

The Study of Style for Kogi Pottery Art in Life

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Abstract. There are plentiful and diverse culture assets and local sources in Taiwan, and thus the national soft power has been valued gradually, the traditional craft industries also being focused as well. Kogi pottery art has essential place in the architectures of Taiwan tempos, and it was considered as the representation of gods in the local belief which was sacredness in Taiwan. However, the elaborate Kogi pottery art which was applied in tempo architectures is intergrading in people's life at home due to the constructive promotion to cultural creative industries from the government. Therefore, the study collected and discussed the develop status of Kogi pottery crafts via literature analysis extensively, as well as to explore the differences of the traditional implements that introduce to life art and analyze the styles via morphological analysis. The study has three conclusions as follows: 1. New opportunity can be created by introducing cultural creative ideas to Kogi pottery industry which allow it transforming to elaborate craft industry from traditional one. (2) Kogi pottery art work still has the unique style by describing abstract implications through concrete forms. (3) Kogi pottery is trending toward simplification but nonetheless retains its symbolic meaning and achieves its goal of continuing its cultural heritage.

Keywords: Kogi, cultural creativity, style.

1 Introduction

1.1 Background and Motive of This Study

Taiwan is located at the transportation hub of the Pacific Ocean, and has been influenced culturally by countries including Spain, Holland, China, and Japan, which has resulted in its current diverse form of culture and further evolved into Taiwan's own unique culture. Traditional art plays an integral role in the evolution of history and culture, allowing history to pass down through the ages under the interpretation of works of art. Of the many existing traditional craft industries, Kogi pottery art is of the most important in Taiwan's temple architectures. Its colorful opera figures made from glazed plastic pottery along with the included illustrations of landscapes or floral

patterns as well as its integration with multicolored stained glass have created rich styles and colors, and resulted in unique temple styles, becoming an integral part of temples in Taiwan (Chuan-Hu Jiang, 2005). Kogi pottery is an art form that uses real imagery to express abstract concepts and thoughts, and expresses traditional Chinese philosophies through history, culture, and legend, serving as a strong means of inner education of the mind and soul.

In the past, Kogi pottery was limited to décor for temple architectures. In folk beliefs, Kogi potteries are tools used by the gods, and therefore give people a holy impression. In recent years, however, cultural creativity has taken the globe by storm, and countries around the world are actively enhancing the cultural strength of their countries promoting their country's cultures. In Taiwan, the government is also actively promoting the cultural creativity industry and emphasizing local characteristics. Therefore, traditional crafts are once again in the spotlight. With its fine craft and artistic aesthetics, traditional crafts are entering people's everyday life, which is creating a whole new opportunity for arts and crafts.

In addition to analyzing the historical background of Kogi pottery, this study also looks into the meaning of Kogi pottery art work in traditional temple architectures and explains the significance of incorporating Kogi pottery art into aesthetic aspects of our daily lives. Furthermore, 50 Kogi pottery art artifacts have been collected from the Internet and various books for this study, and type analyses will be conducted to provide a categorization of their styles, thereby providing a basis to related industry vendors for producing innovative products. Research objectives include: (1) To look into the difference in meaning of Kogi pottery art when used in temples and in day-to-day art. (2) Analyze the style in which Kogi pottery art is incorporated into everyday aesthetics.

2 Literature Review

2.1 The Origin of Kogi Pottery

Kogi is a form of low-temperature soft pottery that is colored and glazed. Its formation temperature is between 500 and 800 degrees. It is also called "Kogi burns" or "Kogi clay." The coloring style of Kogi pottery has been influenced by the colors produced in Jing-De-Zhen of Shanxi Province, glass art, and western Cloisonné. From early single-color works, to subsequent tri-color and five-color works, Kogi pottery have now evolved to include multiple colors (Chiayi Government Department of Cultural Affairs, 2012). During the Japanese Meiji era, Japanese scholars discovered that the Kogi pottery found on the Indochina Peninsula originated from Canton Pottery, and therefore Canton Pottery was called "Kogi Clay" in the Japanese antiques industry. During this period, it was said that King Yeh was a disciple of a craftsman of Canton Pottery, therefore the Japanese called pottery produced in the Chiayi area Kogi Burns (Chuen-Yue Li, 2005). Kogi pottery in Taiwan is mostly used in temple architecture. Its rich glazed coloring mostly tell stories of folk beliefs, traditional teachings, loyalty and comradely, as well as other historical tales. They not only serve as decorations for the architectures, but also serve to teach people valuable lessons.

Kogi pottery that is produced in low temperatures and formed with glazed colorings has styles and shapes that almost come to life. In addition, cut-and-paste techniques also add additional layers and depth to these high-quality art pieces.

Kogi Pottery Used in Temple Decoration. Kogi pottery in Taiwan is mostly used for the decoration of temples. Yi-Zheng Shieh (2009) consolidated the contents of publications from various experts and found that themes include literature and history, folk stories, Buddhism and the worshipping of gods, as well as landscapes and animals, as organized and shown in Table 1.

Table 1. Themes used in Kogi Pottery for Temple Decoration in Taiwan (Yi-Cheng Shieh, 2009 and this study)

Item	Type	Themes
Literature and Historical Themes	History	Tales of the Gods, Tales of the Three Kingdoms, Tales from the Tang Dynasty, Tales from the Sui and Tang Dynasties, Tales of the Tang Moon House, and the Soldiers and Generals of the Yang Family
	Literature and Legend	Tales of Myths, Literary Stories, Operas and Novels, and Poems and Rhymes
Folk anecdotes	Social education	Filial story, Carps Jumping over the Dragon Gate, pursuit of longevity in Mount Nanping.
	Good omen	Birth delivered by Kirin, extraordinary wealth, official promotion, auspicious eight treasures, fortune delivered by Guanyin; The fisherman, the woodcutter, the farmer, and the scholar.
Fairy Buddhist	Religious worship	The Eight Immortals, Guanyin, the three gods of fortune, prosperity and longevity, the eighteen Arhats, the four spirits, the five spirits, and the dark eight immortals.
Landscape with animals and birds	Good harvest	All kinds of grains, fish, shrimp, crab, clam, twelve Chinese zodiac.

The temple is the center of Chinese folk beliefs, and the topics utilized by Kogi Pottery are closely related to Chinese traditional society and folk beliefs. By recording the abstract myths and historical background in the appearance of the temple through Kogi Pottery, we have not only beautified the temple appearance and made it look solemn, but also achieve the goal of educating the audience based on these themes.

2.2 The Definition of Style

The term “style” was applied to the form design since the beginning of 16th century. In mid-19th century the definition of style became the central concept of design and art history. The style includes aesthetics not only from visual appreciation but also involving sensory perception and experience. Therefore the style has been regarded as a kind of methodology and become the central concept of fundamental design and art history from which various different forms of styles have been developed. The discussions by domestic and foreign scholars related to style are as shown in Table 2.

Table 2. The definition of style (summarized by this study)

Year	Scholar	Definition
1963	Kroeber	A system with coherent ways or pattern for dealing with certain thing.
1989	Walker	The styles have been formed and developed by different special social ethnic groups as a method for them to communicate with other social ethnic group and to ensure own identities.
1994	Ming-Jeng Chuan Jun-Jih Chen	The style refers to the combination of art characteristics within certain specific time frame and region. The presentation of style is the specific demonstration of contemporary culture.
2000	Jun-Cheng Sheu	The presentation of design style and the use of factors will be different along with the advancement of technology and the media revolution. There will be representative design styles in different time periods.
2001	Guei-Feng Lee	Style is the upper level structure of relics, while material is the lower level structure of relics. The former is spiritual, while the latter is materiality.

2.3 Artwork of Life

The traditional crafts can include a part of folk relics. The artworks are with folk attributes yet they are not the same as folk relics. The criteria of discussion and evaluation are functionality, aesthetics, pattern, decoration, production technology, and cultural meaning (Shou-Ying Jiang, 2005). In the past, the crafts were often used for temple buildings or housing decoration of local gentry. However, along with the changing times, the Taiwanese traditional culture has been under the impact of Westernization and the emergence of minimalist style such that the traditional crafts have been gradually phase out. Stimulated by the aggressive promotion of cultural creative industries by our government, the traditional industries get to start over with a new look. The artworks developed now are no longer only for the temple buildings. They have also been introduced to daily lives after miniaturization thus leading to the birth of artworks of life. They have become the decorations in our lives leading to creation of new value.

3 Research Methods and Process

3.1 Research Methods

1. Literature review: the analysis and comparison based on literatures for understanding the cultural context of the art of Kogi Pottery and investigating its value and essence.
2. Sample analysis: it is mainly the detailed analysis based on collected literature sample data which can be photographs, literatures, statistics, or specific objects. All components of sample data should be summarized and arranged systematically.
3. Morphological analysis: the morphological analysis is to classify all independent factors for conducting analysis in accordance with each independent and complete component database system (Norris, 1963). In this study we focus on the detailed analysis on the forms, colors and styles of Kogi Pottery samples in order to understand the product features and meaning, and analyze its style vocabulary.

3.2 Research Process

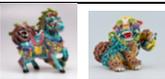
The process of this research can be divided into three phases. In Phase I we will set the research objects and purposes and then proceed with literature review and exploration for establishing the theoretic basis of this research. Phase II is about collection of sample data, and in this research we will widely collect relevant merchandises on the market for classification analysis in order to understand the variety of Kogi Pottery merchandises and to explain the vocabulary difference in the applications for temple buildings and life artworks. In Phase III we will understand the design elements and presentation style of Kogi Pottery at current stage by morphological analysis.

4 Results and Discussions

4.1 Sampling and Summarizing

Along with the emergence of cultural creativity industry, the commercialization of traditional crafts has also become trendy such that the auspicious vocabulary represented by the Kogi Pottery artworks used for traditional temple decorations has been gradually applied to gifts and collectibles and thus entering the arts of family lives. In this research we have widely collected the Kogi Pottery merchandises on the market, and we have collected a total of 50 pieces of samples from the Internet and magazines.

Table 3. Analysis on Kogi Pottery Cultural Product Samples (as revised in the research)

Category	Item	Photo	Description
Deco- ration	Fig- ure		They are mostly designed using gods or historical figures as the main idea. Gods have the meaning of giving bless and peacefulness whereas historical figures have historical stories as background which add attractiveness to the products.
	Animal		Animals are mostly 12 Chinese Zodiac animals, elephants and tigers that have the implication of being auspicious.
	Myth- ical Crea- ture		Mythical creatures are representative mascots in Chinese myths that also have the function of seeking luck and avoiding calamity.
Wall Deco- ration	Fram- ed Deco- ration		As for wall decorations, they are designed using abstract shape with a traditional element such as simple lines. In addition to having the meaning of being auspicious, it gives the value to art collection.
Hang- ing Orna- ment	Small Ac- ces- sory		The hanging ornaments are mostly small or cute mascots to emphasize on the idea that they are portable and have the meaning of giving protection and inviting wealth.

Sample Classification. The aforementioned literatures and collected data will be the reference for the arrangement and classification of samples of this research. In this research we have classified the Kogi Pottery merchandises into three major categories based on the method of use such as figurine, wall decor, and hang décor. The application vocabularies and attributes of these merchandises are summarized in Table 3.

Kogi pottery art mainly focuses on figures, animals and mythical creatures. Figures refer to gods and historical figures, animals refer to 12 Chinese Zodiac animals, elephants, lions and peacocks as well as other auspicious animals and mythical creatures refer to qilin, phoenix and other creatures that represent auspiciousness in Chinese myths.

4.2 Morphological Analysis on the Kogi Pottery Art

In the research, the representative kogi pottery products seen in the market are divided into decoration, wall decoration and hanging ornament. Moreover, morphological

Table 4. Morphological Analysis on Kogi Pottery Decorations (as revised in the research)

Item	Content			
Picture				
Type	Category	Shape	Color	Style
Figure	Figurative Figure 	Historical figures are used as the main idea and most of them are figurative figures.	Bright colors are mainly used and colors are used to distinguish the figure's personality.	1. Realistic style 2. Small, realistic and cute style
	Abstract Figure 	The figures' abstract images are transformed to figurative figures.	Bright colors are mainly used and colors are used to distinguish the figure's personality.	1. Realistic style 2. Small, realistic and cute style
Mythical Creature	Abstract Type 	The abstract mythical creatures are transformed to figurative figures.	Bright colors are used to show mythical creatures' sacred and honorable images.	Realistic style
Animal	Figurative Type 	The abstract meanings of figurative animals are used to represent gods that give protection to people.	Different bright colors are used with secondary colors being alike colors.	Streamline lines are used to create the realistic mythical style.

analysis is used to categorize the three design techniques, which are (1) Shape design, (2) Color application and (3) Style formation, in order to understand the differences in the styles of kogi pottery decorations sold in the market. (Table 4)

In terms of the style design of kogi pottery decorations, abstract figures and mythical creatures are transformed into figurative figures. For animals, the existed animals are deified using simple lines for which figurative shapes are used to show the abstract meanings. In terms of colors, similar colors are used to match the bright colors on the decorations to represent the sacred and dignified images. As for style representation, most of the decorations are of realistic style. (Table 5)

In the past, kogi pottery art used to value realistic style. Now, the art is tended to be simplified and emphasizes on the meaning of the product. As for the color, bright colors are used as the main color. Although the overall style has changed, the realistic style is still used to show the meaning of cultural heritage. (Table 6)

Table 5. Morphological Analysis on Kogi Pottery Decorations (as revised in the research)

Item	Content					
Picture						
Type	Shape			Color		Style
Description	They are designed using the shapes of auspicious mythical creatures or the shapes that represent the auspicious words. The lines are tended to be simple.			Bright colors are used to conform to the meaning of being auspicious.		With simplified style design and bright colors, realistic style is used to emphasize the meaning of the product.

Table 6. Morphological Analysis on Kogi Pottery Hanging Ornament (as revised in the research)

Item	Content					
Picture						
Type	Shape		Color			Style
Description	The overall element is bionic shape. The lines are simplified to form a new type of kogi pottery art.		The colors are mostly bright to emphasize on the ideas of being auspicious and giving protection.			Realistic style is the overall style. Simple lines are used, which introduces a cute style.

The colors used in kogi pottery are mostly bright. However, different uses of the kogi pottery art lead to different types of art. In terms of the hanging ornaments, the lines of the sculptures in temples are simplified yet the original images are maintained. With bionic shape, simplified lines and bright colors, the implications of them

being auspicious and protective can still be seen while the simple and cute realistic style is created.

Type of Kogi Pottery Art. The types of kogi pottery art differ according to the place where it is placed. The style design is used in decoration for which most of them are designed with reference to the sculptures nearby temples. As for the design of the wall decorations, the traditional meaning is maintained which gives a realistic style. In terms of the hanging ornaments, most of them are created using abstract shape and lines yet due to the small size, most of them look cute.

4.3 Comparison Analysis on the Meaning of Kogi Pottery Art

In the research, the elements of the application are divided into figure, mythical creature and animal. The representative elements of their uses in temple art and living art are compared and analyzed in terms of their representative meaning. The results are shown in Table 7.

The application elements of kogi pottery art are closely related to the traditional implications. Whether it is the history of the figure, the symbol of the mythical creature or the nature of the animal, all of the symbolic meanings are maintained to let kogi pottery art to be easily accepted by people, which also allow people to believe the function of the art is exactly the meaning represented.

Table 7. Comparison analysis on kogi pottery in temple decoration and living art (as revised in the research)

Element		Temple Art	Living Art	Comparison Analysis
Figure	Fortune, Prosperity, Longevity	The gods worshipped by the general public, which are taking charges of giving fortune, promoting people to a higher rank and allowing people to live longer.	They have the meaning of lots of fortune, great career promotion and longer life.	With semantic referral, the meanings represented by the elements are the same as the meanings of the words.
	Mazu	Worship: with the meaning of having mercy and giving bless.	It has the meaning of giving bless and protection.	While borrowing the image of Mazu having mercy, it is used in daily life and has the implication of giving blessed.
	Lord Emperor Wenchang	Worship: with the meaning of intelligence	It has the meaning of praying for good exam results and passing examination.	The meaning of being intelligent is applied as to relate to the modern examination system while emphasizing on the meaning of passing examination successfully.
Mythical Creature	Dragon, Phoenix	Ancient mythical creates which have the meaning of providing protection.	Symbols of influential officials	The symbolic meaning of the mythical creatures is used directly for which they represents winners.
	Qilin	It has the meaning of auspiciousness and sympathy.	It has the meaning of being auspicious.	The meaning of the word is the same as the meaning of the word in the ancient times to emphasize on the significance.

Table 7. (Continued)

Animal	12 Chinese Zodiac animals	In the ancient times, the years were divided into 12 terrestrial branches, for which each of the branch has a representative animal. The nature of the animal is used to give each of them special meanings.	Each animal has its own representative meaning for which all of the animals share the meaning of giving protection.	The representative meaning of the nature of each animal is applied in the design of the art to emphasize on the meaning of giving protection.
	Tiger	It has the meaning of giving protection and is also the symbol for dignity and power.	It is the symbol for dignity and power.	The traditional meaning is used directly to add value of collection.
	Elephant	The word for elephant sounds like auspiciousness in Chinese which gives the meaning of being happy and auspicious.	As elephants drink water with their nose and water is related to good fortune, it gives the meaning of accumulating great fortune.	The meaning of the word comes from the meaning of the word that sounds like elephant and the nature of elephant which give two different meanings.
	Lion	Most of the lions seen are stone sculptures and symbolize power and authority which give protection to the temple.	The images of a lion are used to design sword lion and Fu lion which have the meaning of keeping devils away and bringing good luck.	As the lions are the king of all animals, it has the image of having authority. The meaning of it has transformed from "house guarding" to seeking luck and avoiding calamity.

5 Conclusion

The aim of the research is to discuss the differences between kogi pottery art in temples and kogi pottery art in living art while analyzing the style of kogi pottery art in living art. The information used in the research are collected via international and domestic literature, photo samples shoot by the researcher and photo samples found on the Internet. Through comparison analysis, the differences in the meanings of kogi pottery art in temple and living art are understood. Lastly, with morphological analysis, the style of the living art is analyzed and understood. The overall research results can be concluded into three points as follows:

1. New opportunity can be created by introducing cultural creative ideas to the kogi pottery industry, allowing it to transform from a traditional industry to a refined craft industry.
2. Based on the ways of using and the differences in function, there are different types of kogi pottery art, for which the iconic shape is used to illustrate the abstract meaning and create the unique style.
3. The shapes of kogi pottery art are tended to the simplified yet the symbolic meanings are maintained to accomplish the goal of cultural heritage.

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