

# A Study of Jingpiao Community and DiaoSu Porcelain Factory Ceramic Art Community from the Perspective of Cultural Change and Development<sup>1</sup>

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# Abstract

From the perspective of cultural development, the present study explores the development of the DiaoSu Porcelain Factory Ceramic Art Community (雕塑瓷厂陶瓷艺术社区) and the impact of the Jingpiao Community (景漂社群) on the development of the cultural industry in Jingdezhen. This dissertation consists of three main parts. Firstly, the introduction covers the definition and characteristics of the Jingpiao community, the background of its formation, and the definition and characteristics of the Jingpiao phenomenon. Secondly, the background and developmental history of the DiaoSu Porcelain Factory and the functional division of its ceramic art community will be discussed. Finally, five types of Jingpiao community interviews are presented, revealing that they have contributed to the diversified development of ceramic art in Jingdezhen (景德镇).

The relationship between the Jingpiao community and the DiaoSu Porcelain Factory Ceramic Art Community is discussed in depth from the perspective of cultural development. The influx of this community has brought new vitality and innovation to the DiaoSu Porcelain Factory Ceramic Art Community, promoted the integration of traditional culture and modern culture, and provided strong support for international cultural exchanges and cooperation. At the same time, the DiaoSu Porcelain Factory Ceramic Art Community, as a complex cultural ecosystem, continues to promote the development and preservation of ceramic art.

**Keywords:** Jingpiao Community / DiaoSu Porcelain Factory / Cultural Development

## Citation

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# ชุมชนจึงเพียวและชุมชน ศิลปะโรงงานประติมากรรม เครื่องเคลือบจากมุมมอง ของการพัฒนาวัฒนธรรม<sup>1</sup>

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# บทคัดย่อ

บทความฉบับนี้ทำการสำรวจการพัฒนาชุมชนศิลปะโรงงานประติมากรรมเครื่องเคลือบและอิทธิพลของชุมชนจิ่งเพียวต่อการพัฒนาอุตสาหกรรมวัฒนธรรมของเมืองจิ่งเต๋อเจิ้นจากมุมมองของการพัฒนาวัฒนธรรม ซึ่งประกอบด้วยสามส่วนหลัก ได้แก่ ส่วนที่หนึ่ง แนะนำคำจำกัดความและอัตลักษณ์ของชุมชนจิ่งเพียว รวมถึงประวัติผู้อพยพในเมืองจิ่งเต๋อเจิ้นและสาเหตุของการเกิดขึ้นของชุมชนจิ่งเพียว ส่วนที่สอง อัตลักษณ์ของชุมชนศิลปะโรงงานประติมากรรมเครื่องเคลือบในฐานะชุมชนแห่งโชคชะตา โดยมุ่งเน้นที่การรวมตัวของชุมชนจิ่งเพียวในเขตชุมชนดังกล่าวและความเชื่อมโยงกับการพัฒนาชุมชนศิลปะเครื่องเคลือบ ส่วนที่สาม วิเคราะห์เชิงลึกเกี่ยวกับอัตลักษณ์และแนวโน้มของปฏิสัมพันธ์ระหว่างชุมชนจิ่งเพียวและชุมชนศิลปะโรงงานประติมากรรมเครื่องเคลือบ รวมถึงความสัมพันธ์ที่เกื้อกูลกันระหว่างสองฝ่ายในด้านการผสมผสานระหว่างวัฒนธรรมดั้งเดิมและวัฒนธรรมสมัยใหม่ และการผสมผสานระหว่างวัฒนธรรมท้องถิ่นและวัฒนธรรมโลก

จากการวิจัยของการวิจัยนี้สามารถสรุปได้ว่า ชุมชนจิ่งเพียวได้มีการบูรณาการอุตสาหกรรมที่เติบโตเต็มที่ในท้องถิ่นจากต้นน้ำและปลายน้ำของชุมชนศิลปะโรงงานประติมากรรมเครื่องเคลือบผ่านอุตสาหกรรมสร้างสรรค์ ซึ่งเป็นกำลังสำคัญในการผลักดันการฟื้นฟูและพัฒนาชุมชนศิลปะโรงงานประติมากรรมเครื่องเคลือบ โดยชุมชนจิ่งเพียวและชุมชนศิลปะโรงงานประติมากรรมเครื่องเคลือบได้ปฏิสัมพันธ์กันเพื่อสร้างชุมชนแห่งโชคชะตาที่มีอัตลักษณ์ทางวัฒนธรรมที่โดดเด่น

**คำสำคัญ:** กลุ่มหุ่นจีน / โรงงานประติมากรรมเครื่องเคลือบ / การพัฒนาวัฒนธรรม

## วิธีอ้างอิง

จาง เซา, ชูศักดิ์ สุวิมลเสถียร, ภรดี พันธุ์ภากร และ ศรัญญา ประสพชิงชนะ. (2566). ชุมชนจิ่งเพียวและชุมชนศิลปะโรงงานประติมากรรมเครื่องเคลือบจากมุมมองของการพัฒนาวัฒนธรรม. *วารสารศิลป์ พีระศรี*, 11(2), 51-68. <https://doi.org/10.14456/sbjfa.2023.9>



© 2023 ลิขสิทธิ์ โดยผู้เขียน และวารสารศิลป์ พีระศรี อนุญาตให้นำบทความไปเผยแพร่ได้ภายใต้สัญญาอนุญาตครีเอทีฟคอมมอนส์แบบแสดงที่มา-ไม่ใช้เพื่อการค้า-ไม่แก้ไขดัดแปลง (CC BY-NC-ND 4.0) <https://creativecommons.org/licenses/by-nc-nd/4.0/>

## **I. Background and Significance of the Study**

Ceramics has long been regarded as an iconic symbol of Chinese culture (Li, 2002: 108-118). Jingdezhen ceramics has served as one of the embodied representatives of traditional Chinese culture, with its unique artifactual characteristics and historical heritage. Despite a certain understanding of the traditional nature of Jingdezhen ceramic culture, few people are aware of the vitality and meaning of contemporary Jingdezhen ceramic culture. The phenomenon triggered by the Jingpiao community of the DiaoSu Porcelain Factory Ceramic Art Community has attracted widespread social attention and has turned into one of the most dynamic and special cultural phenomena nowadays. As a unique community phenomenon, the Jingpiao phenomenon is closely linked to the ceramic art communities in Jingdezhen jointly promoting the interplay of traditional and contemporary, regional and international, and multicultural integration and development of Jingdezhen ceramic culture, injecting new vitality into the development of traditional ceramic art and continuously revitalizing it.

## **II. Scope, Objectives, Main Content, Methodology and Innovation of the Study**

### **(I) Scope**

This study covers two main aspects: the Jingpiao community and the DiaoSu porcelain factory ceramic art community. Through interview cases, we try to understand the phenomenon of integration and intertwining of traditional ceramic art and contemporary art trends under the conditions of globalization and market economy, and the role of Jingpiao community in this process.

### **(II) Objectives**

- 1) Explore the Jingpiao community's promotion of cultural exchange and integration.
- 2) The impact of Jingpiao community on the development of Jingdezhen ceramic culture.
- 3) Put forward suggestions for its development.

### **(III) Main Content**

This study takes the cultural development perspective as the core research topic and examines the Jingpiao community and the DiaoSu porcelain factory ceramic art community through interview method, fieldwork method and other research methods. The main content of this study falls into three areas: 1) the composition and characteristics of the Jingpiao community; 2) the history, function and structure of the DiaoSu porcelain factory ceramic art community; 3) the cases of five types of Jingpiao communities interviewed by the researcher. Through the analysis of the above three points, we seek to figure out the ways and means to promote the cultural development of the DiaoSu Porcelain Factory Ceramic Art Community of the Jingpiao community.

### **(IV) Methodology**

1) Literature review: The researcher collected, summarized and analyzed a variety of literature in order to gain a deeper understanding of the history, current situation, problems and development trends of the Jingpiao group and the DiaoSu porcelain factory ceramic art community, and to provide theoretical support for the field research.

2) Field research: Several field visits were made to the Jingpiao community and the DiaoSu Porcelain Factory Ceramic Art Community to understand the function and structure of this community.

3) Interview method: The researcher used a "semi-structured" way to communicate with the Jingpiao community during the visits to the DiaoSu porcelain factory ceramic art community. Before the formal interview, an outline of the interview was sent to the interviewees for pre-preparation in order to improve the effectiveness and quality of the interview. The interview time of each interviewee was about 45 minutes, and the interview records were confirmed by the interviewees after they were organized and approved by the interviewees.

4) Case study method: The case study method can be used to explore in depth the specifics of the Jingpiao community and the DiaoSu Porcelain Factory Ceramic Art Community, and to understand their composition, characteristics, and cooperation and interaction with each other.

5) Analysis and conclusion: Through analyzing and summarizing the data from literature and field research, we deeply understood the current situation and problems of the development of Jingpiao group and Jingdezhen ceramic industry, and put forward relevant suggestions and countermeasures.

## **(V) Research Innovation**

1) The researcher presents views on the Jingpiao community, the phenomenon of Jingpiao, and the background of the formation of the Jingpiao community.

2) The researcher proposes three positive explorations in the process of transforming the porcelain factory into an art community.

3) The researcher adopts the form of interviews with the Jingpiao community in this neighborhood. Through individual case studies of different types of artists from Jingpiao community, we explore the phenomenon of traditional ceramic art and contemporary art trends colliding and intertwining with each other under the conditions of globalization and market economy.

## **III. Literature Review**

### **(I) Literature on the interactive relationship between foreign immigrants and the development of Jingdezhen ceramic industry**

Jingdezhen City is located in the southeastern part of China, in the northeastern region of Jiangxi Province (Figure 1). The local landscape is dominated by hills and mountains, and although the natural conditions are favorable, the local population struggles to sustain their livelihoods through agriculture alone due to limited land resources. As a result, the industrial structure has constantly adapted to these conditions, ultimately achieving comprehensive development in handicraft and commerce (Zhu, 2021: 61-63). Ceramic handicraft is a key component of Jingdezhen's economy. Since ancient times, Jingdezhen has been known for the saying "craftsmen come from all directions, and their creations travel the world" (Fang, 2021: 226-238), and A large number of foreign immigrants are engaged in trades concerning the production of ceramics. Over the course of more than 1,300 years from the Tang Dynasty to the present, the immigration in Jingdezhen has gone through four stages, as shown in Table 1.



Figure 1  
The geographical location of Jingdezhen.

Table 1  
Over the course of more than 1,300 years from the Tang Dynasty to the present, the immigration in Jingdezhen has gone through four stages.

<b>Stage 1</b> (Tang Dynasty, 618-907)	<ul style="list-style-type: none"> <li>- <b>Immigrant community:</b> Almost all of the ceramic production workers were local residents of Jingdezhen due to the limitations of agricultural production. Immigrants from other regions only came to Jingdezhen for short-term work during the autumn and winter slack farming seasons, and the number of immigrant workers was relatively small (Xiao, et al., 2013: 479-482).</li> <li>- <b>Ceramic industry:</b> Family-based handicraft production.</li> </ul>
<b>Stage 2</b> (Song to Yuan Dynasty, 960-1368)	<ul style="list-style-type: none"> <li>- <b>Immigrant community:</b> Chinese ceramic manufacturing techniques from the north and south converged in Jingdezhen as ceramic craftsmen from other regions came to Jingdezhen to escape wars, leading to the rapid development of the ceramic industry (Wang, 2019: 10-16). The thriving ceramic handicraft industry attracted even more immigrants.</li> <li>- <b>Ceramic industry:</b> Larger-scale ceramic handicraft workshops emerged, and the porcelain produced in Jingdezhen became unrivaled in China's porcelain-producing regions.</li> </ul>



Table 1 (Continued)

<p><b>Stage 3</b> (Ming Dynasty to the establishment of the People's Republic of China, 1368-1949)</p>	<p>- <b>Immigrant community:</b> Jingdezhen's ceramic industry developed on a larger scale in the Ming Dynasty, forming a more refined division of labor. This attracted a large number of practitioners and merchants from other regions, leading to changes in social structure (Li, 2014: 24-33). Outsiders gradually replaced locals in the ceramic industry through hometown connections. In the Qing Dynasty, Jingdezhen's ceramic industry reached its peak, with the appearance of guilds and trade associations, and the immigrant city took shape.</p> <p>- <b>Ceramic industry:</b> Since the Ming Dynasty, the ceramic industry has been separated from agriculture and entered the stage of urban chemical factory handicraft industry. In the Qing Dynasty, there were more than 400 organizations of all sizes and types, encompassing all industries related to ceramics and monopolizing the key steps and raw materials of ceramics production (Su &amp; Huang, 2007: 82-87).</p>
<p><b>Stage 4</b> (From the establishment of the People's Republic of China to the present, 1949-present)</p>	<p>- <b>Immigrant community:</b> In the era of China's planned economy (1949-1978), the local governments banned all kinds of trade associations and guilds and built large porcelain factories so that all the workers worked on industrial assembly lines, which led to a diminution of the influence of out-of-town immigrants (Wu, 2022). After the reform and opening up (1978), against the backdrop of the disintegration of large industrial production and the flourishing of private ceramic enterprises, the field of private ceramic production and artistic creation was again flooded with a great number of foreign immigrants, who came to Jingdezhen in search of opportunities and development.</p> <p>- <b>Ceramic industry:</b> At the beginning of China's planned economy era, the government set up more than ten modern ceramic factories in Jingdezhen. Jingdezhen ceramics production has since entered the stage of large-scale industrial production. After the reform and opening up, due to market, capital and policy factors, the modern ceramic industry gradually transferred to the coastal areas of southeastern China. Therefore, Jingdezhen ceramic production returned to the field of handicraft production and artistic creation (Chen, 2022).</p>

Jingdezhen, with its main focus on ceramic handicraft production, has always been an immigrant city and an economic and commercial district dedicated to ceramic manufacturing. This open regional structure provided convenience for various immigrant communities in production (He et al., 2015: 94-100), meaning that production technology held a significant position in Jingdezhen's social relations. They could survive in Jingdezhen as long as one mastered production technology, allowing generations of immigrant communities to take root locally.

## **(II) The Current Status of Research on Jingpiao Community**

Compared with traditional immigrants, Jingdezhen's new immigrants, the Jingpiao community, have unique characteristics. They are mainly art practitioners with artistic and intellectual qualities. Both established masters and graduates of higher art schools were included (Li, 2014: 24-33). The tolerant city of Jingdezhen provides a broad stage for them to realize their dreams.

In a broader sense, the Jingpiao community refers to non-Jingdezhen household registration of Chinese people and foreigners from different countries. The Jingpiao community consists of three groups: the economically oriented immigrants, the college graduates, and the special interest group with ceramic culture preference. The Jingpiao community mainly focuses on ceramic art, ceramic cultural creativity and ceramic industry related fields.

The term Jingpiao appeared after 2010 and was initially only circulated on a small scale. The rise of the Jingpiao community is related to the Pottery Workshop creative market. The creative-focused stall selection attracted many students from outside Jingdezhen to stay and start businesses as the market expanded, and ceramic enthusiasts were also attracted. These young new immigrants call themselves Jingpiao, becoming the first migrant community to refer to themselves as Jingpiao. The term Jingpiao was first used by media workers to promote Jingdezhen (Wang, 2013), and later became widely accepted. The term began to be used to refer to this community for academic discussions and has been used ever since. Many scholars have paid attention to the role of the Jingpiao community in promoting cultural and creative industries. According to Hu Bin (2023: 46-54), the Jingpiao community has played an important role in urban

transformation and has played an important role in promoting the development of creative economy and the prosperity of urban culture. The Jingpiao community is also one of the important components of the international competitiveness of Chinese cultural industry (Guo, 2021: 5-13). Besides, the gathering and activities of the Jingpiao community in the creative field have promoted the development of cultural innovation and creative industries.

A number of studies by domestic and international scholars have focused on the cultural development and management of Jingpiao community and ceramic art communities in Jingdezhen. From the perspective of cultural development, Guo Jianhui and Li Haidong (2022: 30-40) explored the role of the Jingpiao community in promoting contemporary cultural development. In addition, studies in recent years have focused on the cultural consumption behavior of the Jingpiao community in Jingdezhen. For example, some studies have explored the consumption behavior and psychological characteristics of the Jingpiao community in ceramic cultural tourism, arguing that they focus more on cultural experience, sense of history, and emotional identity rather than just commodity consumption. For example, a study based on questionnaires and in-depth interviews found that the Jingpiao community prefers in-depth tours and cultural experiences in cultural tourism in Jingdezhen, and is more willing to spend time and money to learn about the history and culture of Jingdezhen rather than just buying some souvenirs or making superficial sightseeing tours (Wang & Sun, 2014: 5-11). In addition, some studies have also explored the social and online behaviors of the Jingpiao community in cultural consumption, suggesting that they are more inclined to share and spread cultural experiences through social media, thus forming a wider cultural influence (Wang, 2013).

These studies not only provide useful references for understanding the development of urban culture and community management in Jingdezhen, but also help to explore the relationship between culture and urban development in depth and provide references and inspiration for cultural development in other cities.

## IV. Results of the Study

### (I) The meaning of Jingpiao Community

#### 1. Definition and characteristics of the Jingpiao Community

The term Jingpiao (景漂), which originates from Beipiao (北漂). The word Piao (北漂) can mean to drift around, or it can refer to the ideal state of being free and easy, or it can indicate mobility and unrootedness (Jin & Liang, 2016: 6-10). In a broader sense, the Jingpiao community refers to non-Jingdezhen household registration of Chinese people and foreigners from different countries. The Jingpiao community consists of three groups: the economically oriented immigrants, the college graduates, and the special interest group with ceramic culture preference. The Jingpiao community mainly focuses on ceramic art, ceramic cultural creativity and ceramic industry related fields.

From the perspective of cultural transmission, population migration brings the opportunity for people from different cultural backgrounds to interact and learn from each other. In this exchange, people can learn the essence of others' culture and improve their own. Besides, the fusion of old and new cultures may inspire unique creativity and innovation, providing new impetus for the development of culture. The new immigrants in Jingdezhen have their own unique characteristics compared to the traditional ones. These new immigrants are mainly art practitioners with knowledge and artistic literacy, including both established art masters and graduates of higher art schools. The inclusive city of Jingdezhen provides opportunities for them to realize their dreams.

#### 2. Formation background of Jingpiao Community

The term Jingpiao emerged after 2010 and was only circulated in a small area at that time. With the expansion of the scale of the creative market, creativity as the core of the selection of stallholders has attracted many out-of-town students to stay in Jingdezhen to start their own businesses, and the ceramic enthusiasts are also attracted. These young new immigrants named themselves Jingpiao and became the first immigrant community to name itself as Jingpiao. Subsequently, the continued influx of high-end talent attracted the attention of the government, which set up a specialized agency to manage it. It has long been a cultural phenomenon Although Jingpiao is a recently coined term. The development of the Jingpiao community can be divided into four stages after China's reform and opening up, as shown in Table 2.

Table 2

*The development of the Jingpiao community can be divided into four stages after China's reform and opening up.*

<p><b>Stage 1</b> (1976-1995)</p>	<ul style="list-style-type: none"> <li>- <b>Immigrant community:</b> Residents of towns around Jingdezhen.</li> <li>- <b>Ceramic industry:</b> After the reform and opening up, the state-owned porcelain factories in Jingdezhen fell behind in terms of management and technology, fell into crisis, and eventually closed down. After the reform of state-owned enterprises in Jingdezhen in 1995, more than a dozen large state-owned porcelain factories eventually closed. The Jingdezhen ceramic industry returned to handicraft production from industrial production, and private ceramic workshops revived (Yu, 2021: 56-57).</li> <li>- <b>Ceramic products:</b> Jingdezhen traditional ceramic and imitation antique porcelain.</li> </ul>
<p><b>Stage 2</b> (1995-2008)</p>	<ul style="list-style-type: none"> <li>- <b>Immigrant community:</b> Professional artist and college teacher.</li> <li>- <b>Ceramic industry:</b> in 1995, potter LiJianShen (李见深) established the Sanbao ceramic art village (三宝国际陶艺村) in Sanbao Village (三宝村), Jingdezhen, to develop an international artist-in-residence program utilizing the Jingdezhen craft support system and Jingdezhen ceramic culture. 2004 saw the establishment of the 1,000 Years Celebration in Jingdezhen and Sanbao ceramic art village took advantage of the Celebration to promote it to a higher level of popularity. After the Sanbao ceramic art village became famous, more and more artists in non-pottery fields began to pay attention to this place, and Chinese domestic artists gradually gathered here to become the original Jingdezhen artists.</li> <li>- <b>Ceramic products:</b> Jingdezhen traditional ceramic products and modern pottery works.</li> </ul>
<p><b>Stage 3</b> (2008-2016)</p>	<ul style="list-style-type: none"> <li>- <b>Immigrant community:</b> University students and ceramics enthusiasts from different places.</li> <li>- <b>Ceramic industry:</b> Pottery Workshop officially settled in Jingdezhen, aiming to provide a communication space for ceramic artists and enthusiasts. The Pottery Workshop creative market was established in 2008, attracting many foreign students to start businesses in Jingdezhen. Some ceramic enthusiasts obtained initial startup funds relying on the creative industry. The term Jingpiao appeared at this point.</li> <li>- <b>Ceramic products:</b> Creative ceramic products.</li> </ul>
<p><b>Stage 4</b> (2016 - Present)</p>	<ul style="list-style-type: none"> <li>- <b>Immigrant community:</b> Diverse professions and social classes.</li> <li>- <b>Ceramic industry:</b> The Taoxichuan (陶溪川) Cultural and Creative District, led by the government, creates an advantage of talent gathering and attracts young entrepreneurs to participate.</li> <li>- <b>Ceramic products:</b> Creative ceramics; ceramic art pieces; diverse art pieces incorporating ceramic elements.</li> </ul>

### 3. Definition and Characteristics of Jingpiao phenomenon

Jingdezhen ceramics has become one of the figurative representatives of traditional Chinese culture with its unique artifact-making characteristics and historical background. In the Ming and Qing dynasties, the imperial court set up the imperial kiln factory in Jingdezhen, which established the status of Jingdezhen in the Chinese ceramics industry. After 1949, Jingdezhen established the ceramic industrial production system in a short period, realizing the leap from handicraft production to industrialized production. Although Jingdezhen has a glorious past, its characteristics of a single handicraft city and relatively closed geographic space have also caused its limitations. Therefore, with the changes in market competition and consumer demand, Jingdezhen ceramics are facing the challenge of innovation and transformation. How to maintain the essence of traditional craftsmanship, as well as to adapt to the trend of the times and aesthetic interests, is an important issue in the development of Jingdezhen ceramics. The emergence of Jingpiao community not only continues the heritage of Jingdezhen history, but also marks the cultural renaissance after the decline of traditional crafts.

The phenomenon of Jingpiao shown by the Jingpiao community refers to a group of people in Jingdezhen who are highly concerned about and actively participate in the ceramic culture of the region, who come from different regions and backgrounds, but all focus on the ceramic culture of the region and are engaged in ceramics-related industries in the region. This community includes ceramic artists, research scholars, craftsmen and other practitioners related to the ceramic industry. The emergence of the Jingpiao community has added new vitality and creativity to this town. Through their professional knowledge and creative practices, they promote the inheritance, innovation and development of Jingdezhen's ceramic culture, adding richness and diversity to the cultural ecology of Jingdezhen. At the same time, the Jingpiao community has also become an important force in spreading Jingdezhen ceramic culture, promoting Jingdezhen ceramic culture to the world through various ways and platforms, and attracting more domestic and foreign tourists and artists to Jingdezhen, contributing to the exchange and cooperation of ceramic culture.

## (II) The meaning of Jingpiao Community

### (1) Overview of DiaoSu Porcelain Factory Ceramic Art Community

#### 1. Background and Development of DiaoSu Porcelain Factory

Jingdezhen DiaoSu Porcelain Factory (Figure 2) was founded in 1956, initially by the merger of three handcraft cooperatives. It was at first called Jingdezhen Arts and Crafts Porcelain Factory, later renamed Jingdezhen DiaoSu Porcelain Factory. During the period of China's planned economy, the factory focused on ceramic sculpture production and became one of the leading companies in China's ceramic sculpture industry. With strong technical force and excellent production equipment, inheritance and development of round carving, relief carving, openwork and pinch carving and other traditional craft techniques (Figure 3), DiaoSu Porcelain Factory has produced a large number of traditional craft ceramic sculpture with Chinese characteristics, as well as a variety of practical ceramic sculpture (Figure 4). In 1978, when Chinese leader Mr. Deng Xiaoping visited the Kingdom of Thailand, he presented the ceramic sculpture "Six Cranes in Spring" (Figure 5), created by Tang Ziqiang of DiaoSu Porcelain Factory, as a national gift to the King RAMA IX. This gift was the symbolism of Sino-Thai friendship (Xinhua News Agency, 1978). In addition, there are many excellent works of DiaoSu Porcelain Factory in various museums in China.



Figure 2

*The main entrance of the DiaoSu Porcelain Factory Ceramic Art Community*

*Note. From Jingdezhen Sculpture Porcelain Factory, full of simplicity and fashion, has become a favorite check-in place for young people, by Fallen of the list, 2022, Sohu ([https://www.sohu.com/a/606306567\\_117402](https://www.sohu.com/a/606306567_117402)). Copyright 2022 by Fallen of the list*





Figure 3

*The DiaoSu Porcelain Factory's traditional ceramic production method.*



Figure 4

*The DiaoSu Porcelain Factory's traditional ceramic production method.*



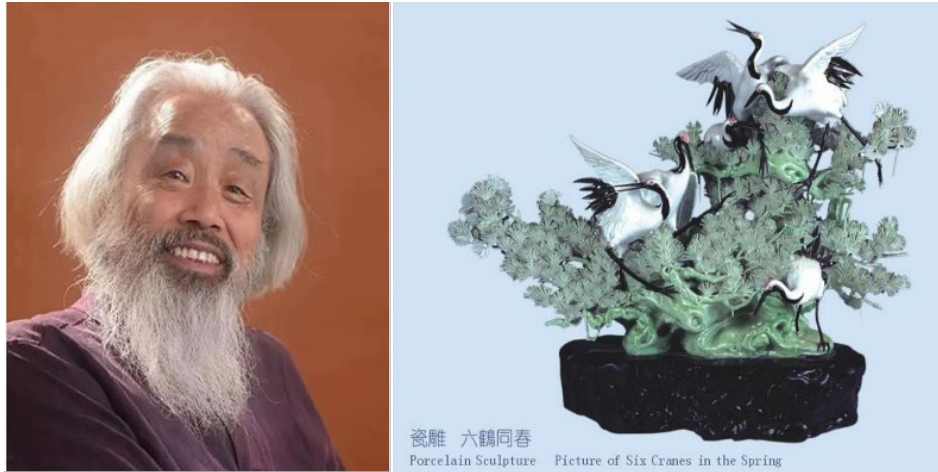


Figure 5

*The ceramic sculpture "Six Cranes in Spring" created by Tang Ziqiang of DiaoSu Porcelain Factory.*  
*Note. From "Spring Breeze" Jingdezhen Painting Institute 2021 New Year Works Online Exchange Exhibition, by Yutang porcelain, 2021 (<http://www.cnmeiw.com/News/NewsCenter/NewsDetail?keyId=bd8d309a-9f39-446a-a112-acc600f18f54>). Copyright 2021 by CNMEIW.com*

In the period of planned economy, DiaoSu Porcelain Factory mainly created two types of products: traditional ceramic sculpture and ceramic sculpture reflecting real-life themes. Traditional ceramic sculptures include (Figure 6): the three lucky men (Fuk 福 Luk 禄 Sau 寿), the four traditional Chinese beauties (西施、王昭君、貂蝉、杨玉环), four heavenly guardians, Guanyin, Maitreya, Feitian, etc.; Ancient Chinese stories: Liang Shanbo and Zhu Yingtai (梁山伯与祝英台), A Dream in Red Mansions (红楼梦), etc. Among the works created by He Shuigen, there are many excellent works in various museums in China. His work "Fisherman" (Figure 7) is a typical representative of traditional ceramic sculpture. Meanwhile, with the founding of the People's Republic of China, people began to pay attention to the changes taking place around them and emphasized the need to go deeper into life to find inspiration. As a result, some art works reflecting the life of the times have gradually attracted people's attention. Liu Yuanchang's work "Spring Swallow Spreading Wings" (Figure 8) is a typical representative of ceramic sculpture reflecting real-life themes.



Figure 6

*Traditional ceramic sculpture products produced by the Diaosu Porcelain Factory.*



Figure 7

*He Shuigen and his work "Fisherman"*

*Note.* (Left) From *He Shuigen porcelain carving art materials*, by L. Shensheng, 2008, (<http://www.jdzmc.com/Article/Class4/Class21/2008/07/25/10205.html>). Copyright 2010 by Pavillion Ceramic Art Museum, (Right) From *LOT 2273 Statue of a fisherman carved in He Shuigen*, by Singapore international auction limited, n.d. (<https://www.artfoxlive.com/product/2134150.html>). Copyright 2021 by Art Fox.



Figure 8

*Liu Yuanchang and his work "Spring Swallow Spreading Wings"*

Note. From *Liu Yuanchang*, by CJICB, n.d. (<http://www.cjicb.com/liuyc.html>). Copyright 2021 by Jingdezhen International Ceramic Art Biennale Organizing Committee.

The development of DiaoSu porcelain factory can be divided into three stages: 1) handicraft socialist transformation stage; 2) modern ceramic industrial system construction stage; 3) state-owned porcelain factory decline stage. In the decline stage of state-owned porcelain factories, due to the conversion of China's planned economy to a market economy, Jingdezhen's state-owned porcelain factories have been impacted in many ways. The sharp decline in the economic efficiency of the factory caused a major stimulus to production, resulting in poor sales of products. Therefore, the DiaoSu porcelain factory also started to find an alternative solution. The explorations during this period laid the groundwork for the subsequent formation of a ceramic arts community.

### Exploration I: Ceramic tourism

In the background of the DiaoSu porcelain factory facing difficulties, Jingdezhen municipal government considered to transform the DiaoSu porcelain factory into a ceramic industrial tourism landmark. Its purpose is to use culture as a carrier to develop ceramic culture industry, as well as to seek industrial tourism and ceramic culture combination to break through the dilemma. In 1992, the first phase of the construction of MingQingYuan (Figure 9) was completed, transforming a piece of land at the front gate of the DiaoSu porcelain factory into a commercial complex with the functions of art creation, ceramic production demonstration, shopping and catering, etc. In 2003, the third phase of MingQingYuan was completed, with a total investment of more than 10 million yuan, and the transformation design of the entire factory was finished. In 2004, MingQingYuan was named "National Industrial Tourism Demonstration Site", successfully realizing the transformation of industrial heritage to industrial tourism and ceramic culture production (Li, 2014: 24-33).



Figure 9

The first phase of the construction of MingQingYuan.

### Exploration II: Master studio system

In 1995, Jingdezhen experienced the reform of state-owned enterprises, and more than ten state-owned porcelain factories were completely closed down, which brought a major turning point to Jingdezhen's ceramic industry. In order to adapt to the situation, the management of the DiaoSu porcelain factory divided the large factory into more than 100 master studios, and implemented the "master led system", so that each ceramic master led a certain number of workers to continue production. In this way, the DiaoSu porcelain factory is able to retain core elements such as process, technology, people, brand and industrial processes.

### Exploration III: Leasing operations

In 1995, Jingdezhen Dongfeng porcelain factory took the lead in implementing the model of "separating the ownership and management of ceramics factories, allowing private leasing of plant and equipment". Since then, private individuals have leased plant and equipment and hired their own workers to produce and sell them. Other state-owned porcelain factories followed suit. DiaoSu porcelain factory has also gradually decomposed into a number of independent economic status, completely independent management



of individual leasing entities. At this time, the function of the management of the DiaoSu porcelain factory gradually evolved into a service function, and the ceramic art community began to appear.

In 2005, the DiaoSu porcelain factory 's management partnered with the internationally renowned Pottery Workshop (Figure 10) to create the Jingdezhen branch. Pottery Workshop provides international standard ceramic artists' studios and other supporting facilities. The DiaoSu porcelain factory provided Pottery Workshop with land on the factory site, facilities for leasing the factory building, and skilled workers. 2008 saw the launch of the Pottery Workshop's creative market, which has become a well-known diversification project in the community. In the early days of the creative market, there was no access system or rental fees, and original and experimental works were encouraged, with many students selling their homemade ceramics at the creative market (Tang & Hou, 2020: 148-151). As its reputation expanded, it attracted more and more ceramic enthusiasts from outside the city to join in, and the creative market attracted many visitors. Nowadays, the creative market has become the cultural card of the DiaoSu Porcelain Factory Ceramic Art Community and a new cultural landmark in Jingdezhen.



Figure 10

*The Pottery Workshop Jingdezhen.*

## 2. Functional division of the DiaoSu Porcelain Factory Ceramic Art Community

As mentioned earlier, after the closure of the DiaoSu Porcelain Factory in 1995, its management functions gradually evolved into service functions. Currently, the DiaoSu Porcelain Factory serves as a ceramic art community under one management. It was established on the basis of a privately contracted plant and is designed to serve both businesses and individuals. This community is filled with all kinds of ceramic practitioners, forming a symbiotic and coexisting community of destiny.

The DiaoSu porcelain factory's factory area is a long rectangle. The factory is divided into east and west two areas. A north-south avenue running between the front and back doors separates the east from the west. Before the closure of the DiaoSu porcelain factory, the west area is for ceramic raw materials production, ceramic molding, kilns and other functions, while the east area is the logistics, storage and management of functional areas. Although the DiaoSu Porcelain Factory Ceramic Art Community carried out the renovation of the MingQingYuan project, there is a certain balance between the architectural styles of the problem. The combination between the newly built Huizhou-style (徽州风格) buildings and the old factory buildings is not perfect, resulting in some places appearing a bit hard and abrupt. The structure of the old factory buildings is basically similar, all belonging to the red brick and black tile Bauhaus style building, with high chimneys and staggered south-facing windows. The internal support structures of the factory buildings are wooden frames, steel frames or concrete columns, while the external enclosure is made of red bricks or mud.

Nowadays, businesses in ceramic arts community choose to lease well-located, tall buildings as a whole because they have the financial advantage. Stores on the main road are mostly divided into buildings in the form of separate leases. Deeper into the east-west direction, in the capillary-like alleys, short bungalows are more often leased as a whole, and various types of workshops and individual studios tend to choose this area. The specific area classification and profile are shown in the table 3 and Figure 11.

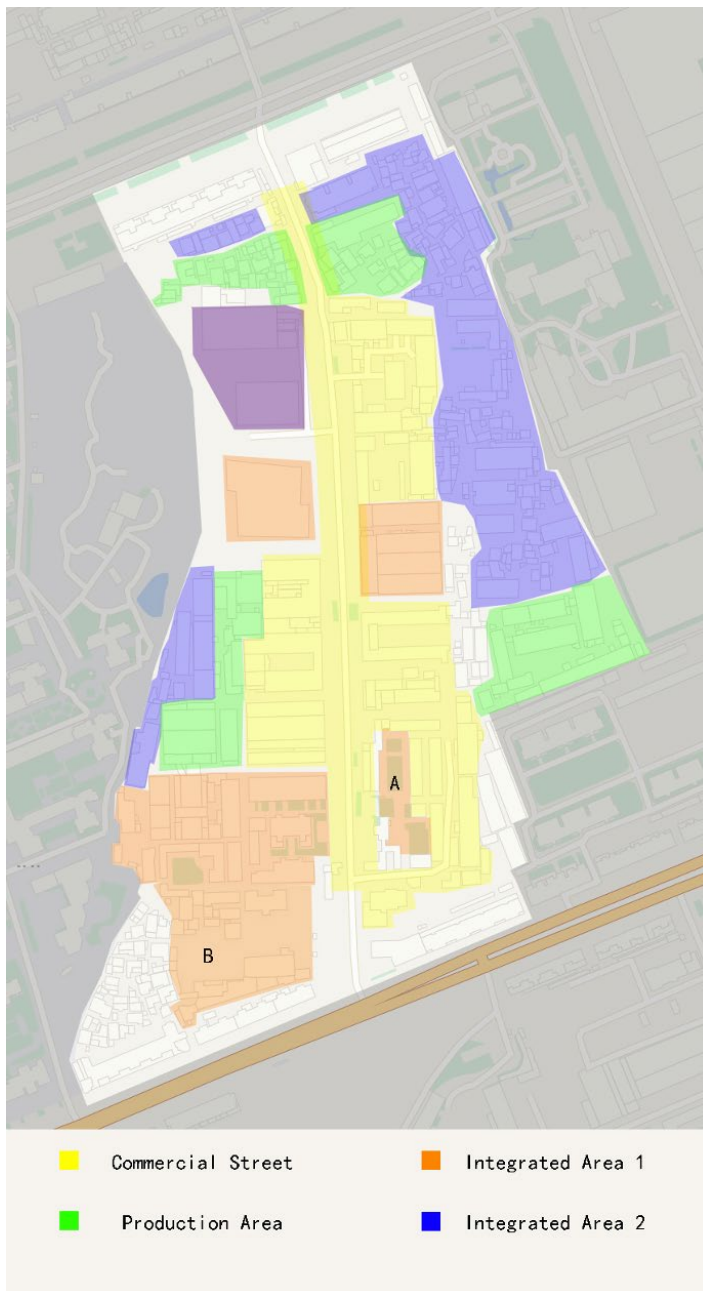


Figure 11

*Specific area classification of the Diaosu Porcelain Factory Ceramic Art Community.*

Table 3

*Regional Classification and Introduction of the Diaosu Porcelain Factory Ceramic Art Community.*

Area Classification	Introduction
Commercial Street	- <b>Single-type:</b> Shops that sell a single product; - <b>Compound-type Shops:</b> This category mainly refers to stores that sell three or more types of products.
Production Area	- A cluster of workshops based on the complete ceramic production chain.
Integrated Area 1	- Larger enterprises, famous artists' studios: large enterprises such as Pottery Workshop and Creative Market in Point A, Ming Qing Yuan in Point B.
Complex Area 2	- Individual studios, part of the living area: most of the Jingpiao community's studios are located at this area

## (II) The meaning of Jingpiao Community

### 1. Jingpiao Community at the Creative Creative Market

Vendor, interviewee no.1 is a student (Figure 12), a native of Hubei Province, China, who attends university in Jingdezhen. She told the researcher that the creative market is her only sales channel. She currently only runs a stall on Saturdays, and spends the rest of her time, except for classes, on making ceramic products. Initially, she learned about creative market by following her classmates to come along and set up stalls. During her participation, she felt the lively atmosphere of the event, which stimulated her interest. As a result, she started to try to make some ceramic products and actively applied for a stall to participate in the creative market. She also told us that before she came to the creative market to set up a stall, she didn't know what products were suitable for sale, and it was only in the process of many times of trial and error that she gradually found her own product positioning. She said that her current stall business is quite good, and that if it stays like this, she will consider staying after graduation. There is also a couple, interviewee no.2 and interviewee no.3 (Figure 13), with husband, interviewee no.2 from Jiangsu Province, China, and wife, interviewee no.3 from Anhui Province, China. They also set up a stall at the creative market, mainly making ceramic tea sets. They have now become veteran stallholders at the creative market. The husband made his first money by participating in the creative market while he was studying at university in Jingdezhen. And his wife came to Jingdezhen from abroad after graduating from university and started a joint business with her husband.





Figure 12  
*Ceramic products made by interviewee no.1.*



Figure 13  
*Ceramic products made by interviewee no.2 and interviewee no.3.*

Currently, they own a store of their own in the nearby pottery street and have maintained a stable customer base. When responding to our questions, interviewee no.3 said that they chose to set up a stall for several reasons: firstly, it is a place where they can reach out to new customers and broaden their sales channels, which will help them to expand their business; and secondly, they hope to be able to learn about the trends in the ceramic art community so that they can adjust their products in response to the

market demand. In addition, seven or eight years ago, the couple had rented a house in the DiaoSu Porcelain Factory Ceramic Art Community as a studio. At that time, they chose to rent a room in the DiaoSu Porcelain Factory Ceramic Art Community mainly considering the convenience, because it was very convenient from the purchase of raw materials to sales. Furthermore, when they received orders, they were able to directly hire skilled workers to participate in their own production activities, which was conducive to improving production efficiency. However, due to space constraints and rising rents, they later had to move out of DiaoSu Porcelain Factory Ceramic Art Community.

## 2. Artists in Exploration

Artist, interviewee no.4 (Figure 14) is a Chinese painting artist from Hunan Province. His studio is located in the DiaoSu Porcelain Factory Ceramic Art Community. He first visited Jingdezhen in 2008 and spent time here every year for the next few years. In 2011, he decided to set up his studio in the the DiaoSu Porcelain Factory Ceramic Art Community. Interviewee No.4 chose to come to Jingdezhen because he wanted to present the charm of Chinese paintings on ceramics. Therefore, on the one hand, he asked for advice from senior artists with traditional porcelain painting techniques in Jingdezhen, and on the other hand, he experimented with high-temperature color glaze painting many times. In the past, there was no color glaze painting in Jingdezhen, and color glaze was used for the overall decoration of the vessel. Interviewee no.4 introduced himself to the researcher by adopting the technique of Chinese painting, using many kinds of color glaze as pigments on the porcelain plate. Since this is a brand-new field, there is no experience to refer to but only repeated experiments. In the communication with interviewee no.4, he told the researcher some difficulties: (1) the thickness of different kinds of color glazes is related to the final effect; under high temperature, various kinds of color glazes will react chemically, which is uncontrollable; (2) the success rate of color glaze firing is very random, and at the best time, the success rate can be increased to about 50 percent. Without any information to refer to, interviewee no.4 could only experiment repeatedly to record the effect at the beginning of his creation, but after unremitting study and practice, he finally found his own unique way to express his ceramic art. He told us that waiting for the kiln door to open was the most exciting time for him because ceramic works are not easy to be fired, especially high-temperature color-glazed ceramic panels. For him, if a work is fired or perfect it is a thing to celebrate. When asked about his views on traditional ceramics in Jingdezhen, he said, "Although Jingdezhen has a history of more than a thousand years of

ceramics production, its core competitiveness lies more in the craftsmanship of its artisans than in the depth of its 'artistic ideas'. It was only after the concept of artistic creation spread to Jingdezhen that the idea of 'artistic ceramics' gradually emerged."



Figure 14

*Ceramic products made by interviewee no.4.*

### 3. Scholars from foreign countries

Russian interviewee no.5 (Figure 15), a university teacher from St. Petersburg. When the researcher asked her what brought her to Jingdezhen, she said that due to her work, she could apply for an exchange to a university in Jingdezhen for three years. She said she was very happy when she knew about this opportunity, so she was very active in applying. She knew from her books that Jingdezhen is a famous porcelain producing area in China. During her work at the university, she was also exposed to the decoration and design of porcelain, and hoped to do something different from her previous works of art when she came to Jingdezhen.



Figure 15

*Work photos of Interviewee no.5.*

When talking about why she chose to locate her studio in the DiaoSu Porcelain Factory Ceramic Art Community, interviewee no.5 mentioned several reasons. Firstly, she noted that there is a relatively high concentration of foreigners in this neighborhood. There are many long-time Jingpiao working in the community, as well as foreign artists with short-term residencies. People can share information and help each other through social networks, forming a close circle of communication. Secondly, in the DiaoSu porcelain factory ceramic art community, she is able to exchange ceramic art with people from all countries. We all have a strong interest in art, so there are common topics in communication. People from different countries have different cultures and artistic styles, and they can learn from each other, often resulting in unique creative sparks. This kind of international art exchange is very interesting and meaningful to her. In addition, she also mentioned that in this community, she sometimes only needs to provide her ideas and the artisans in the workshop can help her realize what she wants to express. The services here are extremely convenient, and she often interacts with Chinese artists, foreign artists, and local master students. She also tried to learn from a master, although not in a formal ceremony, but simply by studying with him for a month or two.

When the researcher asked if she would continue her current work when she returned to Russia, interviewee no.5 revealed to the researcher her current organizing work. She is in the process of organizing information about the ceramic making methods she learned in China, organizing the photos and videos she took in China, and collecting ceramic-related books and magazines. She hopes to organize these into a curriculum when she returns to Russia and to teach her students what she learned in China. In the meantime, upon returning to the university where she works, she also plans to continue working in ceramics, even though it is not as easy to buy materials and equipment in Russia as it is when she is at the DiaoSu Porcelain Factory. She still wants to take control and familiarize herself with all the processes. This is due to her love for ceramics and her dedication to art, which enables her to overcome difficulties and continue working in this field.

#### 4. Art Dealer

Interviewee no.6, a native of Anhui Province, China, currently runs a ceramics gallery in Hangzhou, Zhejiang Province (Figure 16). He studied business administration at a university in Jingdezhen. However, he was not exposed to ceramic art during his college years and chose to move to Shanghai, China after graduation to work in the marketing of



electronic components. However, after 2008, when the Chinese contemporary art market was heating up, an invitation from a relative made interviewee no.6 see an opportunity to quit his old job and move to Hangzhou. This time, he embarked on a brand new career path, becoming an art dealer specializing in artists' works. For him, the two years from 2008 to 2010 were a period of adaptation. Since he had no previous contact with art sales, he basically spent this time learning from relatives and accumulating contacts.



Figure 16

*Interviewee no.6 ceramics gallery in Hangzhou.*

In 2010, Jingdezhen's ceramic works of art in a number of contemporary art auction prices soared, this phenomenon led to the whole Jingdezhen ceramic art market ushered in a blowout period. For interviewee no.6, he sensed an opportunity and decided to return to Jingdezhen to take a look. At that time, he was amazed by the works of artists in Jingdezhen's high-end art circle. High-end artists' artworks were often sold for more than RMB 200,000, while mid-range artists' artworks were not less than RMB 30,000. He said that these artworks had attracted attention in the Hangzhou art circle, and that although the opportunity was great, as an outsider, he could not get access to these artworks at all. Mature local art dealers have monopolized the work of these fine artists, making it impossible for him to access this market directly.

During his stay in Jingdezhen, he met with his university teachers at a dinner party and heard that the DiaoSu Porcelain Factory's Ceramic Art Community's creative market was not quite the same as traditional ceramics in Jingdezhen, and that he could visit it. Interviewee no. 6 came to this creative market and was pleasantly surprised by the ceramics in it. These works show more creative and modern elements than the traditional ceramics

in Jingdezhen. The creative market featured a wide range of ceramics, not only traditional ceramic jewelry and tea sets, but also bold and avant-garde modern ceramics. He was particularly attracted to the works of some young artists, who combined traditional ceramics with contemporary art using novel techniques and design concepts to present unique and individual works of art. At the creative market, he met some potters and artists. Through this experience, he realized that besides those traditional artworks, Jingdezhen also has vibrant and creative art creations, which might be the direction he could try to operate and promote. After returning to Hangzhou, he began to think about how to introduce these novel ceramic works and ceramic products to the Hangzhou market. He contacted some artists, he met at the creative market and cooperated with them to introduce their works to the Hangzhou market. Through active marketing and precise positioning, he successfully attracted a part of the customer group with artwork consumption demand, and gradually established a certain influence in Hangzhou art market.

At present, in addition to dealing with ceramic artwork, interviewee no.6 also introduces tea from various tea-producing regions in China into his ceramic gallery. He told us that both tea and ceramics belong to traditional culture in China, and there is a close connection between them. The Hangzhou gallery has three floors, with a ceramics showroom on the first floor, a tea room on the first floor where clients can enjoy tea, and offices and meeting rooms on the second floor. He said he regularly invites Jingdezhen artists to Hangzhou for promotions to introduce these outstanding artists to local clients. This not only enhances clients' understanding of ceramic art, but also promotes communication and cooperation between artists and clients. In addition, he is planning cultural study routes, aiming to learn about traditional culture, including tea culture and ceramic culture, through traveling. He plans to bring his Hangzhou clients to various regions and connect these places. Jingdezhen will play an extremely important role in this cultural study route.

For interviewee no.6, his ceramic gallery is not only a place for displaying and trading artworks, but also a window to convey traditional culture. He combines tea culture and ceramic culture with passion and heart to provide a place for customers to experience the charm of traditional culture. At the same time, he also provides a platform for Jingdezhen artists to display and promote their works to the outside world, which promotes the inheritance and development of traditional Chinese culture in modern society.

## 5. Students from foreign universities

Interviewee no.7 (Figure 17), a native of Sichuan, China, is a master's student at a university in Chongqing and currently spends three to four months a year in Jingdezhen. During his previous undergraduate studies, he was briefly exposed to ceramics as a material, and he told the researcher that he was willing to be a Jingpiao community in Jingdezhen solely because of an experience he had during his undergraduate senior design.

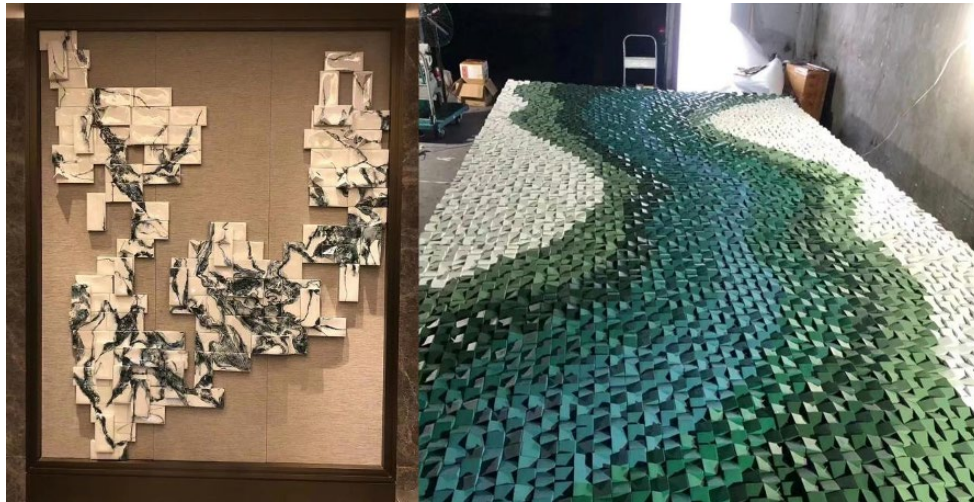


Figure 17

*Ceramic frescoes of interviewee no.7.*

Interviewee no.7 told the researcher that in 2019, when he was in his fourth year of university, his graduation design tutor assigned him to the ceramic material group, and so he came to Jingdezhen for the first time. Interviewee no.7 hurried to Jingdezhen after completing the sketches for his graduation design at school, and had only a short period of forty days in which to complete the work. His graduation design tutor had a small studio in the DiaoSu Porcelain Factory Ceramic Art Community, which became the place where he started his graduation design production. Interviewee no.7 recalled that when he first came to Jingdezhen, he didn't come here with the intention of learning Jingdezhen's traditional technique of painting ceramics, but only to use ceramics as a new material for ceramic art creation. However, various difficulties in practice delayed the production of his graduation design, and he could only complete the production of one work in just forty days. What he remembered most was in the last step of firing of the graduation work, there was a problem, and a lot of very long cracks appeared on the graduation work. Interviewee no.7 confessed that when he saw the work on the kiln car, his mood fell into despair.

However, fortunately, the owner of the public kiln comforted him, saying that the problem could be solved with a simple repair, and warmly gave him the phone number to contact a repairer. The next day, the contacted worker arrived at the public kiln on time. The worker first carefully observed the cracks on the graduation piece, and then took out some special fillers and paints. He skillfully carried out the repair, skillfully embedding the filler into the cracks so that it fit perfectly with the surface of the ceramic. Next, he delicately sprayed the paint, restoring the pattern and color around the cracks to an almost imperceptible degree. The entire restoration process was so superb that he could not help but marvel at the skill of the mending craftsman. After a lot of hard work, the graduation piece was finally perfectly restored, with no trace of the work visible, as if it had just come out of the kiln.

This magical experience made interviewee No.7 deeply feel the bond with Jingdezhen. He studied mural painting in college and always thought that water, fire, earth and mural subjects were the perfect combination of artistic expression. In Jingdezhen, there is a special power that can inspire his creative passion. Although he uses ceramics as a tool in his artistic creation, he has always positioned himself as an artist and potter. In his opinion, the orthodox art education he received in the university is the foundation of his creation, while ceramics is only a medium for his creation. When asked how he positions himself, he emphasizes the importance of learning the traditional skills of Jingdezhen. Excellent traditional skills are the cornerstone of modern innovation. While foreign artists may have unique insights into artistic concepts and ideas, they still need to learn when dealing with the "craftsmanship" of ceramic materials. In the DiaoSu porcelain factory ceramic art community, he found it very convenient to learn traditional techniques, so he decided to stay in Jingdezhen and pursue his artistic dreams here.



## V. Conclusion

Traditional Jingdezhen ceramic art originated from a very stable cultural background that existed only in agricultural societies with a slow pace and relatively closed societies. However, although Jingdezhen is characterized by a single handicraft industry and a relatively closed geographical space, with the increasing complexity of human social structure and the mutual influence of various cultures, the aesthetics of the people of Jingdezhen are also becoming increasingly diversified. Under this diversified background, Jingdezhen ceramic art also faces new challenges and opportunities. In this context, the Jingpiao community emerged, they brought new artistic concepts and ideas to Jingdezhen. The vast majority of them have received systematic art studies in colleges and universities, have a solid art foundation. Therefore, they are familiar with a variety of artistic expression forms of skills and concepts. For example, interviewee no.7, who had six years of art study, came to Jingdezhen to engage in art creation and set up his personal studio in the DiaoSu Porcelain Factory Ceramic Art Community. His artworks embody the unique concept and style of mural art. There are many other Jingpiao community like interviewee no.7, who are not satisfied with the traditional forms of ceramic art, but try to inject new vitality and contemporary flavor into Jingdezhen's ceramic art through innovation and integration. In the process, they not only broaden the boundaries of ceramic art, but also promote the inheritance and development of traditional skills in Jingdezhen.

However, interviewee no.7 originally came to Jingdezhen not to learn traditional porcelain painting techniques, but to use ceramics as a new creative material. Like interviewee no.7, many members of the Jingpiao community have come to Jingdezhen with this mindset. However, because the Jingpiao community is not familiar with the process of ceramic art, it takes at least half a year or two or three years to be familiar with the process of ceramic, and if you want to further achieve something, you need your own wisdom. Local ceramic practitioners in Jingdezhen have learned the most exquisite ceramic skills from their ceramic teachers, which is the accumulated experience of many years of practice. However, the Jingpiao community does not have these skills, and it is difficult for them to easily master. The Jingpiao community and local ceramic practitioners in Jingdezhen exchange and learn, and gradually practice to find their own artistic language for ceramic art creation. As when he first came to Jingdezhen, interviewee no.4 also combined the characteristics of his Chinese painting with color glaze after being

instructed by the traditional technique masters in the DiaoSu porcelain factory. With the vigorous development of the ceramic art market, more and more Jingpiao communities have flooded into Jingdezhen, and their ceramic art works and products have gradually been recognized by the market. These artists continued to learn the traditional skills of Jingdezhen, and then combined them with their own advantages to find their own way of ceramic expression. At the same time, local ceramic practitioners in Jingdezhen are also aware of the advantages of foreign artists, and actively learn their advanced artistic thoughts and concepts, and skillfully integrate Jingdezhen traditional skills with modern elements, so that traditional skills can be inherited and radiate new charm.

Foreigners in the Jingpiao community may face some difficulties in creating art in Jingdezhen due to language and cultural gaps. However, these gaps rather become an advantage for their creation, as they are in a state of freedom and are able to go beyond the traditional artistic framework of Jingdezhen. Usually, they cooperate with local universities or art institutions in Jingdezhen, for example, interviewee no.5 came to Jingdezhen because of an international program between universities. In the DiaoSu porcelain factory ceramic art community, the schedules for foreign artists are usually handled by the Pottery Workshop, and they usually stay in Jingdezhen for one or two months on their first visit. Some foreign artists choose to live here for a long time to engage in ceramic art because they like Jingdezhen, and become part of the Jingpiao community. The cooperation and interaction between foreign artists and local ceramic practitioners is a process of mutual learning, and this exchange not only promotes the intermingling of artistic creations, but also international cooperation. This interaction is not only limited to foreign artists and local ceramic practitioners, but also includes exchanges and cooperation between foreign artists, local ceramic practitioners, and even between foreign artists and artists from other regions. This multi-party cooperation and interaction has brought more diversified elements and innovative thinking to the ceramic art of Jingdezhen.

Through the examination of the DiaoSu Porcelain Factory Ceramic Art Community, the analysis of the function and structure of this community, and the review of its historical development, it is concluded that the DiaoSu porcelain factory has experienced a transformation from a factory to a ceramic art community. With the deepening of the market economy in the context of globalization, the modes of

production, social organization, intellectual orientation, dissemination of skills and aesthetic forms of art practitioners are all affected by the market. At the same time, with the continuous influx of more Jingpiao communities, the DiaoSu Porcelain Factory Ceramic Art Community has become a fertile soil for breeding ceramic art. In this community, you can not only see the handicraft culture created by traditional craftsmen and artisans, but also the contemporary ceramic art culture created by foreign artists. Its development is not only about culture and art, but also a complex integrating culture, art, economy, politics and social interaction. The DiaoSu Porcelain Factory Ceramic Art Community is the result of cultural integration in a period of social transformation. Its development is not only about culture and art, but also a complex integrating culture, art, economy, politics and social interaction. In addition, the cultural ecosystem of this complex has gradually changed from the original state of factory to the current state of fully open ceramic art community. In this melting furnace, the Jingpiao community interweaves traditional culture with modern culture, contemporary culture, local culture and world culture, and works together with traditional skills and modern technology and modern media, ultimately contributing to the continuous renewal and regeneration of culture.

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