

Review of Chinese Traditional Handicraft: Fahua Ceramic

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Keywords: Decorative Design and Handicraft Fahua Ceramic

Abstract: Fahua ceramic which is still in the stage of arts and crafts, is one of the traditional Chinese ceramic handicrafts. While many other ceramic handicrafts, such as blue-and-white porcelain is already going through the initial stage of art and craft to the stage of artistic creations, expecting to conduct the development of theoretical construction from the perspective of discipline. However, without much theoretical research, Fahua ceramic has been stuck in the stage of "art and craft". Lacking the sense of discipline and being short of the basic theory as well as the few description experience have limited the development of Fahua ceramic. Furthermore, the difficulty of the craftsmanship and the special technique of painting also contribute to the lagging development of Fahua ceramic. This research mainly uses the literature survey method to systematically sort out the relevant related literature. From the perspective of history and craftsmanship, it attempts to comment on the traditional handicrafts of Fahua ceramic and summarizes the viewpoints and problem involved, expecting to excavate the long-term lags in the research of Fahua ceramic, and further recognize and solve these problems to provide historical and scientific rational basis, and promote the inheritance and development of this knowledge.

1 INTRODUCTION

With the development of social economy, the popularity of various types of ceramic art in the collection industry has been heating up. From the various auction markets, the highest auction record of Fahua Ceramics was sold in 2005 at 10.337 million yuan. Compared to other popular ceramic types, it is dwarfed. As a kind of ceramics, its fate is often a slap (see Christie's auction in Hong Kong), and the enthusiasm is always high, which undoubtedly gives a turning point in its historical development and is the beginning of a new opportunity.

As a kind of Chinese ceramic art technique, Fahua is a familiar 'stranger' and enters the traditional ceramic art of the dilemma. It lacks the 'academy' cultivated by a complete education system; It lacks the inheritance of the traditional craftsmanship of folk craftsmen; the lack of foreign artists to inject fresh blood into them. With all kinds of art forms impacting on the contemporary, Fahua is faced with the embarrassing state of art loss. Today, the inclusive and open society has not been able to

push it to the thriving market of ceramic art. What caused people to forget it?.

2 RESEARCH ON FAHUA AS A 'ARTS AND CRAFTS'

Fahua lacks literature or research articles from ancient times to the present, and It is often passed by generations of ceramics. It is also known as 'Fahua法花', 'Fahua法华' and 'Fahua珐华', and is also confused as 'Enamel', but it is not. According to the Qing Dynasty literature 'Nan Kiln Notes', 'The two color methods of FaLan and FaCui have only been named Cheng Kiln in the past, and a bright green color like that of an emerald. is the best. In the this Dynasty, there was a ceramic artisan Sima stationed in Changnan, bringing these two colors, said to be from the Shandong glazed kiln. Its production process is made by applying color to the porcelain tires and burning it into the kiln. Faicui's chemical formula is made of stone, copper, and tooth nitrate. The chemical formula of Fa Lan is to add cyan pigment

material, and there are many people who imitate it now'.¹ The reference mentioned in the literature is the usage and formula of Fahua. Although it is similar to 'Enamel', it does have two completely different techniques. In the literature, 'The home named Yinliu commentary porcelain' introduces 'Fahua': 'Ding kiln, Zhanglongquan kiln are called engravings....The concave carving is also called the Huahua划花, the convex carving is also called Fahua法花, and the flat carving is also called Anhua暗花'.² Therefore, Fahua 珐华's name 'Fahua法花' originated in the early years of the Republic of China. Before that, what is the specificity of Fahua, and today's statement is different. This is one of the reasons that will inevitably affect the inheritance of Fahua. 'The home named Yinliu commentary porcelain' also has a more specific explanation for the Chinese ware: 'Fahua's products, sprouted in Yuan, prevailing in Ming. Most of them are in the northern kiln, the best in Puzhou; blue Such as the dark blue of the gemstone, the purple as the purple amethyst, the yellow as the bright gold per; Its pattern decoration is mostly based on biological flowers and plants. The ceramics produced in Pingyang and Huozhou are made of half ceramic and half pottery (half-ceramic and half-watt). Blue slightly purple, green slightly black, not a fine. The ceramics produced in Xi'an and Henan are relatively bright, and the cover is a porcelain. In the early years of the Qing Dynasty, Jingdezhen began to imitate, it was pure glass glaze, the ornamentation was exquisite, the texture was delicate and clean, and the hairs of the characters and beasts were all visible.

There was imitation manufacturing after Yongzheng years, but there was no skilled craftsmanship. Therefore, although the Qian kiln is well-made, it is slowly moving toward the engraving road, and there are few ways to make the Fahua'.³ The literature explains in detail the origin, material and origin of the Fahua, and the description is derived from the experience of the craftsman, that is, it stays at the description level of its craft. The description is based on the surface and the description. Interpretation from the existing literature is an overview of Fahua. Most of the traditional craftsmen are born with apprentices, without the influence of cultural background and artistic cultivation, so the ceramics they make are life, practical, and technological.

From the perspective of modern researchers, the research of Fahua is still in the category of 'craft'. The Shanxi Provincial Cultural Relics Appraisal Group published 'A preliminary study on the Fahua' 4 in 1995. The article revolves around the origin of the

name of Fahua, and proposes that it belongs to the alkaline glaze system and chemical composition and material, glaze color analysis. Explain the research on the research of Fahua. The angles described by the researchers are technical and chemical. From the limited research, it is not difficult to find out that for the research of Fahua, experts and scholars have discussed the theory and process from the perspectives of history and archaeology. Some scholars even talk about it in general. Just talking about one point is not comprehensive enough. According to the literature, Fahua originated from Yuan Dynasty. Why was the earliest record of Fahua in the early 20th century, what was it called in the Yuan Dynasty? From the technical point of view, what is the difference and connection between Fahua and glazed pottery of the Han Dynasty, emerald glaze, tricolor, glaze and enamel. Who influences the other party? Upgrade to the entire ceramic system, what is the vital role of Fahua?

3 RESEARCH ON FAHUA AS 'CERAMIC ART'

Some researchers pointed out that 'the vast majority of current aesthetic studies on ceramic art still remain in traditional concepts and methods... The study of ceramic art aesthetics needs an ontological turn... especially the breakthrough of the art and crafts category.'⁵ An associate professor Gong Baojia mentioned in 'The Influence of Modern Ceramic Art on Modern Life': 'Modern ceramic art is a relatively new cultural phenomenon and behavior... From the rebellious tradition as a starting point, it directly reflects modern society. The instinct of the human being, the new relationship between man and man, man and nature. It emphasizes individuality, emphasizes sensibility, emphasizes one's own emotions, and has been rid of years of use in a set, deformed, free, unconstrained art form. The shackles of ideas constrained by traditional aesthetic standards have become the means used by modern art creators to challenge and establish new ideas. In a new way of perception, change the art form that modern people view the world and re-recognize the world.'⁶ So far, Fahua has not been baptized, and has never broken the claws of traditional pottery. Li Pei-Jing, 'in the archaeological study of the emerald glazed porcelain and the enamelware'⁷, from the archaeological point of view, the different types of features and basic ornamentation of the middle and late Ming Dynasty dynasties were sorted out as a data. It is believed that

the emerald glaze porcelain is the origin of the enamel. The conclusions she concluded are undoubtedly compared from the technical perspective of the two. The latter's technology and color are earlier than the former, while the former adds a vertical line of craft based on the latter. The basic content of Fahua she wrote in the whole article is basically the same as traditional ceramic art, and there is no shadow related to modern ceramic art research.

In the study of Fahua, the lack of research on the creation of 'ceramic art' lacks the study of the life creators of the art creators and the painting process. It lacks the source of artistic creation, artistic concepts and the interpretation of works, and is even more lacking Fahua's heirs inject the direction of emerging ideas. In the 'Chinese peacock blue glaze artifacts and their causes'⁸, Ren Zhilu summed up the categories unearthed by Fahua and speculated that Fahua and Taoism have deep roots. Why did he not go deep into it? Some studies have shown that Fahua has an inextricable relationship with Buddhism. Is it true that Buddhism is deeply influenced by Buddhism, or is it profoundly influenced by Taoism? In Wang Huahui's 'Fahua Short-Term Character Appreciation'⁹, from the perspective of the artist's observation, a picture of the vase of the Fahua hollow character unearthed in the Ming Dynasty was described and appreciated. The level of appreciation only stays on the surface of the picture. What is the background of this work but did not elaborate, but did not delve into the beauty of ceramic art aesthetics how to be beautiful? At present, the lack of research on the phenomenon of 'art and craft' is regarded as 'art creation', and there is a lack of humanistic spirit from the level of craftsmanship to the 'Taoism' and 'Confucianism' research thoughts, lacking from the boring 'form' to the 'meaning'. Only when more and more researchers began to explore Fahua from the perspective of aesthetic and cultural implication, Fahua has its up-and-coming day.

4 ATTEMPT TO CONSTRUCT THE FAHUA EDUCATION SYSTEM AS A 'DISCIPLINE' COURSE

Today's ceramic creation activities are regarded as 'art creation', which promotes the prosperity and development of Chinese ceramic art. However, the research of Fahua is still in an 'unconscious' state, both in the field of arts and crafts and in the field of ceramic art. Most of them are based on the experience

of the artisan population, the root of the research is basically not, and the theoretical expression of the complete system is lacking. Tu Zhihao was worried about 'The Characteristics and Inheritance of Fahua': 'This traditional craftsmanship that has lasted for hundreds of years, combines the characteristics of the South and North kiln, but now it is clearly facing a serious crisis of inheritance and development.'¹⁰ Researchers mainly want to express their concerns about the inheritance and development of Fahua. If Fahua rises to the 'conscious' research state, it should be regarded as a science and even subject curriculum construction. The conventional record of relying on experience is elevated to theoretical research relying on abstract generalization, with theoretical, systematic research and openness of multidisciplinary participation. In November 2018, The National Art Foundation Training Funded project 'Fahua Skills Heritage and Innovative Talents Training'¹¹ completed the four-month advanced seminar, which means that the state used another way to protect and pass on the skills of Fahua in time. However, the author believes that this is only the beginning of Fahua's re-launch on the stage, and only a few people know the technique of 'hot', but it is not enough for the public. The author believes that the fastest and most effective way to spread it is to try as the education system of the subject curriculum. Students are the main force of communication and inheritance, which is the hope of innovation.

The first person to propose the idea of the course is Tu Zhihao. He thought deeply in the 'Characteristics and Inheritance of Fahua': 'On the one hand, the inheritors of Fahua should not rest on their laurels, actively promote art and expand the team of inheritors; On the other hand, we try our best to enable Fahua to enter some of the college's ceramic art education classrooms and become one of its study subjects, and to train Fahua reserve talents with advanced art education level.'¹⁰ But unfortunately, how to Fahua's education system as a subject curriculum has not been constructed or involved by scholars. Fahua's research lacks 'consciously' to learn and discipline, and the research article lacks the rigor and consciousness of 'discipline'. The author tries to construct it as a systematic subject curriculum system, and promotes the 'unconscious' research to the state of the knowledge structure system of 'conscious' theory research, rather than a single historical statement and technical description, breaking the research. The existing stalemate has led more people to take the initiative to learn and study the pattern of Fahua.

5 CONCLUSIONS

'From the artistic point of view, the expression of personality and thought should be the soul of artistic creation.'¹² Fahua is also an angle scholar who needs a group of professional ceramic art aesthetics to study it. In summary, the academic research on Fahua stays in the state of empirical description, and basically discusses the research on its crafts, styling and materials, and lacks the discussion of the 'art creation' vision with spiritual meaning; For the blue-and-white ceramic and pastels ceramic of the technique, the research foundation of Fahua is still relatively shallow, so it is very important and urgent to construct a subject education system.

ACKNOWLEDGEMENTS

My greatest debt of gratitude is to Prof. Sone Simatrang, Prof. Veerawat Sirivesmas, Prof. Eakachat Joneurairatana, Prof. Jirawat, advisors of Design Arts (International Program), Faculty of Decorative Arts, Silpakorn University. They are encourage me to take up my research and give me lots of professional advises. Second, my thanks go to Inheritor of Fahua Tu Jinshui and Tu zhihao, leader of Ministry of Light Industry of China, for providing their informations and give me support of technique. Finally, my thanks to The National Art Foundation of China¹¹ for choosing me as one of the members to have an in-depth understanding of this reseach. I feel very honored.

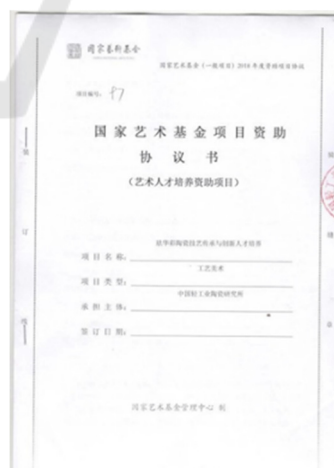
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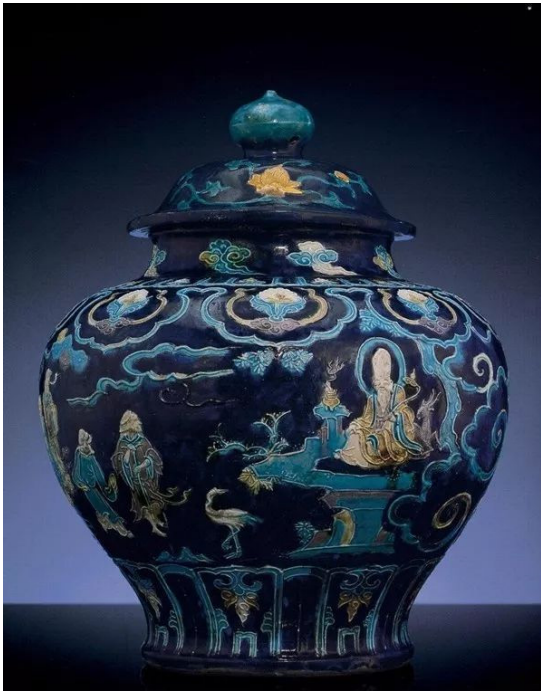
Original document: "法花之品，萌芽于元，盛行于明。大抵皆北方之窑，蒲州一带所出者最佳；蓝如深色宝石之蓝，紫如深色紫晶之紫，黄如透亮之金珀；其花以生物花草为多。平阳、霍州所出者，其胎半属瓦质（即半瓷半瓦），蓝略发紫，绿略发黑，殆非精品。西安、河南所出者，较平阳、霍州略为鲜亮，盖属瓷胎。至清初始有景德仿造，则纯是玻璃釉，花既玲珑，地尤细净，人物众兽，毫发毕现矣。雍正以后间有仿造，已失良工。故乾窑虽精，亦趋入雕瓷一途，罕见法花之制"。

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APPENDIX



Agreement of the National Art Foundation Training and Funding Project "Fahua Skilled Heritage and Innovative Talents Training", Project Number: 97.



Chinese traditional handicraft—Fahua ceramic



Painting Fahua ceramic by Zhouzhiwen