

Research on the Application Strategy of Sculpture Technique in Modern Pottery Creation

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Abstract:

For the general concept of modern pottery creation, it is actually a special concept, rather than the abbreviation or abbreviation of “ceramic art”. Pottery is included in the large scope of “ceramic art”, but it can not be summarized as ceramic art alone. In fact, there are many definitions of pottery by modern scholars, the most common one is to interpret it as the ceramic art of modernity, which does not represent the concept of time, but the concept of stage. The most obvious characteristic of the ceramic art of modernity is the widely spread personalization, from pragmatism to personalized demand, While expressing personal ideas and subjective colors, it also reflects the diversified aesthetic, which also shows the development trend of the present era. People pay more attention to the expression of individual ideas, and break through the practical characteristics of pottery in the stage of artistic aesthetic.

Keywords:

Sculpture Technique, Modern Pottery Creation, Application Strategy Research, Ceramic Art

1. Introduction

The so-called sculpture technique, in a narrow sense, refers to the artistic creation method or artistic creation behavior of carving or shaping through the hand or hand tools. In a broad sense, there is no difference between the sculpture technique and the sculpture method, and the only obvious difference between the two is the tool of the human “hand”. The sculpture technique in the broad sense is equivalent to the method, but the core element of the sculpture technique in the narrow sense is the “hand”, which gives full play to the subjective creativity of people and shows the aesthetic value of sculpture behavior under the various effects of the hand. So it can be proved that the sculpture technique in the narrow sense has both general universality and its own particularity. In the narrow sense of sculpture technique reflects a high degree of freedom, the essential power of human beings in the process of pottery creation is completely implemented, the relationship between things and the author is interlinked,

with good time, place, and people, and the value role played by people can not be ignored.

2. Positioning of Sculpture Technique in Modern Pottery Creation

Before this, the position of sculpture technique in modern pottery creation has been in a vague state, so in order to understand the relationship between the two, before the in-depth analysis and thorough understanding of it, we must find out the position of this technique in modern pottery creation. Only after the standardization of positioning is clear can it break through its superficial aesthetic value dimension and clarify the deep connotation of sculpture technique for modern pottery creation.

It has been mentioned in the introduction that the characteristics of “sculpture technique” are binary. On the one hand, it reflects the mechanical side of its instrumentality and the characteristics of method. On the other hand, it also reflects the subjective initiative of people, and the essential characteristics of people play a strong subjective color in the application of sculpture technique. Therefore, the duality of the sculpture technique also determines the two dimensions of the analysis of the aesthetic value of the sculpture technique in the creation of modern pottery: one is the way of creation; The other is the creation behavior. From the point of view of the specific process of modern pottery creation, in fact, the application of sculpture techniques is mainly in the production process of clay billets. Different clay billets with different dryness and humidity can be created with different textures and patterns through different sculpture techniques. After air drying or drying, the unique pottery can be formed. At this time, the surface of the clay billet has a very strong fluidity, which is as easy to shape as water. The creator can turn the mold and grouting in this state of uncertain shape, and copy the clay billet into the desired form. Of course, the application of sculpture techniques is not obvious in this stage of strong fluidity. Mainly in the next soft clay stage, the sculpture technique is generally applied to it and plays a major role. The fit between the mud and the mud in the soft clay state is more submissibility, only the creator needs to squeeze, kneading and so on, and can easily shape. At this stage, some patterns with different textures can also be created and added to it, such as the twist-shaped technology in the traditional ceramic technology. In the semi-wet mud state, the hardness is slightly harder, and the form is more relatively stable. Then at this stage, the various parts can be combined and assembled, so that the sculpture technique has a broader space. After this stage, it is basically the first draft of modern pottery. The dry mud state is the last stage, and the soil hardness of this stage is the strongest. The dry mud state does not deliberately highlight the kneading of the sculpture technique, but mainly lies in the local reduction and change. Because the soil is relatively hard, the large kneading and shaping can not be completed.

Therefore, in general, in the mud state of different stages, the sculpture technique is not the same in its application, so even if the sculpture technique has a relatively high degree of freedom, reflecting the particularity and universality of the law, it can not get rid of the objective law of soil characteristics, and the creation of subjective initiative should respect the objective law.

3. The Aesthetic Value of Plastic Arts Expression Dimension Overview

The so-called plastic art refers to the visual and static space image created by certain material materials and means. This visual space image can also reflect the thoughts and feelings of plastic artists and their subjectivity, and want to convey the general idea of thoughts and feelings to the outside world. Under necessary conditions, it can also reflect the deep emotional connotation analysis. Plastic arts in the dimension of aesthetic value is mainly reflected in three aspects: first, the creation dimension; The second is the concept dimension; The third is the dimension of form. In the aesthetic value shown by plastic arts, these three dimensions are unified and interrelated. The coordination and cooperation between the three determine the aesthetic value of modeling together.

The first is the creative dimension, which mainly refers to the expression created in the creative process of art, and the subjective initiative of people is combined with each other to give full play to the unique value. Secondly, the formal dimension, which can best reflect the aesthetic of plastic arts, mainly reflects a static concept, while the creation dimension of the former is more dynamic perspective. The aesthetic elements of the formal dimension add aesthetic color from the static point of view and determine the aesthetic value of art works. Finally, the concept dimension, the real ideas and emotions, in fact, are more reflected in the concept dimension, the core value theory to be expressed by art works are based on this dimension to carry on the comprehensive communication. From the point of view of the appreciator of the work, a plastic art work can most let the viewer reflect the aesthetic value is the shape characteristics, from the intuitive feeling of the most enthusiastic, also refers to the form dimension of the work of art. However, the more dynamic creation dimension and the deeper concept dimension are more hidden, which are not as obvious as the aesthetic characteristics of the form dimension, but the aesthetic value reflected by it is actually the deepest level. In fact, the form and content of plastic arts are unified, and the aesthetic in form and the aesthetic in content are related to each other. Here, the aesthetic in form refers to the aesthetic elements in the shape and characteristics, and the aesthetic in content refers to the thoughts and emotions that are conveyed. If the aesthetic dimension can be resonated with the appreciator, this aesthetic dimension will be further expanded. The aesthetic values of the three dimensions are all condensed in a plastic art work, which jointly determines the aesthetic value of the art work from the shape characteristics, thoughts and emotions and the dynamic creation process. Of course, what should be explained here is that not all works of art have the aesthetic characteristics of these three dimensions. Take the most common literary works of art as an example, they have only two common dimensions, one is the form dimension, and the other is the concept dimension. The formal dimension mainly refers to the use of rhetoric on the surface of literary works of art, the use of rhetorical devices and literary aesthetic, etc. The conceptual dimension refers to the internal thoughts, emotions and core values of literary works to be conveyed by the author, etc. It is easier to find that literary works do not have the creative dimension mentioned above, which does not mean that literary works do not need to be created, but that the aesthetic of literary works does not need to be obtained through creation. From the perspective of appreciators, readers will not judge the value of aesthetic appreciation because of the expression form of literary works. Whether it is electronic literary works or paper literary works, their aesthetic value is specific, and readers will

express aesthetic appreciation from both form and internal aspects, which is easy to understand.

4. Analysis of the Handmade Characteristics of Sculpture Techniques in the Creation of Modern Pottery

In the creation process of modern pottery, in addition to the sculpture technique which is common with sculpture art, there is also the unique drawing technique in ceramic art. The most important feature of manual is that it reflects a chain structure of “from brain to hand and then from hand to object”. This manual feature is also reflected in the drawing method. But the degree of freedom and control are not as good as the former. Because the ceramic wheel forming technology used in the process of drawing blanks has limited the basic modeling of artistic pottery works on a large scale, that is to say, it must be round from the perspective of the external audience, and the creation scope of the creator can be in this limited dimension. The degree of freedom and control of the hand should be paid special attention to, and the strength of the hand should be kept within a reasonable range. It is not possible to make the embryo body deformed and fractured. Therefore, for beginners, drawing the blank is also a challenge. If you are not careful, the embryo body may be thrown by the power of the pottery wheel. Now, in the creation of pottery, in addition to the creation methods with manual characteristics, there are also creative methods without manual characteristics. With the development of The Times, many 3D printing technologies have been relatively mature, and the creators can create three-dimensional works models freely on the computer, and then complete the creation of printing models through 3D ceramic printing machines. Then in the creation process, the direct characteristics of manual characteristics can not be reflected, the overall pottery creation presents an indirect, from the brain to the hand, and then from the hand to the object, this connection process is indirect, not dynamic, real-time. However, from the current characteristics of application development, this 3D printing technology can only be applied to relatively small things, because its cost and consumption are relatively high, and the accuracy is not accurate enough, but also carries the further development of the future.

5. Analysis of the Application Strategy of Sculpture Techniques in Modern Pottery Creation

5.1. Analysis of materials and locations

The analysis of the material and place in the sculpture elements is also the primary analysis in the process of pottery creation. Compared with the sculpture art, the material used in the creation process of modern pottery is actually single. However, it is precisely because of this unity that ceramicists of the past generations constantly excavate the expression of the language of ceramic materials, and inject new vitality and power into its development. The plasticization characteristics of sculpture are relatively strong, and different characteristics of aesthetics can be reflected in different material characteristics. Different modeling aesthetic characteristics can allow viewers to realize different aesthetic feelings and aesthetic expressions. This difference may be brought by the physical nature of the material itself, conveyed by the unique modeling characteristics, or endowed by the cultural types of different metaphorical characteristics. Here, Brancusi's typical sculpture “Torso of a Young Man” is mainly used to make a brief explanation. This kind of art works mainly uses

wooden materials, and the material characteristics show a natural evolution, which can give the viewer a natural and soft feeling, coupled with the unique smooth texture of the material characteristics. So that the viewer can realize a kind of feminine feeling, the redundant metal characteristics are not, can weaken the metal and mechanical feeling brought by the work, so the works of different materials can also affect the viewer's feeling, the color is simple, the material is thick can let the viewer experience the vicissitudes of history, and the soft, the material is mild, the viewer can feel the flexibility, Of course, more specific feelings need to vary from person to person. In terms of location, it mainly refers to the place where the sculpture comes out. Take Maurizio Cattelan's work "Hollywood" for example, the work reflects the Hollywood logo, not only that, but also put it on the garbage field, in fact, this means more of a sense of irony, the place creation with the charm of the sculpture image, the creator to convey the feeling came into being. Therefore, in the sculpture creation of modern pottery, For the choice of location is also an important factor, different locations with different images can convey different effects.

5.2. Characteristic analysis

The five characteristic elements closely related to modern pottery are: surface, edge, texture, color and scale. Surface refers to the surface of pottery works. The most common aesthetic treatment of the surface is the use of texture shaping, or the use of the most primitive clay texture to convey the aesthetic without carving, of course, some natural external factors can also be added, such as fire, air drying, and some other chemical effects, etc. The impact of natural factors on the surface characteristics of modern pottery is also relatively obvious, and the aesthetic value of the characteristics can be found from the broken shape characteristics. The edge refers to the intersection of two surfaces. In the creation process of modern pottery, the edge is used in a variety of ways. The intersection of two surfaces can present texture, or can be covered by the central axis, so that the aesthetic is more diversified. Texture refers to the texture of the surface of modeling works of art, and the texture is more closely related to the characteristics of the materials used. In the modeling surface, enamel, texture and some original soil are used to shape, so that the function of texture has a broad space, and different materials can also present different creation effects, so that the aesthetic performance is more prominent. The element of color is easy to understand here, and different collocation of color can produce different visual feelings. However, in the process of pottery creation, if only the general fuel is used, the color will disappear in the final firing link. Therefore, for pottery creation, the color is mainly derived from enamel color, glaze color, glaze color and so on. These decorative colors and the color of the soil itself will not disappear in the firing process, and a series of chemical reactions can occur to combine together to cause glaze color change. In some cases, it can also produce unexpected colors. Scale mainly refers to the size of plastic works of art, or relative size, strict grasp of the size, according to the specifications of different ceramic works of art, here is mainly self-regulation by the creator.

5.3. Physical analysis

The analysis of the physical characteristics of modern pottery is mainly divided into two modules: quality and center of gravity. In terms of quality, it can refer to the real quality or weight of modern pottery works, and it can also refer to the quality that people feel intuitively from the appearance. From this point of view, now pottery and

sculpture art are in common, whether it is open treatment or closed treatment, it gives people a different sense of quality, in terms of quality characteristics, people need to make subjective judgments and intuitive feelings, this common comparison can better reflect the value of sculpture techniques in modern pottery creation. From the perspective of the center of gravity, most modern pottery works use some modeling styles that violate the gravity of the earth, which may be physically unreasonable, but the completion of this structural state, most of which are composed of special iron supports in the internal process of pottery works, and the completion of this state violates the physical characteristics, However, if only relying on natural factors, it is impossible to achieve through material characteristics, so the internal use of some non-obvious performance characteristics of the support is also a choice worth learning from, many modern pottery artists will choose to use the support to express the form of modeling.

5.4. Spatial analysis

In terms of spatial analysis, it is also divided into two plates: one is volume, and the other is space. At the level of three-dimensional object space, it can be expressed by volume, which mainly refers to the space occupied by it. It can be the expression of “positive space” occupied by real space, and it can also be the expression of “negative space” generated by closed or enclosed forms. These two forms of expression are generally limited, but for space is infinite, space is infinite existence, is the continuous existence of area points or the interval between objects. However, now pottery creation needs some kind of support in this respect, and shows limited in space, so most of them are conservative in volume, and do not dare to make too many attempts in unstable form.

5.5. Challenge solid analysis

The so-called challenge solidity mainly refers to the two plates of movement and light. Movement is an inherent property of matter, which mainly refers to the process of change of a phenomenon or object. This process not only refers to the change of position that can be observed by the human eye, but also can be a local change in sculpture. Because in the process of modern pottery creation, artists are unlikely to let pottery work move because of the fragile nature of the art work itself. In contrast, they are more willing to spend more time on the work to show a state of relative movement, showing a trend of movement, and work hard on the shape, so that it is presented in front of people in a dynamic way to express the dynamic aesthetic. In terms of light, the main source is external light, and it can also be the internal light of the work itself. What has to be mentioned here is a kind of soil material with good light transmittance. If you want to do too much expression on the light, the creator can choose to use the soil with strong light transmittance, and then cooperate with the external light, so that the light characteristics of the work can be well conveyed, and if the color collocation is clever, it can also carry out emotional expression. Using the refraction of light to show the connotation of some works.

6. Conclusions

To sum up, some value factors and aesthetic elements shown by sculpture techniques in pottery creation are quite important. Its duality also determines that the creation of pottery cannot be separated from the play of subjective initiative. In each process stage of pottery creation, the characteristics of handwork should be greatly

mobilized to play a prominent role. Whether it is the material, place, or color and space, and the use of light, these external factors cooperate, the creator's subjective initiative can maximize the unique value, expand the internal characteristics of aesthetic elements, comprehensively mobilize the resonance of external senses, and give the viewer of the work with the greatest utility analysis. Let the role of sculpture in modern pottery creation be more prominent and obvious.

Conflicts of Interest

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