

The Beauty of Raindrop Glaze's Accidental Colouring

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Abstract

With In the extremely prosperous porcelain industry in the Boshan area of Shandong, there is a precious glaze color raindrop glaze. The raindrop glaze sprouted at the end of the Tang dynasty, developed in the Northern Song dynasty, flourished in the Jin dynasty, fell into obscurity at the end of the Yuan dynasty due to war, and was successfully made again in the Republic. The glaze is covered with silvery metallic radiant rounded crystals, resembling the pattern of water rings that burst forth when raindrops fall into the water. The raindrop glaze is thus named, and is mostly used for making tea and art ware. The black glaze shimmers with silver, large like beans and small like grains of rice, with a unique style and elegant interest, and is known as a precious ceramic at home and abroad. However, the artistic creation of the raindrop glaze lacks aesthetic connotations and is out of touch with the aesthetic needs of the moment.

Keywords

Black-glazed porcelain; Raindrop glaze; Firing process; Aesthetic Implication.

1. Introduction

It is recorded in The Notes of the South Kiln: "There is a change in the kiln, and this is because of the condensation of the essence of the kiln fire, which is particularly loved for its contingency, natural and beautiful colors, and is regarded as the treasure of the kiln, not to be easily obtained". In ceramic art, "kiln change" means that after kiln fire, the utensils show unexpected effects. The results can be good or bad, disappointing or surprising. This natural and unexpected beauty is appreciated as an artistic glaze, showing the magic of nature.

Raindrop glaze obtained after kiln transformation, give a person with a continuous, meaning of more than enough, rain glaze let refined beauty, reflected in the most common carrier. The crystal of raindrops formed by kiln transformation is natural without affectation. The silver-gray raindrops on the black glaze appear calm and simple but elegant, with a deep artistic conception, showing a kind of indifferent, free and easy and vigorous characteristics, but also shows a detached empty inspiration. The magnificent raindrop pattern gives people a kind of beauty of taking nature rather than nature. It feels as if it has been carefully crafted for thousands of years but is better than human labor. Give a person a kind of simple but not tacky, humble but not empty feeling. Its concise and unsophisticated modeling has implicit and mysterious glaze color, seemingly contradictory but feel it should be so. After kiln change, the raindrop glaze properly grasps the scale of beauty and achieves the unique beauty of raindrop glaze. The aesthetic application of "natural beauty" without artificial modification of raindrop glaze shows the Chinese culture of modern ceramic art incisively and vividly, and it can be said that it is the aesthetic application of "tao nature"..

2. Heaven and Man Are in One

In the larger type of rain glaze works, a single rain glaze will inevitably appear monotonous, and like Raindrop glazed bamboo chicken pattern plate, with the drain powder, flower glaze technology and raindrop glaze clever combination, craftsman's careful thinking and kiln change

unpredictable so that the work presents an unexpected effect, it is a wonderful creation of "heaven and man are in one".

"heaven and man are in one" means that man naturally blends into a harmonious realm in heaven and earth. Taoism holds that all things in the world were born because of Tao, but it does not mean that they created everything. From the point of view of things, they just follow the way of Tao naturally, but they are naturally generated. In the field of art and design, according to the requirements of "Tao", the state of harmony and unity between man and nature is "heaven and man are in one". In artistic design and creation, we should obey the laws of nature and live in harmony with nature. Only in this way can we follow the "Tao" and embody the "heaven and man are in one". The raindrop glaze itself is the product of "unity of nature and man". It complies with the laws of physical property and nature, and integrates natural materials with artificial creation. It can be said that it is the way of "heaven and man are in one" design. Three parts of glaze color are formed by artificial and seven parts are formed by nature, which reflects the non-artificial and natural nature of raindrop glaze, giving people a sense of natural creation, and showing the unique natural nature of raindrop glaze, which coincides with the "heaven and man are in one" and "following nature" in Chinese traditional culture.

3. The Beauty of the "Xuan" Color

In traditional culture, black is also called "xuan", which means the beginning and the end, with a long meaning and rhyme (Figure 1). Taoist thought that the dark is the origin of all colors from the dark growth. Taoist thought that the dark black is the source, All colors grow out of the "Xuan". Taoism regards black as a mysterious color advocated by Taoism. In view of the Taoist thought of "making something out of nothing", the disappearance of black seems to symbolize the most primitive color essence and spiritual phenomenon in the simplest form of color. Taoist aesthetic attitude to black directly influenced the Chinese ceramic color aesthetic thought, and used the unique color art form to express the spiritual realm of image color, which laid the ideological root and aesthetic foundation for Chinese ceramic decoration. As mysterious as the rain glaze rich in charm, with black glaze to show the spirit of the chest. Bright personality is realized and detached from black and white, showing the nature of color. It reached its peak in the Song and Yuan Dynasties, and the Chinese ceramic color glaze decoration theory is gradually mature and complete, and the Chinese black glaze ceramic art has also spread to the world. Rain glaze "is different from ordinary monochrome black glaze let a person see everything in a glance, but can appreciate the crystallization or change of glaze color in different black levels, its glaze color implication, introversion, simple and plain modeling. Taoism thinks "xuan" color, it is high reside on the color above all other colors. Therefore, Taoism places "Xuan" color above all other colors and chooses "Xuan" color as the symbolic color of Tao. Raindrop glaze belongs to black glaze, and its historical existence is not accidental, but the manifestation of Taoism deeply rooted in Chinese aesthetic concept. Zibo "raindrops glaze" also appeared with the shanxi Xiaoyu red oil drops and Jiexiu silver oil drops in the same two colors of rain. If only ferric sulfate is used as a colouring agent in the glaze, ferric sulfate will make the raindrop glaze turn brown and red; If add 3% or so manganese carbonate or 0.5% cobalt oxide, can make brown into silver silver rain, and this is why red raindrops and silver raindrops come in different colors. Although the red oil drip cup of Jin Dynasty (Figure 2), which is stored in "Gao Wu Building", is slightly reddish, it just confirms the coexistence of Yin and Yang between black and red in glaze pharmacy. Similarly, the tea-dust glaze (Figure 3) originated from the black glaze, initially seems to be a special variety of burning black glaze porcelain, yellow glaze color, with black or black brown spots, similar to eel skin color, called "eel yellow", the appearance of tea-dust glaze also confirmed the first position of black colors. In addition, although there is no historical evidence to prove that there is a necessary connection between the rain glaze

production area and Fujian kiln. However, it is recorded in the history of ceramics that a large number of potters moved south during the Tang and Song dynasties, and one of the important migration destinations was Fujian. The advanced porcelain making techniques in the north migrated as potters moved southward, but the natural mineral soil was unrepeatable. However, it is also possible to boldly assume that the same process and different raw materials contribute to kensan culture. The blue color of kensan Yohe Tenmoku and the appearance of red oil drops are the natural process properties of black glaze porcelain in its process firing, which is also a perfect interpretation of the Taoist thought that "Xuan" black is the origin of color (Figure 4). Raindrop glaze does not deliberately render Oriental aesthetics, but can present endless "Oriental rhyme".



Figure 1. Taoist five colors

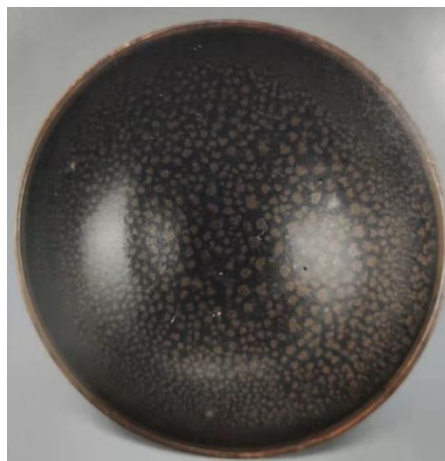


Figure 2. Chinese historical black glaze porcelain treasures, Red oil drops of small cup, Golden, Height: 4cm, Diameter: 11cm, Bottom diameter: 4.6cm, Collected by Gaowu Building



Figure 3. Tea-dust glaze

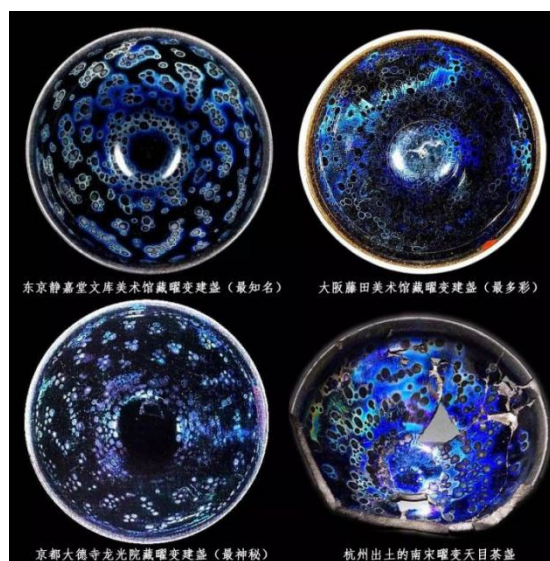


Figure 4. Yohe Tenmoku

4. The Beauty of the Agility

The black glaze of raindrops is evenly distributed with silver gray round crystal spots with metallic luster, resembling raindrops falling on the calm water, and like a dark night sky full of stars. The burnt utensil, shining golden when filling tea, shining silver when filling water, has the reputation of "gold cup and silver small cup", lasting appeal is endless. Raindrop glaze is the product of the integration of multi-ethnic culture and art in China, and its appearance has greatly promoted the artistic development process of black glaze culture in China. The development of raindrop glaze is closely related to its history and culture, and has broad and profound cultural connotation.

5. Conclusion

The revival of the raindrop glaze road crossed a gratifying step. Raindrop glaze is simple and unsophisticated, its inner space is deep and simple, people are usually attracted by its ordinary appearance and finally silence in its mysterious inner world, it pursues a kind of artistic conception, is a kind of charm, with Taoism on philosophy and nature.

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