

EXPLORING CHINESE FLOWER-AND-BIRD PAINTING'S IMPACT ON PORCELAIN DESIGN: AESTHETIC PHILOSOPHY AND CREATIVE EVOLUTION REVIEW

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Abstract: This comprehensive review explores the synergy between the aesthetic philosophy and creative inspirations found in Chinese Flower-and-Bird Painting, examining its role as a pivotal subject matter in shaping the artistic evolution of Porcelain Surface Design. Grounded in the profound cultural appreciation for the natural world, artists employing this medium become conduits for conveying their innermost thoughts, encapsulating the essence of the Chinese aesthetic value philosophy. Identifying a critical gap in understanding, the study introduces a novel variable emphasizing the creative inspiration derived from the aesthetic value philosophy of Chinese Flower-and-Bird Painting. Identifying a critical gap in understanding, the study introduces a novel variable emphasizing the creative inspiration derived from the aesthetic value philosophy of Chinese Flower-and-Bird Painting. Findings reveal a nuanced interplay of variables, encompassing the aesthetic value of Chinese painting and porcelain art, intrinsic variables associated with Chinese aesthetic value philosophy, and those pertinent to creative inspiration. This review defines the variables significantly influencing the aesthetic value philosophy and creative inspiration evident in Chinese Flower-and-Bird Painting, illustrating its pivotal role in the evolution of Porcelain Surface Design.

Keywords: Aesthetic value philosophy, Creative inspiration, Chinese flower-and-bird painting, Porcelain surface design

1. INTRODUCTION

The forthcoming study endeavors to center its investigation on Chinese flower-and-bird painting, considering it as the primary research object. In doing so, the study aims to undertake a nuanced exploration that extends beyond mere artistic representation. Rather, it aspires to integrate traditional Chinese painting forms and aesthetics seamlessly into the realm of porcelain painting, thereby imbuing the decorative medium with cultural depth and historical resonance. By incorporating traditional Chinese painting forms, the study seeks to enhance the cultural level of porcelain painting decoration. This entails a deliberate effort to infuse the artistic expression with a heightened sense of cultural significance, drawing from centuries-old traditions that have shaped Chinese art. Moreover, the integration of traditional aesthetics aims to refine the aesthetic taste associated with porcelain painting, elevating it beyond mere craftsmanship to a realm where each stroke carries cultural weight, and each composition resonates with historical continuity.

The International Conference of Applied and Creative Arts' (ICACA) theme encourages reflection on how creative arts can serve as positive agents of change, whether in social or cultural aspects. In essence, this study envisions a dual impact: first, in revitalizing and preserving traditional Chinese artistic forms within the contemporary medium of porcelain painting, and second, in elevating the cultural and aesthetic dimensions of porcelain painting decoration. Through this scholarly pursuit, the study aims to contribute not only to the preservation of cultural heritage but also to the ongoing dialogue between tradition and innovation within the evolving landscape of Chinese artistic expression which confirm the ICACA theme.

2. BACKGROUND

Porcelain painting, an indispensable decorative technique within ceramics, stands as a cornerstone of Chinese ceramic art. Functioning as a canvas for artistic expression, it becomes a tangible manifestation of the aesthetic values cherished by the Chinese people. The technology underpinning porcelain painting is not merely a craft; it is revered as an intangible heritage of the Chinese nation, embodying a rich cultural legacy that warrants preservation and transmission. Porcelain painting technology is the intangible heritage of the Chinese nation and the wealth of Chinese civilization, 8 which needs to be protected and passed on. Among them, the objects of porcelain flower and bird paintings not only refer to flowers and birds but also include various plants and animals, such as flowers, animals, vegetables and fruits, grass and insects, birds, and so on. Artists often express their inner thoughts and emotions by painting flowers and birds, reflecting the Chinese love of nature (Liu,2022). The study will take

Chinese flower-and-bird painting as the research object and integrate traditional Chinese painting forms and aesthetics into porcelain painting. This thematic choice, rich in symbolism and cultural significance, reflects not only an aesthetic preference but also a broader resonance with the natural world that has been an integral part of Chinese cultural identity.

3.DEVELOPMENT OF HYPOTHESIS

Aesthetics is a broad research topic covering various issues, which can be interpreted differently according to the field. Aesthetic value refers to the positive value of objects, events, or things people enjoy in aesthetic appreciation or experience. Aesthetic value philosophy is influenced by philosophy, and Chinese aesthetic value philosophy is influenced by Chinese classical philosophy (Zhang,2008). Only the Aesthetic value philosophy of Chinese ceramic flower-and-bird painting is discussed to avoid misunderstanding. However, there is a lack of research investigating the variables affecting the aesthetic value of flower-and-bird paintings as subject matter for Porcelain surface design. So, the study needs to find out a lot about the aesthetic value of Chinese painting, the aesthetic value philosophy of Chinese painting, the aesthetic value of Chinese ceramic painting, and the aesthetic value of Chinese and Western Art to analyze the aesthetic value philosophy of Chinese ceramic flower and bird painting items.

4. METHODOLOGY

In crafting an effective search strategy for our systematic review, we meticulously selected keywords categorized into four distinct sections: Aesthetic value philosophy, Painting Creative inspiration, Chinese flower and bird painting, and Porcelain surface design. Recognizing the varied nomenclature used in previous studies, encompassing terms such as "painting aesthetic value," "artistic beauty value," and "Beauty value philosophy," we strategically incorporated the keywords "Aesthetic value philosophy" and "Beauty value philosophy." This deliberate choice ensures a comprehensive exploration of the aesthetic dimensions inherent in painting.

Given the pivotal role of flower-and-bird painting in Chinese artistic tradition and its relevance to Porcelain surface design, we opted to focus specifically on this genre. Although "flower-and-bird painting" is commonly employed, our research aims for precision. Thus, we included additional keywords such as "Chinese flower and bird painting," "Chinese flower and bird artworks," and "Porcelain surfaces design" to provide nuanced insights and capture a comprehensive range of relevant literature. Recognizing the broad nature of the term "Creative inspiration," we further refined our search strategy. To encompass the intricacies of creative impulses within painting, we

introduced more specific keywords, namely "painting creative inspiration" and "art creative impulse." This deliberate choice aims to add granularity to the exploration and enhance the clarity of our investigation's thematic focus.

In summary, our systematic review relies on the strategic use of keywords: "Aesthetic value philosophy" or "Beauty value philosophy," "Painting Creative inspiration" or "artworks Creative impulse," and "Chinese flower and bird painting" or "Chinese flower and bird artworks," "Porcelain surfaces design." This meticulous keyword selection ensures a comprehensive and focused exploration of the intersections between aesthetic philosophy, creative inspiration, and the specific artistic and cultural nuances associated with Chinese flower-and-bird painting in the context of Porcelain surface design.

5. EMPIRICAL RESULTS AND ANALYSIS

5.1 *The Aesthetic Value of Chinese Painting*

Chinese painting has a long history. The aesthetic value of Chinese painting embodies the values of Chinese people at different times. Artists often express their noble qualities through painting. In Chinese painting, ink, color, line, white space, and other forms are often used to show the beauty of Chinese painting. The theme of Chinese painting usually indicates the meaning of auspiciousness, and its aesthetic value profoundly affects the aesthetic value of Chinese ceramic painting (Lin, 2010).

From 2008 to 2023, As shown in Table 1, specific research on the aesthetic value of Chinese painting has explored various variables that determine the aesthetic value of Chinese painting. These variables include religion, literature, painters, artwork, social structure, color, culture, aesthetic psychology, composition, emotions, interests, and lines. For example, 8believed that Chinese painting had formed its unique aesthetic system and values in thousands of years of development in China. The aesthetic of Chinese painting is embodied in visual intuition and sense of form. Zhang (2023) mainly mentions the modelling language of Chinese painting, such as line, color, and composition beauty. 8also believes that the aesthetic value of Chinese painting comes from the following aspects: culture, religious thoughts, literary works, and emotions. Among them, religion significantly influenced the creation of Chinese painting. For example, Taoism advocates nature, while painters often advocate indifference and elegance in Chinese paintings. Wang (2016) found that literature, painter, material, and aesthetics influence the aesthetic value of high-temperature color enamel painting. He emphasized that the unique texture created by the high-temperature glass coincides with the aesthetic vision pursued by the painter, forming an aesthetic realm of "harmony between heaven and man." Zhao (2017) observed that the development mode of the aesthetic orientation of contemporary ceramic flower-and-bird paintings is diversified, and the aesthetic value comes from emotion and material. He (2016) studied the

reasons for the development, evolution, and eventual decline of ink flower-and-bird painting. It is found that the aesthetic value of flower-and-bird painting mainly comes from religion, literary works, painters, artistic works, social structure, culture, and so on. Among them, the weakening of court aesthetics and the rise of literati aesthetics in the social structure significantly impacted the development of ink flower and bird aesthetics. Peng (2016) explored the aesthetic orientation of contemporary flower-and-bird painting from social structure, color, culture, emotion, and taste. He also believed that Chinese flower-and-bird painting is a means of emotional expression and cultural inheritance, providing individuals with a pleasant spiritual experience. In addition, he proposed that the unique aesthetic consciousness inherent in contemporary flower-and-bird painting is the source of creativity and spirit of contemporary artworks. Wang (2022) conducted a study examining the Chinese aesthetic works of the artist Li Man Fang, pointing out that religious and literary works influenced the works of the artist Li Man Fang. Besides, Li Wen Fang inspired Chinese painting from religious and literary elements to preserve and promote traditional Chinese culture. Zhu (2022) explored the emotional aspects of the aesthetic value of flower-and-bird painting, focusing on the aesthetic value of freehand flowers and birds. In his view, Chinese painting attaches great importance to transmitting "emotion," which is the essence of freehand flower and bird painting. This style is not simply a reproduction of natural scenery but is intended to express the artist's subjective feelings. The aesthetic value of freehand flower-and-bird painting lies in its charm and ability to convey and evoke emotions effectively. He (2023) further explored the aesthetics of craft in contemporary experimental ceramic painting, noting that materials, aesthetic psychology, emotions, and interests influence it. A brief analysis of Jingdezhen's experimental ceramic painting is made, and the traditional craft aesthetics reflected in its creation are investigated. To sum up, each study studies the aesthetic value of Chinese painting from different angles. Still, most studies are from the perspective of religion, literary works, painters, artistic works, and emotion. As influential individuals, painters often use rich creative means to inject their aesthetics and emotions into their works of art. Painters attach importance to spiritual products and strengthen aesthetic functions. Secondly, under the influence of literary works and culture, painters have sublimated the expression forms of painting so that Chinese painting often reflects the connotation of Chinese culture. In addition, the three religious' cultures of Chinese painting, namely Taoism, Confucianism, and Buddhism, have directly influenced the development of Chinese painting from the perspectives of neo-Confucianism, philosophy, and aesthetics. According to the above literature research on the aesthetic value of Chinese painting, it comes from many aspects. Still, the emphasis is on religion, literature, painters, artworks, and emotions.

Table 1: Correlations among the Five Factors of Perception

Author/Year	Religion	Literature	Painter	Art works	Social structure	Colour	Culture	Emotion	Aesthetic psychological	Composition	line
Zhang L (2008)	√										
Lin W (2010)								√			√
Lei P (2015)		√								√	√
Zhao S (2017)	√	√	√	√	√		√				
Hao X (2018)					√	√	√	√			
Yao Rui (2020)								√			
Zhang Y (2021)								√		√	
Sangid (2022)	√	√									
Ting Y (2022)									√		
Ernesto (2022)		√				√	√	√			
He Y (2023)								√			
2023	√	√	√	√				√			

5.2 The Aesthetic Value of Chinese Ceramic Painting

Chinese traditional art aesthetic thinking influenced the development of Chinese ceramic art aesthetic value. The aesthetic value of ceramic painting is significant for the innovative creation of ceramic painting. The aesthetic value of ceramic painting emphasizes the interaction between man and nature. In the creation of ceramic painting, painters often place themselves in nature, learn from nature, and express their feelings about nature so that people and nature can be "perfectly integrated."

As shown in Table 2, Many studies have shown the aesthetic value of Chinese ceramic paintings. Religion, literature, painter, artworks, social structure, color, material, emotion, aesthetic psychology, composition, technology, and nature are the indicators of the aesthetic value of Chinese porcelain painting. For example, Philippe (2022) and Yao (2022) proposed that the aesthetic appreciation of ceramic painting is related to the material used because the material reflects natural aesthetics. The material itself is an essential part of ceramic art creation. 6 believed that artists and their religious beliefs influence the aesthetic appreciation of ceramic painting, and the traditional aesthetics in Chinese ceramic painting integrates the religious beliefs of ancient artists as the basic principles of artistic creation and aesthetic thought. He also emphasized that literature embodied Chinese culture, influencing Chinese ceramic painting. Wang

(2016) believed that the aesthetic value of the high-temperature colored glazed ceramic painting is reflected through various aspects such as material texture, process, and color. Only through a comprehensive understanding and mastery of these materials can the artist create beautiful high-temperature colored glaze art. In addition, he found that in high-temperature-colored glazed ceramic paintings, vibrant and diverse colors were often added to the overall beauty of the artwork. Ting (2015) analyzed the aesthetic characteristics of light red porcelain in the late Qing Dynasty and the early Republic of China. The technical and material aspects of light red porcelain are analyzed, and the color itself is influenced by the humanistic spirit rooted in Oriental aesthetics and traditional Chinese religious thought. The composition and color of light red porcelain have prominent aesthetic characteristics and unique personality characteristics. Zhao (2017) studied the aesthetic value of ceramic flower-and-bird paintings. He believed that the development mode of the aesthetic orientation of contemporary ceramic flower and bird painting is diversified, and its aesthetic value comes from emotion and material. In addition, he also found that the rapid development of information technology enabled artists to obtain works of art in various aesthetic styles, enriching and diversifying the aesthetic orientation of ceramic flower-and-bird paintings. Hao (2018) pointed out that the aesthetic value of high-temperature colored glaze ceramic painting is deeply affected by color, material, and process factors. Among them, the high-temperature enamel ceramic paint is bright but also harmonious and unified. The combination of color and unique texture is consistent with the aesthetic image pursued by the painter. 38 pointed out that based on ceramic painting, starting from the development status of contemporary ceramic art, and taking Jingdezhen experimental ceramic painting as the entry point, the aesthetics of traditional ceramic painting was briefly analyzed from material, emotion, and psychology. In addition, some studies have explored the inspiration of porcelain painting from the perspectives of history, characteristics, and aesthetics (Wu,2013). Yu (2019) also uses ink painting techniques in his porcelain painting techniques. Analyze inspiration from multiple perspectives. Zhang (2021) studied the aesthetic influence of Song Dynasty literati paintings on porcelain aesthetics and its source of inspiration from three perspectives: history, characteristics, and aesthetics. Through comparative study, it is concluded that the literati paintings of the Song Dynasty had a particular influence on the enamel color, texture, and spiritual connotation of porcelain. In 2022, another author Mo studied the decoration of blue and white porcelain figures in the late Ming and early Qing Dynasties from aesthetics, artistic styles, and patterns. He believed that the figures painted by the painters in the late Ming and early Qing Dynasties included literati, hermits, ordinary people, and mythological figures.

To sum up, through the research and analysis of the above documents, the aesthetic value of ceramic painting is influenced by religion, literature, painter, painting, social structure, color, matter, emotion, aesthetic psychology, composition, and technology.

But like the aesthetic value of Chinese painting, most various studies are conducted from the perspectives of religion, literature, painter, artwork, and emotion.

Table 1: Aesthetic Value of Chinese Ceramic Painting

Author/ Year	Religion	Literat ure	Painter	Art works	Social structure	Color	Material	Emoti on	Aestheti c Psycholo gical	Comp osition	Techn ology
Ding X (2008)		√	√				√		√		
Sheng S (2008)	√	√		√							√
Wang S (2016)	√	√									√
He Q (2016)						√	√				√
Zhou H (2017)								√			
Yu P (2019)			√			√	√				
Zhang X (2023)							√	√	√		
2023	√	√	√	√					√		

5.3 Aesthetic Value Philosophy of Chinese

Philosophical theory is a discipline that studies fundamental and universal problems, generally has a rigorous logical system of cosmology, and explores the nature of the universe, man's place in the universe, and other fundamental issues. The philosophy of aesthetics is driven by philosophical theory; beauty is a kind of value, and the philosophy of aesthetic value is closely connected with human beings. Based on this conception, Sheng (2014) defined philosophical aesthetics as the science of studying nature, society, and human thinking. Aesthetics investigates natural and social beauty, a kind of understanding of nature and society. Kong (2015) discusses how to treat the poetic characteristics of aesthetic value from the perspective of philosophy. From the point of view of philosophy, value has objective reality, and aesthetic value is the self-confirmation and self-identification of people's understanding of the world. In short, people use the power of nature to create a spiritual lamp that illuminates the spiritual home of human beings and allows people to live poetically on the earth.

As shown in Table 3, From 2004 to 2023, it was evident that Chinese aesthetic value philosophy is mainly reflected in emotion, objectivity, literature, subjectivity, Chinese classical philosophy, nature, and culture. These variables have many similarities with the items of aesthetic value of Chinese painting and Chinese ceramics. 2believed that the perspective of aesthetic value philosophy adds the view of nature. He thinks that to understand beauty, one must have a rich understanding of nature (Huang, 2004). Zhao (2006) believes that the essence and function of aesthetics lie in transforming the needs of human survival and development into the pursuit of human emotions.

Sentiment is more fundamental in aesthetics and artistic activity, and if it is lost, the value of understanding will be lost. The emotional effect brought by beauty activities will unconsciously influence and promote people's various social behaviors and actions so that the human social system can reach the goal of health, all-around development, and harmonious integration to form a virtuous circle trend.

In ancient Chinese, the representative figures of aesthetic philosophy were Laozi, Zhuangzi of Taoism, and Confucius of Confucianism. For example, Rong (2017) believed that Laozi 's Tao Te Ching is one of the classical works in the treasure house of Chinese traditional philosophy. Lao-tzu's philosophical thoughts are also often applied to Chinese paintings and calligraphy. He also wrote in the article that Lao-tzu's idea of "presence and absence" often appears in Chinese paintings and calligraphy, referring to art as the unity of "presence" and "absence," and "presence" is tangible, a form of concrete expression of beauty. "Nothing" is the internal existence. Yao (2020) mentioned that Zhuangzi's view of life and death is essential to Chinese philosophy of life. His thoughts shone with the wisdom of ancient Chinese ancestors. It is embodied in two aspects: natural ontology and spiritual transcendence. Philippe (2020) mentioned the philosophical study of Confucius in the article "Benevolence," which is the highest moral standard in Confucius's core thought and stresses that people should consciously observe etiquette and pay attention to practice. These subjects, therefore, frequently appear in paintings, often reminding people to have a heart of benevolence and justice and to observe basic etiquette.

Table 2: Chinese Aesthetic Value Philosophy

Author/Year	Emotion	Objectivity	Literature	subjectivity	Chinese classical philosophy	Nature	Culture
Huang J (2004)	√			√	√	√	√
Zhao B (2006)	√			√			
Sheng M (2014)	√	√		√	√	√	
Kong F (2015)	√	√					
Feng L (2020)	√				√		
Hu T (2021)	√		√			√	
2023						√	

In summary, past studies from different angles to study the Chinese Aesthetic Value Philosophy, but after comparing religion, literature, and nature is the most. The aesthetic value philosophy of Chinese flower-and-bird painting has a close relationship

with classical Chinese philosophy, which also has a close relationship with traditional Chinese religious thought, including Taoism and Confucianism. Only by completely following the objective laws of all things in nature can the artist reach the highest realm of painting. Any artistic creation cannot be separated from the painter's ideological state and living environment, and painting is the process of the creator's creative thought and social and cultural background. Through the analysis of traditional Chinese painting theory, philosophy system, and cultural belief, Chinese flower-and-bird painting is the organic combination of subjective aesthetic feelings and objective aesthetic objects. Only through the careful observation of the painter can the "beauty" of nature be vividly displayed. Therefore, it is necessary to study Chinese aesthetic value philosophy from the perspective of nature.

6. DISCUSSION AND CONCLUSION

The study is a blind spot for the variables affecting the aesthetic value philosophy creation inspiration of flower-and-bird paintings as subject matter for Porcelain surface design. We need to identify the aesthetic value and philosophical, creative inspiration of Chinese flower-and-bird paintings as subject matter for porcelain surface design. First, this study probes into the aesthetic value and the philosophical definition of aesthetic value. In terms of aesthetic value, it focuses on the aesthetic value of Chinese painting and Chinese ceramic painting and introduces variables. In the field of aesthetic value philosophy, this paper focuses on inquiring about the aesthetic value philosophy of China and introducing the variable. Secondly, since this study takes Chinese flower and bird painting as the theme for porcelain surface design, it uses the creation source of porcelain painting as the keyword query and introduces the creation source variable. As shown in Table 1 and Table 2, the aesthetic value studies are focused on Chinese painting and Chinese ceramic painting and come from religion, literature, painters, artworks, and emotion, and several perspectives are the most frequent.

In Table 3, from 2004 to 2023, it can be found that Chinese aesthetic value philosophy is mainly reflected in the aspects of emotion, objectivity, literature, subjectivity, classical Chinese philosophy, nature, culture, etc. These coincide with the variables of aesthetic value. But a new item in the Chinese philosophy of aesthetic value: nature is fundamental. This study will study Chinese aesthetic value philosophy from the perspective of nature.

Through the research and analysis of Peng (2021) published articles on the aesthetic value, aesthetic value philosophy, and creative inspiration of Chinese painting and Chinese porcelain painting, we find that the aesthetic value philosophy of Chinese ceramic flower and bird painting is a blind spot in the research. Still, it is closely connected with the above analysis. We review all the studies by analyzing and sorting the above variables. To identify aesthetic value philosophy, the creative inspiration of

flower and bird paintings as subject matter for Porcelain surfaces design is Religion, Literature, Painter, Artwork, Emotion, and Nature.

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