

Analysis of the Influence of Western Modern Painting Art on Modern Pottery

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Abstract

This paper traces the background of the western modern painting art form , analysis its and the relationship between the economy, philosophy and culture, reveals its break tradition, get rid of the shackles and self-awareness awakening spirit essence, explore its and the close link between the development of modern ceramic art, and take the United States, Japan and China's modern ceramic art as example, and analyzes the influence of western ceramic art trend on the development of modern ceramic art of different nationalities.

Keywords

Artistic trend of thought; Self-consciousness; Expression form; Philosophical theory.

1. The Introduction

Western painting art since begun focuses on reproduction, attention focuses on religion, gods and the upper aristocracy. At the Base of the development of different times, it reached its peak in the Renaissance, represented by Leonardo Da Vinci, Michelangelo and Raphael. Although after that also appeared Bellini, Giorgione, Titian as represented by the Venetian school, the Netherlands school represented by Van Eyck, represented by Rubens and Rembrandt Baroque painting, represented by Vermeer and Hobbema Dutch small school, represented by Velazquez and Goya's painting in Spain, represented by Watteau and Boucher and Fragonard's rococo art, and represented by Vian, David, Angle of French neoclassical, Delacroix represented by French romantic, Courbet as a representative of French critical realism, and so on, has begun to gradually get rid of the heavy religious subjects, begin to pay close attention to the underlying working people, focus on revolutionary historical events, It focuses on ordinary life scenes, but it still belongs to the traditional classical painting style in terms of expression form and painting style. Until the outbreak of the industrial revolution and the progress of science and technology, the photography technology instead of traditional classical realistic painting, the artist needs new artistic language form to express ideas, new art forms with the change of the science and technology on human lifestyle, the expansion of the cognition of nature, the perception of stiff mechanical products, and for the awakening of self-consciousness become a kind of inevitable trend.

2. The Development of Western Modern Painting Art

2.1. The Origin of Modern Western Painting

Western modern art origins can be traced back to the impressionist painting genre pioneered in the 1860s, Its of milestone significance for western art, it abandon the rigorous modeling of traditional classicism , material sense of reality, and affectation of romance, on the basis of absorbing the theory of barbizon school's colors theory and appear in the painting world, Can say it is a kind of classical painting rebellion, and in the process of the industrial revolution ,the photography replace the realistic representation of classical painting is a necessity , in the process, artists began to think about painting no longer service for a particular class, but as a

kind of expression of self of liberating, begin to pay close attention to people's subjective world, representative by Manet, Monet, Renoir and other figures, through the ever-changing light and color to express the nature as the basis, emerged post-impressionist painting school's representative, like as breaking the inherent thinking with the subjective feeling of Pissarro, Gauguin, short lines and bright color with bold and unrestrained crazy thoughts of Van Gogh, subjective reconstruction using geometrical element modelling and color piece flat shape show tonal changes, is the sublimation of impressionism, but also the beginning of modern western art. Then brutalism represented by Matisse's experiment with painting tools without any constraints; Cubism represented by Braque and Picasso's fragmentation, its with the expression of reorganization analysis and recombination interspersed interweaving to express image; The futurist represented by Duchamp and Leger's interpretation of the shape of the moving object; Expressionism represented by Munch's use of exaggeration, distortion and grotesque images to vent emotions; Kandinsky and the "Green Knight" used dots, lines and planes to express intuition and imagination. And the Mondrian in pure color and geometrical image represented by the Dutch painting, the distorted weird and humorous abstract geometry of surrealism by Miró, represented by George Toby dense structure combination of abstract expressionism, the dadaism represented by Duchamp, represented by Hamilton and Warhol pop art, etc. Their development are based on impressionism and have a clear vein.

2.2. Western Modern Painting Philosophy Theory Boost

Western philosophy originated from ancient Greek mythology and went through ancient Greek and Roman philosophy, medieval philosophy, modern times philosophy and modern philosophy. It is a process of deepening the cognition of the world and forming the thinking concept. Ancient Greek and Roman philosophy is the study stage of religious ethics dominated by theology, which mainly experienced the process from the study of the origin of the universe to the study of people, and then to the study of systematic theory of ideas, represented by Plato and Aristotle; Medieval philosophy is the development of natural science and the embryonic stage of individual consciousness under the background of religion. It mainly experienced the process of universal and individual relation theory, nominalism and realism, and then philosophy separated from theology; Modern times philosophy is a stage of self-awakening, pursuit of knowledge and conquest of nature. It has experienced the collision of humanism and natural philosophy, the study of empiricism and materialism, and the process of German classical philosophy represented by Kant and Hegel philosophy. And modern western philosophy is based on this, around the human and the nature and the relationship between each other, give priority to with scientism and humanism ideological trend, and with the industrial revolution and the new discovery in the history of natural science, in Marx and Engels dialectical materialism and historical materialism of Marx's philosophy as a representative, Evolution of positivism, voluntarism, structuralism and other schools of philosophy. Modern western philosophy has important influences on the development of the modern painting, such as Schopenhauer, on the basis of Kant's "self" put forward a volition that is independent of time and space, its solipsism ontological thought is one kind of affirmation of self-worth, put forward the concept of "irrational factors leading human creativity", the awakening of self will encourage artists and creative inspiration sublimation; Another example that under the influence of Nietzsche's "truth originates from will" vision theory and form the philosophy of life, existentialism, Freudism, postmodernism and irrationalism etc. they are all echoes of Nietzsche's philosophical thoughts and provide continuous methodology for modern art creation. Just as the philosophy of life explains the universe in terms of the genesis and development of life; Existentialism is human-centered and respects human individuality and freedom. Freudian analysis from the field of psychoanalysis and unconscious psychology to analysis and reveal the of great creativity of people; Postmodernism opposes the conventional

defined noncentricism consciousness and pluralistic value orientation and completely emancipates the mind. and Irrationalism denies the ability of rational thinking and emphasizes the human spirit and the creativity of various irrational factors. These philosophy theory are fundamentally liberated the people's thinking, sure people's creativity, completely denying tradition, put forward the expression of artistic creation is subjective consciousness, is not a reflection of the objective physical, and from aspects of the spiritual, mental, volition etc.to reveal the method and the charm of art creation, powerful boost for diversification and rapid development of modern painting.

3. Modern Pottery Under the Influence of Western Modern Painting

3.1. Western Modern Ceramic Art Followed The Pace of Western Modern Painting

Although the pottery can be traced back to nine thousand years ago of west Asia, in China also has a history of eight thousand years, as China's leap of pottery making skill in different history era , Europe begun introduce Chinese porcelain making craft in the 17th century, until the first half of the 19th century, European porcelain industry is influenced by Chinese art style, and service for upper aristocracy, Chinese ceramics were favored by the European aristocratic market. However,along with "Machine age" the arrival of the industrial revolution, high efficiency and fast rhythm and standardized machine production instead of arts and crafts, people urgent need to an art form to express pent-up emotions, resist the standard type of rational neat, protest against the industrialization of environmental damage, and this period represented by impressionist paintings of modern art form appeared, With the continuous awakening of artists' subjective consciousness and the continuous blooming of new art language, artists actively explore the comprehensive application of different technological materials in the process of creation. The plasticity, uncertainty and contingency of ceramic materials excite and fascinate artists. Therefore, western modern ceramic art followed the pace of western modern painting. Without the participation of artists, clay, glaze and fire can never become modern ceramic art.

3.2. Western Modern Ceramic Art Developed with the Participation of Modern Painting Artists

Western modern painting artists have played an important role in the development of modern ceramic art. During this period, impressionism represented Renoir to participate in the ceramic ware decoration and salon exhibition of McGrady studio, integrating impressionism's expression of light and color into ceramic decoration. There are the representative of post-impressionist paintings Gauguin in the Shapley pottery studio to break the tradition, with unbalanced, asymmetric way of modeling in response to his free from bondage painting style; he representative of impressionist painting Cezanne breaking traditional perspective, subjective reconstruction structure and the use of flat coating color in ceramic decoration has been fully displayed; the representative of brutalist painting Matisse geometric composition, and the impact of strong color expression is also played in the ceramic ware decoration of McGrady pottery Studio. the representative of Cubism Picasso use painting methods of deconstruction and reorganization in ceramic decoration, and On the basis he fully expresses his emotions by integrating techniques such as pile molding, casting and carving. His obsession and prolific production of ceramic art is undoubtedly a powerful boost to modern ceramic art (Figure 1-3). And the later representative of surrealism Milo's weird, humorous and twisted forms of expression have also been fully developed in ceramic sculpture, which makes the passionate and energetic dreamlike forms more displayed to the world (Figure 4-5). Although after world War II, the ceramic art center moved to the United States and Japan, but with the

change of modern painting concept and the participation of modern artists, it has been endowed with new forms, new concepts and new artistic languages.



Figure 1. Picasso



Figure 2. Bull Pot by Picasso



Figure 3. The Duck Vase by Picasso



Figure 4. Lovers under Apricot Blossom by Miro



Figure 5. Monument to The Great by Miro

4. The Localization Development of Western Modern Ceramic Art in Various Nationalities

Since those artists who regularly engaged in ceramic art were labeled as "ceramists", there have been pioneers of modern ceramic art who have designed and produced independently and integrated the spirit of modern painting. Due to the historical relationship, after world war II, the older generation of Europe's potters moved to the United States, world's ceramic art center of world transferred from Europe to America in the world, promote the development of the United States's ceramic art, also promote the different national spirit and the fusion of modern ceramic art development, as the English art historian, Herbert reed in "the true meaning of art", says: "pottery is a the most simple and most complex art... Pottery must be the expression of a nation's ethos..." . Here, the modern ceramics of the United States, Japan and China are mainly illustrated as examples.

4.1. The National Style of Modern American Pottery

The United States the development of modern ceramic art marked by the Vaux's leadership Otis ceramic art revolution , just when abstract expressionism and behavior painting school during the booming , under the influence of the improvisation , free play, unconscious, no order to expressing emotion's painting form, as well as under the edify of Picasso and milo ceramic art works, Peter walkers to abandon the traditional, Through laissez-faire and casual art forms, visualization of the inner emotional world created a new aesthetic style of modern American ceramics, which is also known as the beginning of Modern American ceramics (see Figure 6). Vaux based on American culture and the artistic spirit of the times to perceptual ceramic art creation and practice ,gradually evolved and expanded into group thinking, which influenced the expression style of modern American ceramic art.



Figure 6. Works of modern ceramics by Walker

4.2. The National Style of Japanese Modern Pottery

Japan the development of modern ceramic art headed by Yagi Kazuo walking mud club, under the influence of the western modern painting continuously break tradition and the spirit of self-expression, interaction with Milo and urgent away from the function of traditional pragmatism's subjective will, To make the clay divorce from use function as the cup dish, perception and listening to the clay with simple and pure way, Freely fabricated as useless use display pottery (see Figure 7-9) became the representative of modern Japanese pottery. With the development of walking mud society and the integration of Japanese Zen culture, Japanese modern ceramic art presents the style of simple and natural shape, exquisite decoration asymmetric and irregular abstract expression.



Figure 7. Mr. Samsa's Walk



Figure 8. Nakamura Kam Flat Pot



Figure 9. Jiashou Tianzhang two deformation cylinder shaped colored pottery

4.3. The National Style of Chinese Modern Pottery

Although China's modern ceramic art started late due to historical reasons, there has never been a lack of exchange and study of western modern art trends. From the end of the 15th century to the 16th century, the missionary eastern expedition introduced Western painting into China, and the collision of Chinese and Western art trends began. Especially under the background of the opium war and the sino-japanese war, Chinese intellectuals set off the "western learning" to upsurge, rush to the west and the Toyo art students have been to the western modern painting art form of "adoption of western localized application" revolution of fine arts to explore, such as classical realism on behalf of xu beihong exploration in improving

the fine arts education system, and combined the realistic painting and social responsibility; the representative of Orientalism feng Zikai's "pure" form without any reappearance under the influence of Cezanne's idea; the representative of expressionism liu Haisu's expression of inner feelings with subjective images instead of objective images. The representative of modernism Ni Yidi's perception of the "authenticity of art" in his weird deformation etc. All this is concrete expression of breaking away from the traditional concept of bondage under the influence of western modern painting thoughts, which also lays a foundation for the development of Chinese modern ceramic art in the early stage. Therefore, since the reform and opening up in the 1980s, the western modern ceramic art form was introduced to China. Under the joint efforts of Chinese modern ceramic artists, all of them reflect strong local characteristics. For example, Zhou Guozhen, known as the "rebel" of the thousand-year-old tradition, in his practical exploration of pursuing individuality and expressing himself, the beauty of the defective texture of ceramics and the expression of the high-temperature color glaze all reflect the break away from tradition, the concern for humanistic spirit and the embodiment of the national zeitgeist (Figure 10-11).



Figure 10. Snow Leopard by Zhou Guozhen **Figure 11.** Bellwether by Zhou Guozhen

Another example is Zhu Legeng's ceramic works, "New Year", which is succinct and summarized in red and green color horse with pen, bright and strong colors, and highly infectious. "Wind" series image generalization, full of moving sense, standing against the wind, it seems that there is a hero ready to go. The work not only embodies the spirit of The Times, but also has a strong Chinese spirit and Oriental charm (Figure 12-13).

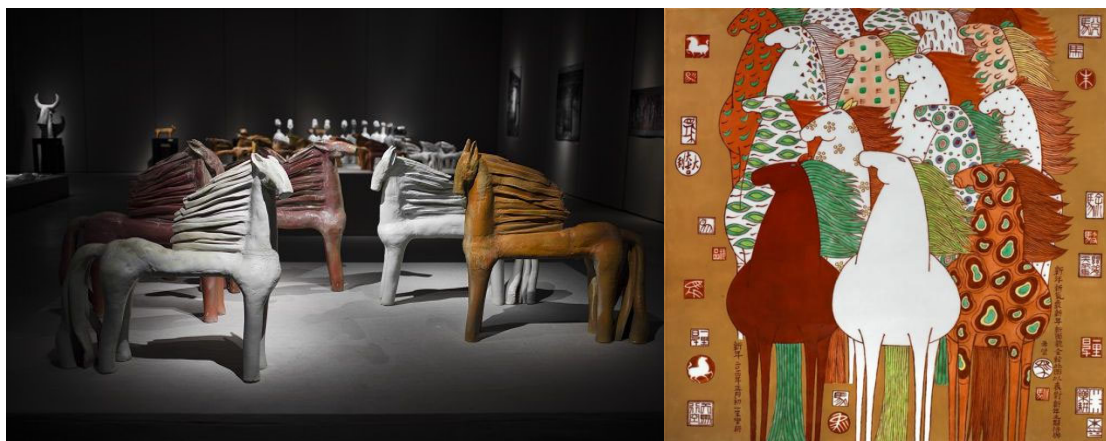


Figure 12. Waiting by Zhu Legeng **Figure 13.** New Year by Zhu Legeng

5. The Conclusion

In general, the emergence of western modern painting art has its history of economy and the multiple source of the philosophy of culture, and related closely with the western industrial civilization development, the progress of science and technology, philosophy theory research process. there are plenty of western modern art school is the social development process's visual performance, is also the artist constantly breaking the traditional aesthetic, get rid of the shackles of thinking, Listen to emotions and inner self consciousness is awakening process, along With various representative works under constant criticism and criticism becoming world classics, we have to admit that, western modern art ideological trend of the forward-looking, its effect on other art forms are profound, as a ceramic art workers, we only sufficient study and research, to grasp the true meaning of it, in order to better convey the real emotion and the spirit of The Times in the process of exploring the new form of pottery works.

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