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Chinese Ceramics and the Philosophy of Art According to Shitao – Artistic and Craftsmanship Duality

السيراميك الصيني وفلسفة الفن وفقاً لشي تائو- الثنائية الفنية والحرفية

La céramique chinoise et la philosophie de l'Art selon Shitao – dualité artistique et artisanale

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## Chinese Ceramics and the Philosophy of Art According to Shitao – Artistic and Craftsmanship Duality

السيراميك الصيني وفلسفة الفن وفقاً لشي تائو - الثنائية الفنية والحرفية

### La céramique chinoise et la philosophie de l'Art selon Shitao – dualité artistique et artisanale

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L'Un est la primordiale origine sur quoi se fonde le Dao ;  
sa division produit le Ciel et la Terre ; la métamorphose  
de ceux-ci forme ensuite l'infinité des créatures. - Lao Zi

#### Introduction

Ceramics have accompanied Chinese civilization since its very beginnings. From the Neolithic period to the end of the Empire, Chinese civilization maintained a constant dedication to this craft. Initially valued for its practical utility, ceramics evolved to encompass a wide range of other aspects, fostering a unique relationship with Chinese civilization in such a way that each appears to depict the history of the other. This discipline could almost be attributed a quality of ubiquity, as it sustains its presence across ages and regions, permeating both the material and spiritual lives of the population. Furthermore, its representations exhibit as much artistic sense as traditional Chinese art forms such as painting or calligraphy. The aesthetics and techniques of ceramics are inextricably linked to the history of Chinese thought and art. Thus, defining this craft within a singular domain proves difficult due to the diversity of its aspects.

By reconciling a wide variety of elements in both its developmental means and representations, attempting to discern the ultimate nature of Chinese ceramics becomes a complex endeavor. The confusion between the divergent qualities of craftsmanship and artistry often emerges in scholarly discourse on this subject. This issue forms the core of the present study : how does the syncretism of art's ethics resolve the paradox inherent to Chinese ceramics ? To attempt to answer this question, the study first confronts the idea of aesthetic continuity with the diversity of techniques that have developed in this discipline. Subsequently, an exploration of the ethical principles of aesthetics and their resulting implications is proposed. Finally, the study posits ethical principles as the key to resolving the paradox of the artistic creation process. To support this argument, the study draws upon an excerpt from

Pierre Ryckmans' article, "Shi Tao's Comments on Painting : Translation and Commentary," published in 1966 in volume 14 of the journal *Arts Asiatiques*.

## **1. Development of Chinese Ceramics: Technical Diversity and Aesthetic Continuity**

"The history and evolution of ceramics demonstrate a desire to transcend previously achieved technical and aesthetic boundaries."

This section aims to outline the development of ceramics from its initial necessity, highlighting the diversity of its manifestations. In the first subsection, its various uses, production methods, and the development of multiple techniques are discussed. After addressing the diversity of techniques and other characteristics, the argument shifts to the relationship between aesthetics and technical innovations, positing the hypothesis of continuity in the history of the discipline, driven by the pursuit of representation. Lastly, the study examines how ceramics can serve as a medium capable of representing the transcendental by correlating its sensory characteristics with a brief exploration of Chinese art.

### **1.1. Development and Production : A Technical History**

Emerging around seven thousand years ago, ceramics evolved over time, initially valued for its practical utility but later developing a highly diversified technical aspect. In the history of Chinese civilization, several types of ceramics stand out, each marked by technical ingenuity:

- Pottery: Primitive ceramics made from clay, porous and fired at temperatures between 500°C and 980°C.
- Earthenware: Signifying the beginning of ceramics, this unglazed, porous clay is fired at low temperatures (800°C - 900°C).
- Stoneware: Vitrified ceramics with a dense, fine-grained body, available in white or colored, impermeable, opaque, sonorous, and extremely hard, resistant to acids. Stoneware may be covered with a glaze (1150°C - 1350°C).
- Porcelain: Fine-bodied ceramics, white and coated with a glossy, generally transparent glaze (1250°C - 1460°C).

Each form of ceramics developed unique technical diversity depending on the time period, the type of kiln used, and its geographical origin. Furthermore, ceramics can be technically characterized on a more localized scale. For instance, very different styles emerged during the 12th and 13th centuries, corresponding to the Song (Northern and Southern), Jin, and Yuan

dynasties. Although Northern Song dynasties operated slightly earlier, they still fit within the same artistic continuity. Regional trends began to appear, showing a dichotomy between Northern and Southern styles.

In addition, ceramics evolved due to continuous technical innovations that enhanced both material manipulation and representational possibilities. Initially producing simple pottery from fired clay, ceramics advanced to stoneware, where texture and color became a focal point. Later on, more complex porcelains emerged, with different decorative techniques. These innovations allowed increasingly refined representation, seen through techniques such as relief work, transparency of the object's body, the layering of underglaze and overglaze colors, and the extensive palette of hues offered by enamel work, among others. These technical advancements introduced a new dimensionality to decorative motifs, allowing for deeper virtuality in representation, which varied depending on the adopted style.

From the earliest periods of Chinese civilization, ceramics were essential due to their practical nature and continued to evolve through technical innovations and the advancement of craftsmanship. Ceramics were commissioned for a variety of uses, ranging from daily and ritual purposes to objects of beauty and technical prowess. The progress of technical capabilities throughout the history of Chinese ceramics defined its types, styles, and modes of production. It would seem that technique defines ceramics and conditions its history. However, if technique were the sole determinant, questions arise regarding the emergence of trends and movements that favored certain forms of ceramics while others were nearly abandoned for particular uses or failed to endure through time.

## **1.2. Aesthetics and Technical Innovations : Continuity through Representation**

“Discreet, stripped-down, and austere in some periods, at other times it bursts with vibrant colors, vigor, and boldness.”

This section addresses the direction ceramics have taken over time and the role of technical innovations in this evolution. In other words, it seeks to understand how continuity is established within a discipline characterized by a wide range of technical diversity.

As ceramics evolved from a technical perspective, we observe the increasing prominence of certain elements that eventually become widespread across various types of ceramics. While one could argue that these production techniques became more generalized due to their technical advantages, this trend raises more questions when we examine the spirit of

the creations. This section aims to justify this aesthetic continuity based on the following hypothesis: representation reigns supreme. This notion implies that representation is the ultimate purpose of the discipline. Its virtuality—potential effect rather than actual effect—precedes the creation of the object, which seeks to embody or materialize it in the sensory world. Further clarifications on the nature of this representation will be provided in the next section.

This hypothesis has two main implications. First, innovation responds to an aesthetic need, and this need precedes the innovation. Since representation is the ultimate goal and more rudimentary forms of ceramics cannot achieve it, masters seek innovation to reach this objective. Here, representation acts as the finality and constitutes the continuity of ceramics. Second, the innovations born from this objective enable the discipline to renew itself by offering a new platform for sensory expression. The techniques emerging from aesthetic research contribute to continuity by reinvigorating the discipline, even if different styles result from it. While ceramics may seem fragmented into various forms, these styles are, in reality, part of the same aesthetic pursuit and convey sensory expression through the ages. Since this continuity is driven by aesthetic concerns, it becomes necessary to explore the sensory properties of these creations.

### **1.3. Aesthetic Properties of Chinese Ceramics and the Timelessness of Representation**

Ceramics have surpassed sculpture in their ability to reveal the cultural and spiritual continuity of Chinese civilization, from its pre-civilizational origins to the present. Moreover, ceramics have been considered a “more suitable medium for the intellectual pursuits to which Chinese art is now oriented.” The confirmation of the previous hypothesis is provided here by authors who present ceramics as a medium by relating its properties to two aspects of artistic representation in the Chinese world. Indeed, we can establish a connection between the essence of Chinese art, as described by these authors, and the aesthetic properties of ceramics themselves.

First, the authors highlight the fascination ceramics evoke in Chinese society, especially among “the refined scholar class, enchanted by the pure forms of a bowl or the silky sheen of a glaze.” Ceramics appeal not only to sight but also to touch and even hearing, as the sound produced by porcelain is appreciated. With its wide range of sensory qualities, ceramics demonstrate a great deal of virtual potential. Furthermore, the authors

provide a perspective on Chinese artistic creation as “marked by the pursuit of permanence through the ephemeral and fluctuating.” They present this seemingly paradoxical observation by first noting the characteristics of the materials used in all the arts, such as “fragile or perishable” media, including porcelain. This ephemeral material quality is reinforced by the fluctuating nature of the represented themes, which are consistently characterized by a “taste for the transient, the importance placed on the fluidity of a sensation,” themes materialized through the forms these representations take: “the constant animation of the line, the predominance of movement [...] the wave appears as the common denominator of very different creations.”

As a result, they assert that the sensory aspect of Chinese art tends to reveal the full virtuality of representation. Though it is fixed, it seems to be in motion, much like it is immortalized on ephemeral supports. Representation carries a deep sense of timelessness, as the intention behind artistic creation appears to transcend our understanding by using the sensory realm to materialize the timeless paradox of representation.

Thus, ceramics evolved with this objective in mind, progressing from simple earthenware to the complex dimensionality of Doucai and Wucui, where motifs were distributed across multiple levels. From the whites of China with their raised drips, carved motifs, biscuit applications on the body, transparency effects, and the interplay of glaze colors, these techniques all serve the purpose of representation. The aesthetic dimension is therefore fundamental to the fascination ceramics evoke. Given the broad sensory range provided by its properties, ceramics emerge as a medium particularly suited to embodying representation in its uniquely Chinese form.

## **2. The Unique Brushstroke : The Ethical Order of Aesthetics**

In this section, we will study the Unique Brushstroke, a fundamental value of Shitao’s argument in his *Propositions on Painting* as analyzed by Pierre Ryckmans in his article “The Propositions on Painting of Shi Tao: Translation and Commentary.” The originality of this notion lies in the fact that it operates a complete and argued syncretism of notions related to aesthetics in Chinese artistic thought. In his remarks, Shitao defines what can be understood as Art without technical or stylistic consideration, but solely ethical. Thus, his study will allow us to understand the ambivalence of the characteristics of ceramics by relating various values and their implications within the ethical process of artistic creation.

## 2.1. The Unique Brushstroke : The Synthesis of Mutations and the Principle of Authenticity

In this first subsection, it is essential to contextualize the ethical order in which the value of the Unique Brushstroke is situated. Indeed, Ryckmans specifies that one cannot define this value in the same way one defines the 道 (Dao). He even quotes the aphorism of Laozi, stating, “The Unique Brushstroke that could be defined would not be the Unique Brushstroke.” Shitao indeed evokes at the outset of his synthesis the Taoist expression of Supreme Simplicity (太朴) –

“The original meaning of the word 朴 is that of a raw, uncut block of wood ; absolute simplicity, which means pure virtuality, containing all possibilities without having yet been mutilated to become the limited and specialized expression of one of them.”

It is important to note here the “pure virtuality” as well as the integrity to which this notion refers ; the former situates it in the realm of Ideas beyond our understanding as non-being, and the latter represents all things before their realization. This realization arises from the successive divisions of Supreme Simplicity that constitute the universe and thus the spiritual rhythm that permeates it : the Mutations. To illustrate the rupture of the Unique in Taoist thought, he uses these terms :

“The One is the primordial origin on which the Dao is founded ; its division produces Heaven and Earth ; the metamorphosis of these forms then creates the infinitude of creatures.”

It is interesting here to compare this with the ethics of Art in the West. The greatest difference with Chinese ethics is that Western thought tends toward specialization. Thus, precise Ideas are admitted while attempting to ascertain their values. However, they all belong to the same ethical order and are therefore on equal footing. If Western aesthetics can be defined by the sense and pursuit of the Beautiful, this value is in no way superior to other Ideas and could only be considered to have a *primus inter pares* value in the case of artistic pursuit. Here lies the first dichotomy between the modes of Western and Chinese thought, in that the latter opposes any principle of specialization and seeks instead to gather the essence of all things into a single Idea. Being the origin of all, as the first form of the Whole, this Idea encompasses a sovereign value in that it confirms all others. It is interesting to note that in Taoist thought, the ethical values of authenticity and truth are expressed by the same word : 真 (zhen). Moreover, the authentic-true qualifier does not refer to the correctness and accuracy of the thing in itself,



but rather recalls the prime quality of the thing as a result of the Mutations, as well as its adequacy with the mutations of the Universe. Yolaine Escande develops this idea :

“In its etymology or its oldest meanings, zhen does not relate to a given or predetermined material form but to a capacity, relating to the spiritual, of adaptation to the more general or global order of the cosmos.”

It thus allows us to understand that Chinese ethics holds the Natural as the ultimate aesthetic principle, “that is to say, the spontaneity of expression in the extension of the dynamism of the universe.” This demonstrates that Supreme Simplicity is absolute in quality as primordial Unity, and that the other values are merely the authentic results of the Mutations.

## **2.2. The Different Aspects of the Unique Brushstroke : Purpose and Means of Artistic Creation**

The Unique Brushstroke is an original expression of Shitao covering several aspects. It represents the essence of the creative process both in its end and its means in its purest form. This term has two implications : In its first implication, it emphasizes the simplest and purest form in that it embodies the purpose of artistic creation. In this sense, it aligns with the Taoist thought of 易经 (Yijing), where the Unique is indefinable and is found divided into multitudes in a sort of entropy. In the creative process, it is a matter of returning to the essence of Supreme Simplicity, the very source of the 道 (Dao), and striving toward pure virtuality. It traces back to the source of divisions by gathering the spiritual essence of all mutations into a single measure : the unique trait. In this sense, the value of the Unique Brushstroke itself is the purpose of artistic creation in that it represents all the virtuality of the Absolute. But by what means does it allow us to represent what cannot be defined ? The answer to this question further reinforces the completeness of this value. Just as the 道 is both an end and a means, the Unique Brushstroke is a syncretic system that is self-sufficient, faithful to its aim of inscribing itself in the simple and absolute character of the One to represent the purpose of its virtuality. The second implication of this term as a means of artistic creation is supported by the ultimate aesthetic value : the Idea of the Natural,

“that is to say, the spontaneity of expression in the extension of the dynamism of the universe and the detachment from the will, which leads to the absence of action.”

Indeed, if it is to be the means of authentically representing the completeness of Supreme Simplicity as non-being, it must then follow the

natural principle and not be an action. In other words, it is because it is in accordance with the cosmos that it “presents itself as the only intermediary capable of transmitting the vision of the spirit in the universe of forms.”

### **3. Ethics in Artistic Creation : Representing Virtuality and Authenticity**

This section aims to understand, through an ethical lens, the contradictions presented by the act of artistic creation in both its nature and its implementation. Secondly, it must be demonstrated that the ethical process of artistic creation, within the framework of the Rule of the Unique Brushstroke, is the key to the paradox of representation.

#### **3.1. The Authentic Manifestation of Representation**

The definition of ethics can be understood at two levels: as mentioned previously, ethics in its absolute sense comes from the Greek \*ethos\*, which refers to “being in itself.” This is the transcription of the value of the Idea, its purpose in itself, as well as its potential effect, its virtuality. Secondly, the term refers to a system of values that underpins the moral stance of the actor. This second point is of particular interest here. In the characteristics presented by Chinese art, the actor can only produce artistic work by infusing into their piece “the spiritual influx” or “spiritual rhythm.” This term refers both to the Idea in itself of the cosmos since it is the “movement of life,” but also to ethics as a posture since it is the purpose of artistic intention. Similarly, it presents an authenticity-truth in both its nature of virtuality and in the posture of the artist whose intention is governed by this principle. Within the framework of the Unique Brushstroke, it is the breath through which the Idea in all its completeness is realized, but it is also the Rule of the artist’s intention. Shitao does not obscure this point and shows us that while engaging in “spiritual breath” is the purpose of the artwork, it is also the means by which the process of artistic creation takes shape as a non-act.

The mechanism of this process, as non-action, is also articulated by Shitao. It is embedded in the adoption of the Rule-without-rules. Every rule being a division, a specialization of the Supreme Simplicity, it is inscribed within the Mutations and therefore cannot constitute the purpose of the artistic creation process. He illustrates the idea of the Rule-without-rules:

“From beginning to end, the brush pursued all its movements under the aegis of the same control without interruption of the spirit’s influx; thus, the spiritual motivation preceded the brush, and the brush evolved within the sphere of this

spiritual motivation, so that once the painting was completed, the intention that motivated it was embodied, the forms corresponding to the fullness of the spiritual content; these conditions fulfilled, it is furthermore necessary that the spirit be detached [to provide a non-action], but the intention well-established, whereby the inspiration will be inexhaustible, and the brush will work unimpeded.”

Thus, ethics is the key to the Chinese paradox in that it defines the artist’s action as non-action. The artist is inscribed as a non-actor, transitory and naturally transcribing the virtuality, the essence of the Idea in all its purpose through sensitive representation. They retransmit the “being in itself” in the domain defined by the Supreme Simplicity through their ethical act of the Unique Brushstroke, providing a faithful representation of virtuality. Therefore, the artist and the work in the creation process must be placed on the same ethical plane, the same value system, to render a representation of the Idea containing its essence, its virtuality. It can be seen that the work thus rendered

“is wholly filled with the ‘spiritual rhythm’ and the ‘movement of life,’ revealing an inexhaustible flavor. Such is the work of the Rule-without-rules. Only an artist endowed with high natural genius, armed with penetrating intellectual culture, can transform painting to such an extent (...)”.

To achieve this state of clarity, an authentic and natural approach must be adopted. This process relates to the genius of Western philosophy of Art in that it “presents itself as the sole intermediary capable of transmitting the vision of the spirit within the universe of forms.” This approach to retranscribing the spiritual rhythm is illustrated by Shitao:

“The ‘heart’ 心 (that is, the spirit) is the seat of the entire process; its activity is the ‘thought’ 思, pre-existing the encounter with the ‘objective reality’ (物) of the external world. From the encounter between ‘thought’ and ‘objective reality’ arises the ‘idea’ 意, that is, the intention of the work. The fixation or establishment of this intention (立意, 定意) ultimately results in the material execution of the work.”

The “idea” as the intention of the work seeks to approach, in its representation, the transcendent Idea. By following the variables of the mutations of the real through the relationship 心思物意, the artist retranscribes the authenticity-truth of the external world and their own medium. Through this, they manage to materialize all the virtuality of the

Idea and the sensitive spiritual rhythm. Without the yoke of the spirit and their brush guided solely by the intention thus inspired, their act becomes a non-act, rendering the work in conformity with the Natural.

### **3.2. The Adequacy of the Ethics of Art and Ceramics**

Here, we must posit the ethics of the Unique Brushstroke as a response to the paradox of the adequacy of ceramics and art. Indeed, one might object to the idea of ceramics belonging to the domain of art on the grounds that it is the result of a process defined by technique, arising from the know-how of artisans, and whose realization is limited by the characteristics of the materials used. Consequently, it distances itself from free arts, whose character is indisputable. Furthermore, since the beginnings of Chinese civilization, ceramics have responded to daily and practical uses. If ceramics are given a particular place in ritual practices, their symbolism always corresponds to the daily life of the deceased. Thus, tableware and furniture accompany them in the afterlife for their convenience, as do items they cherished in their earthly life, as well as representations with symbolic aspects such as statues of animals, warriors, etc., which are made of ceramics only for financial reasons. Finally, ceramics serve as luxurious decorative objects, demonstrating the wealth and lavish lifestyle of their rich owner.

Other perspectives are more moderate due to the aesthetics these pieces display. The work on color at different levels, on texture, and even on the sonority of these items contributed to the radiance of the Middle Empire throughout the world, and these productions even received favorable attention from Chinese emperors. Proponents of this view qualify ceramics as commissioned art, a designation that still emphasizes production while recognizing the aesthetic work that this discipline exhibits.

However, it has been demonstrated that aesthetics is the fundamental value in the history of ceramics, in that technical evolution is focused on the development of a wide sensitive texture. The virtual capacity thus sought positions the virtuality of representation as a goal. Therefore, it is indeed towards this primary aspect of artistic creation that ceramic production is directed. Moreover, this concentration of sensitive possibilities within a single object is evidence of the desire to materialize an idea that transcends understanding, as representing its essence requires a strong mobilization of means. The virtual capacity that this form of art offers also places it within the ethics of Art originating from Taoism, on par with calligraphy or painting. The sought technical innovations highlight the intention to represent the fluctuating, or in other words, the intention here is to imbue

the representation with the “spiritual rhythm” through the very body of the object, which constitutes it as a medium. From the perspective of ethics as means, as the posture of the artist and the work, ceramics asserts its belonging to the domain of art. Having evoked the intention behind the creation process holding representation as a pre-existing goal to the realization of the object, the very process of manufacturing, being criticized and provided as proof of the craft nature of the discipline, places ceramics within Taoist ethics. The process, based on the chemical transformation of materials in various phases, can affirm it as an ethical process since it fits within the authenticity-truth in that it aligns with the Mutations as transformations of the Supreme Simplicity. The direction in which these chemical transformations are organized also aligns with the system of the Unique Brushstroke in the purity of its intention. It involves starting from raw elements derived from the earth, the primary element of the material world, and ascending through transformations to the most timeless virtuality. One could extrapolate this by comparing it to the Taoist Way. The artist themselves also adopts an ethical stance. With a firm intention, representation as the objective, their “spirit” no longer intervenes once the work begins. While they may outline a direction and select the components, they have no further control over the natural physical and chemical phenomena occurring during the transformation of materials. All their characteristics align with the Unique Brushstroke, which reveals the essence and approach of artistic creation, in ethics as both end and means that Chinese ceramics present.

## **Conclusion**

If ceramics may initially seem conditioned by technique in that they pertain to modes of production, craftsmanship, and specialization, their evolution shows us that they can be understood within the Rule of the Unique Brushstroke through the spiritual continuity with the ethics of Art they exhibit. Ceramics, as a discipline, elaborates an authentic medium capable of representing virtuality as the means to achieve the goal of representing an Idea, and it succeeds by placing itself within the same ethical order in its artistic creation process. In this sense, ceramics can be regarded as a fully-fledged art according to the syncretic system of the Unique Brushstroke theorized by Shitao.

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## Abstract

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In these analyses, we approach two complementary perspectives on Chinese ceramics : on the one hand, its technical and aesthetic evolution throughout history, and on the other hand, its application within the framework of the Unique Brushstroke, an ethical value of Chinese artistic thought.

### Objectives

- To examine the historical development of Chinese ceramics, highlighting its technical diversity and aesthetic evolution.
- To analyze the application of the Unique Brushstroke to ceramics and its ethical implications in artistic creation.
- To explore the relationship between technical innovations and aesthetic continuity in Chinese ceramics

### Results

- Chinese ceramics, over the centuries, have experienced a diversity of techniques, reflecting a constant quest for aesthetic representation while maintaining continuity in artistic expression.
- The Unique Brushstroke provides a relevant conceptual framework for understanding ceramics, emphasizing the importance of ethics over technique in artistic creation.
- The aesthetic properties of Chinese ceramics, such as their ability to evoke multisensory sensations and reflect cultural and philosophical values, make it a favored medium for artistic expression.

### Conclusion

By combining the analysis of the technical and aesthetic evolution of Chinese ceramics with the application of the Unique Brushstroke, these studies enrich our understanding of the diversity and richness of Chinese artistic thought. Chinese ceramics, while preserving significant aesthetic continuity, testify to the importance of ethics in artistic creation and its role as a reflection of China's cultural and philosophical values through the ages.

## Keywords

Chinese ceramics, Unique Brushstroke, Artistic ethics, Aesthetic continuity, Innovation

### مستخلص

في هذه التحليلات، نتناول منظورين متكاملين حول الخزف الصيني: من ناحية، تطوره التقني والجمالي عبر التاريخ، ومن ناحية أخرى، تطبيقه في إطار "الضربة الواحدة للفرشاة"، وهي قيمة أخلاقية في الفكر الفني الصيني.

#### الأهداف

- دراسة التطور التاريخي للخزف الصيني، مع تسليط الضوء على تنوعه التقني وتطوره الجمالي.
- تحليل تطبيق "الضربة الواحدة للفرشاة" على الخزف وما يترتب عليه من دلالات أخلاقية في الإبداع الفني.
- استكشاف العلاقة بين الابتكارات التقنية والاستمرارية الجمالية في الخزف الصيني.

#### النتائج

- شهد الخزف الصيني على مر العصور تنوعًا في التقنيات، مما يعكس سعيًا دائمًا لتحقيق تمثيل جمالي مع الحفاظ على استمرارية في التعبير الفني.
- تقدم "الضربة الواحدة للفرشاة" إطارًا مفاهيميًا مناسبًا لفهم الخزف، مع التأكيد على أهمية الأخلاق على التقنية في الإبداع الفني.
- تتميز الخصائص الجمالية للخزف الصيني بقدرته على استحضار أحاسيس متعددة الحواس وعكس القيم الثقافية والفلسفية، مما يجعله وسيلة مميزة للتعبير الفني.

#### الخلاصة

من خلال الجمع بين تحليل التطور التقني والجمالي للخزف الصيني وتطبيق "الضربة الواحدة للفرشاة"، تغني هذه الدراسات فهمنا لتنوع وغنى الفكر الفني الصيني. يشهد الخزف الصيني، مع الحفاظ على استمرارية جمالية ملحوظة، على أهمية الأخلاق في الإبداع الفني ودورها كعكاس للقيم الثقافية والفلسفية للصين عبر العصور.

### كلمات مفتاحية

الخزف الصيني، الضربة الواحدة للفرشاة، الأخلاق الفنية، الاستمرارية الجمالية، الابتكار

## Résumé

Dans ces analyses, nous abordons deux perspectives complémentaires sur la céramique chinoise : d'une part, son évolution technique et esthétique à travers l'histoire, et d'autre part, son application dans le cadre de l'Unique Trait de Pinceau, une valeur éthique de la pensée artistique chinoise.

**Objectifs** Examiner le développement historique de la céramique chinoise, en mettant en évidence sa diversité technique et son évolution esthétique.

Analyser l'application de l'Unique Trait de Pinceau à la céramique et ses implications éthiques dans la création artistique. Explorer la relation entre les innovations techniques et la continuité esthétique dans la céramique chinoise.

**Résultats :** La céramique chinoise, au fil des siècles, a connu une diversité de techniques, reflétant une quête constante de représentation esthétique tout en préservant une continuité dans son expression artistique. L'Unique Trait de Pinceau offre un cadre conceptuel pertinent pour comprendre la céramique, en soulignant l'importance de l'éthique plutôt que de la technique dans la création artistique.

Les propriétés esthétiques de la céramique chinoise, telles que sa capacité à évoquer des sensations multisensorielles et à refléter des valeurs culturelles et philosophiques, en font un médium privilégié pour l'expression artistique.

**Conclusion :** En combinant l'analyse de l'évolution technique et esthétique de la céramique chinoise avec l'application de l'Unique Trait de Pinceau, ces études enrichissent notre compréhension de la diversité et de la richesse de la pensée artistique chinoise. La céramique chinoise, tout en préservant une continuité esthétique significative, témoigne de l'importance de l'éthique dans la création artistique et de son rôle en tant que reflet des valeurs culturelles et philosophiques de la Chine à travers les âges.

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## Mots-clés

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Céramique chinoise, Unique Trait de Pinceau, Éthique artistique, Continuité esthétique, Innovation