of last century, the college artists introduced the Western ceramic art to Jingdezhen and create a contemporary Jingdezhen pottery. College pottery works pay attention to the meaning of symbolic interpretation and understanding and the humanistic care and social significance. All along, the academic work is relatively far away from the market, but in recent years, academic works actively melt into the market, and achieved good social effects. "Jing bleaching" is the general term for foreign artists in Jingdezhen in recent years. This group is particularly complex, including famous artists, foreign artists, and many gold rush art practitioners. Most of them are not fully understood the Jingdezhen porcelian works, they come to Jingdezhen only by their own hobbies and the promotion of the market. The price of this group of art works is different, but the common point is that their work sales group is less targeted at Jingdezhen natives, and they have the stable sales network of their own. Their arrival has brought new vitality for the development of Jingdezhen ceramic art. "Creative porcelain" is named the emerging markets by the author in recent years in Jingdezhen which mainly refers to Lotte Tao, Ming and Qing Yuan, porcelain and other new ceramic production model. More precisely, these markets are complementary to the traditional ceramic market in Jingdezhen. Traditionally, Jingdezhen ceramic market is the traditional ceramic art creation and daily porcelain. But the arrival of new creative model provides a new opportunity for the development of Jingdezhen porcelain.

In the mode of production, contemporary ceramic art in some form returns to the tradition, that is, the operating mode of thousands of small workshops. But

³ Interviewer: Li Songjie, Zhang Xinyi; interviewee: Cosmic porcelain factory original leadership and workers; interview time: June, 28, 2013; interview location: The Original Yuzhou Porcelain Factory.

the production mode has been a subversive change, that is to say the ceramic production model takes over the mechanized production. In a sense, it is difficult to determine the manual production model, because of the training mud, drawing, glazing to firing we can see the modern mechanized production model, especially in Jingdezhen firing technology we have rarely seen Chai kiln burned porcelain. But the porcelain painting technology which is being proud of in Jingdezhen still takes advantages of a large number of manual production mode. But it is difficult to define as the return, because the development of more than 100 years, it quietly realize the traditional and modern integration.

CONCLUSION

More than 100 years of Jingdezhen ceramic art production process is the epitome of China's modernization. In the early 20th century, when Europe and the United States and Japan began to dump the porcelain of China, when the ceramic art of the advanced Chinese people's reflection and concern.

The society needs porcelain which is old style, we do not know the improvement, so that is not welcomed by the community. Therefore, the national porcelain is gradually knocked down porcelain, especially in the best-selling porcelain, and gradually sold to Jiangxi, sold to Porcelain production Jingdezhen, which is not a great disgrace of Jiangxi people. (Editorial Committee of Jingdezhen literature and History, 1984, p.141)

But look back at this process, when Europe and the United States and Japanese porcelain in the upper level of Chinese society are welcomed not by so much ceramic art itself but culture and lifestyle which is proved by the Jingdezhen traditional ceramic production. In any case of reform, Jingdezhen traditional ceramic producers can still survive, and their skills can be imparted to future generations, even if we believe that modern Jingdezhen porcelain production is no longer brilliant. The Jingdezhen ceramic art is denied only because the Chinese traditional culture as a backward representative. Since the 80s of last century, due to postmodern theory and the promotion of the market, the traditional Chinese culture in the national consciousness awakening gradually was recognized and accepted, but also promoted the development of traditional ceramic art, behind which the promoter is still national culture. But because the historical context has changed, today's Jingdezhen certainly can not be said to be traditional or modern, more is a fusion. But it is

worth thinking that the early Jingdezhen ceramic art is the "passive" modernization under the Western discourse and strong technical pressure, in other words, under the violent and passive adjustment, this passive change effect is not obvious. However, since the 1950s, especially the 80s of last century, Jingdezhen ceramic art unconsciously realized the transformation of the modernization process in the peaceful environment of Chinese and Western culture. Although this transformation is still in progress, it is difficult to have a clear conclusion, but at least means that cultural integration and dissemination are not dependent on violence, more dependent on the exchange of culture.

The integration and development over the past 100 years proved the vitality of cultural exchanges and communication. In this process, we do not have to worry about the disappearance of traditional Chinese culture, and self-adjustment ability of the cultural development proves this point. Similarly, we can not reject the influence of any heterogeneous cultural elements, especially in the context of globalization. In the author's research, although the different ceramic art creators rarely communicate with each other, or simply can not understand each other. But any individual or institution can not ignore the existence of other models, can not let a production mode completely disappeared. Jingdezhen pottery creation after the Nirvana, came into the integration of innovation in the key turning point, but to achieve real integration there are many problems to be dealt with, but also need to continue to use a critical perspective to look now and the future.

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