

# The Positive Impact of The Artist Residency Program on the Inheritance, Protection and Development of Jingdezhen's Ceramic Cultural Heritage: A Case Study Of Taoxichuan Art Community

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## Abstract

After entering the 21st century, artist residency programs have become more and more popular among the public, and have a profound impact on the inheritance and protection of the ceramic cultural and artistic heritage of the residency. The inheritance, protection and development of Jingdezhen's ceramic cultural heritage can be achieved through the artist residency program. A series of creative practice activities have a profound impact on the protection, upgrading and transformation of the ceramic cultural industry. In the active atmosphere of Jingdezhen's ceramic culture and creativity, the protection of ceramic cultural heritage and the development of ceramic culture and art in the art residency have a subtle influence, thus moving towards the value of community empowerment. This paper takes Taoxichuan Art Community as the research objective, and provides theoretical support and practical significance for the inheritance, protection and development of Jingdezhen's ceramic cultural heritage and the development of cultural creativity.

**Keywords:** Artist Residency Program, Inheritance and Protection of Ceramic Cultural Heritage, Taoxichuan Art Community, Cultural Creativity.

## Introduction

Jingdezhen is located in the northeast of Jiangxi Province. It is a famous city in the south of the Yangtze River with a long history. It is known as the "Jiangnan Hero Town"(Guangming Daily.2020). With a thousand years of kiln fire, Jingdezhen is still an important ceramic production, export base and scientific research center in my country. In 1982, it was announced by the State Council as one of the first batch of national historical and cultural

cities (Ni, 2023). Jingdezhen's long history of ceramic production and rich historical relics have earned it the reputation of "the world's ceramic capital" and made it the largest ceramic cultural heritage site in my country. Jingdezhen, the world's ceramic capital, has been prosperous for thousands of years from the Han and Tang Dynasties, the Five Dynasties to the Ming and Qing Dynasties(Lin, 2023). This is unique in the history of world ceramics and occupies an extremely important position in the history of Chinese culture and the history of world civilization. Jingdezhen porcelain reflects my country's traditional national culture to a certain extent(Yang, 2021). It is also the birthplace of China's and the world's ceramic industry, an important link in the economic and cultural exchanges between my country and the East and West, and the most prominent and glorious representative of the world's ceramic culture(Fang, 2000).

In December 2014, Jingdezhen was officially approved by UNESCO after a rigorous selection as the "Creative City Network" and won the title of "City of Crafts and Folk Art" (UNESCO Monitoring Report, 2018). Jingdezhen's work of maintaining and developing its own characteristics has been commended and affirmed by UNESCO on the premise of advocating and maintaining cultural diversity. However, issue arisen as some ancient kiln sites, workshops and traditional production processes are commercially exposed, resulting gradually in the loss of the original Jingdezhen ceramic cultural practices (Drury, 2008). In addition, lack of interest among youngsters in traditional handicrafts indicating the inheritance of traditional ceramic culture is becoming extinct in practice (Yang,2021). Furthermore, many traditional ceramic techniques have not been inherited which is a severe challenge to the inheritance of ceramic culture (Zhao, 2020). Therefore, this study has identified a research gap Jingdezhen ceramic Jingdezhen regards creativity as an important strategic factor for the sustainable development of the city, promotes the protection and inheritance of the traditional handicraft system, enlarges international exchanges among creative cities at home and abroad, and has been committed to promoting the integration and development of cultural that can be fulfilled through Conservation of Jingdezhen ceramic heritage is expected to be developed in Artist Residency Programs that has profoundly refers to the measures taken to extend the life of cultural heritage while strengthening transmission of its significant heritage messages and values of ceramic industry through a series of creative practical activities (Sun, 2018).

The context of globalization has created more opportunities for domestic artists to communicate internationally (Pinto, 2020). In the process of learning and communication, the concept of internationalization and diversification has profoundly influenced the thinking of artists globally (Brem, 2020). It is clearly understood that the conservation of ceramic heritage in the comparison of Chinese and foreign cultures affect world outlook and values through the interpretation of Artist Residency Programs (Lin, 2023). It is an incubator program of conserving Jingdezhen ceramic heritage and creative environment focusing on its characteristics to promote its transformation from a traditional ceramic production model to a cultural and creative industry supported by knowledge, technology, and information to achieve the standard China visual culture (Li, 2020).

This study aims to explore the characteristics of Artist Residency Programs to reveal its value in conserving Jingdezhen ceramic cultural and creative atmosphere to reach China visual culture. This will lead to theoretical support for the development of Jingdezhen ceramic

heritage cultural creativity at the ground basis. To explore, this study will go to a certain depth of literature review on Artist Residency Programs at home and abroad. It attempts to make active theoretical exploration and practical analysis of the above issues housing on Jingdezhen Taoxichuan Art Community.

1.To identify the development history of Taoxichuan Art Community, clarifying the development direction and current status of the contemporary Jingdezhen ceramic creative cultural industry.

2.To analyze the basic situation of Taoxichuan Artist Residency Program, as well as the artistic creation, art exhibitions and academic exchanges of the Artist Residency Program and its material contributions.

3.To explore the positive impact of the program on the protection and development of Jingdezhen ceramic heritage, From the three dimensions of Artist Residency Program, Art Exhibition and Academic Exchange.

## **Literature Review**

### ***Relevant academic history and research trends at home and abroad***

#### *1. Relevant research trends of foreign scholars*

Foreign scholars and artists have already discussed the discussion of Artist Residency Programs. Artists and cultural heritage inheritance and development departments are considered to be the vitality of urban development and cultural atmosphere. Artist Residency Programs are gradually considered to be an important part of encouraging the development of cultural and creative industries (Hunter & Berlinsky, 2017). Therefore, they determine the intense information exchange, knowledge accumulation, skills and knowledge acquisition between people. How to use designated skills and resources in specific project activities, and the creativity of individuals and organizations. Departing from the original artistic context, residency has gradually become an accepted part of the art and cultural landscape, spanning the fields of business, technology, science and education. Artist Residency Programs are experienced in their attitude towards meeting consumers' needs for creative experiences (Iles, 2024).

#### *2. Overview of relevant research by domestic scholars*

Domestic scholars are also increasingly studying Artist Residency Programs, and Artist Residency Programs are gradually entering the public eye (Pan, 2022). In his paper "The Impact of Art Residency Practice on the Formation of Jingdezhen Ceramic Cultural and Creative Environment - Taking Sanbao International Ceramics Village and Lotte Ceramics Society as Examples", talked about the impact of Jingdezhen Sanbao Ceramics Village and Lotte Ceramics Society's art residency practice on the ceramic cultural and creative environment, which has great reference value for this topic (Sun, 2018). However, due to the different research objects and the particularity, this topic starts to analyze and study the Artist Residency Programs of Taoxichuan Art Community and obtain artistic practices that can be promoted and applied. In his master's thesis "Institutional Research on Artist Residency Programs ", He Yifan analyzed the relevant operating system of the Artist Residency Programs, providing preliminary theoretical and institutional support for this research. In his master's thesis "Research on Artist Residency Programs and Development in the Perspective of Chengdu-Chongqing Twin Cities Economic Circle", Pan Yue explored the development of

the artist residency program in Chengdu, Sichuan, which has great reference significance for the implementation of the research residency program (He, 2017). However, due to the different research sites, research programs, research backgrounds, participating artists, and different focuses, it is necessary to further study the positive impact of the project on the inheritance and protection of Jingdezhen's ceramic cultural heritage and the development of ceramic creative cultural industry.

It is not difficult to see from the existing research that the research on Artist Residency Programs at home and abroad has a certain depth, but there are still many areas that deserve further in-depth research:

(i) In the past, under the framework of the overall research on Jingdezhen Artist Residency Programs or the research on the inheritance, protection and development of cultural and artistic heritage in the residency, there is a lack of special research that simply takes the Jingdezhen Artist Residency Programs as an independent research object for the protection and development of cultural and artistic heritage in the residency.

(ii) Experts and scholars focus more on the research of Jingdezhen residency programs than on the programs itself. In fact, the impact of Artist Residency Programs far exceeds our expectations. From this perspective, Artist Residency Programs need more in-depth research on the inheritance, protection and development of cultural heritage in the residency. This article attempts to take Jingdezhen.

Taoxichuan Art Community as an example to make positive theoretical explorations and practical analyses of the above issues. As the earliest Taoxichuan residency project, the programs combines the supporting facilities of Jingdezhen's ceramic industry, is well versed in the various processes of ceramic materials, builds traditional and contemporary material expressions, continuously breaks through the limitations of materials, and provides constructive help and suggestions for the creation of resident artists. High-quality resident creations are inseparable from the artist's three-dimensional understanding of local materials and cultural history (Liu, 2022). Through its own experience and the feedback of artists, the project has prepared a mud and glaze material table that suits the creation itself for each artist; at the beginning and end of each month, the resident artists are organized to visit the representative craft studios and museums in Jingdezhen (Lin,2023).

The management found that if it was only for young art entrepreneurs, the ecology would be incomplete. So the park management entered the second stage, recruiting industry opinion leaders and experts and scholars to participate, so that they could influence and promote young people, share new ideas, and provide new perspectives. The park launched an artist-in-residence action, inviting top artists from around the world to create and communicate here. Taoxichuan should not only invite artists in the field of ceramics, nor simply serve craftsmen in the field of ceramics, but should use ceramics as a medium to introduce all kinds of handicrafts or all kinds of art.

Taoxichuan's overseas recruitment of artists went surprisingly smoothly. The core reason why the park can attract artists from all over the world is because it is in Jingdezhen. "Jingdezhen' is a global cultural IP. We found in the recruitment that artists from all countries have a dream

of coming to Jingdezhen once in their lifetime, but they still need conditions and opportunities."

International artists should be invited and retained. Taoxichuan is not simply providing artists with a creative space. It is actually a very complicated matter to create good works during the three-month residency period. After the artists come, they must be familiar with the living environment of Jingdezhen, familiar with local creative materials, and try different facilities and equipment, and find creative assistants. To this end, the park is equipped with a butler for each artist to provide them with logistical support. After the artists arrive, the "butler" will help them complete the above matters. Usually by the fourth week, the artists can start to create. This process is constantly explored and improved in practice, and it requires high language and service capabilities of the service team.

Resident artists are divided into several levels. Specially invited artists do not have to pay any fees. After their stay, the only requirement of the park is to leave half of their works. Some semi-self-funded artists pay for their own air tickets, and the park pays for the kiln and assistants. Even for fully self-funded artists, the park will provide them with venues and corresponding services. In 2018, when the program was launched, most of the artists who came to reside were from Europe, America, Japan and South Korea, and now it has expanded to more than 50 countries. No matter which country the artists come from, the first thing they want to try is to create with local materials, elements or firing methods in Jingdezhen.

The artist residency program has become a large-scale project, and Taoxichuan will receive nearly 1,000 artists from all over the world a year. As of October 2023, there will be 40 specially invited international first-line artists alone. "Every artist who comes to this city will have an impact, impact and change on local artists. In addition to creation, specially invited artists also have to participate in lectures, exhibitions and workshops. These are the conditions for residency. Their lectures are almost always full, enriching the creative vision here." After the artist residency ecology is formed, the park will start to launch the third phase plan, that is, to improve the ecology. It is not enough to just gather people engaged in artistic creation and provide a space, but also to "break the circle". The park has established a live broadcast base in Taoxichuan and launched various creative platforms to allow people outside the circle to pay attention to Jingdezhen, an art city and a city of intangible cultural heritage. Firing is the core of ceramic material creation. The international studio is equipped with 5 CNC power gas kilns, 4 electric kilns, and a kiln master with 30 years of experience, providing artists with customized solutions in the material testing and work firing stages.

### **Artist Residency Program**

#### *Jingdezhen Taoxichuan Art Center Migrant Bird Program*

Beijing Contemporary Art Foundation (BCAF) continues to support the residency creation and cross-border cooperation of artistic talents. Excellent art residency projects are crucial to the creative process of artists. In 2018, BCAF and the Asian Cultural Council established international residency scholarships, held relevant international forums, and published the "International Art Residency White Paper". BCAF has joined hands with art residency institutions across the country to open up diversified promotion and cooperation, covering fields including but not limited to: visual arts, literature, architecture, film, music, drama, dance, and design.

To promote the development of art diversity and promote the integration of contemporary art concepts and Jingdezhen culture. we sincerely recommend the Migrant Bird Program of Taoxichuan Art Center in Jingdezhen, Jiangxi. The art center has a multi-media creation space, an art gallery, and the long-standing cultural field of Jingdezhen, providing artists with rich and diverse local experiences and integrated creation and display solutions.

Artists in Residence at Taoxichuan Art Center: The collision of diverse cultures, diverse materials, and diverse personalities is the core of Migrant Birds. So far, Taoxichuan Art Center has received a total of 926 artists from more than 50 countries and regions; held a total of 35 solo and group exhibitions by domestic and foreign artists; held a total of 256 lectures by foreign artists; and held a total of 22 master classes for foreign artists; signed cooperation agreements with many well-known art centers and art colleges around the world on artist residency/exhibition/education. Taoxichuan Art Center provides artists with the best quality space and equipment, as well as diverse materials and craftsmanship, and can carry out exchange activities such as work camps, lectures, exhibitions, and product design during their residency.

### **Resident Artists**

Taoxichuan Art Center is committed to integrating traditional handicrafts into the design and material research of the new era of contemporary art, and providing a platform for creation, display and communication for artists, designers and handicraft enthusiasts at home and abroad. It has an international ceramic studio, a glass studio and an artist-in-residence space, attracting foreign artists to stay in Jingdezhen Taoxichuan. Artist studios from 13 countries including the United States, Italy, Japan and South Korea have settled in the block; more than 50 well-known artist studios and art institutions in China have settled in the block.

Allan Denis Naymark is from New York, USA, and his Chinese name is Ni Deming. After graduating from Hofstra University in New York, USA, he came to Jingdezhen Ceramics University to pursue a master's degree and graduated. In 2013, Ni Deming was deeply attracted to Jingdezhen when he first came. Jingdezhen has a long history of porcelain making and has preserved the ancient porcelain making skills. Here you can learn about the ancient porcelain making methods and crafts and find the feeling of ancient Chinese porcelain. Jingdezhen also has many porcelain factories, where you can easily buy various ceramic raw materials and use clay to express your ideas and creativity. Jingdezhen also has many foreign artists, and artists from all over the world come here to create. Allan Denis Naymark participated in the migratory bird program of Jingdezhen Taoxichuan Art Center to create ceramic art. The ceramic works created.





Plate.1 Denis Naymark's work



Plate.2 Zhao Lin's work

As a young artist, Zhao Lin participated in the art home project and created a series of works during the period. Through a distinctive personal style and mature expression techniques, he intended to explore the fusion and division between human nature, animality, and nature, and the relationship between weirdness and symbiosis. The visual presentation of his works is between animals and humans, and it is difficult to distinguish between the humanity of animals and the bestiality of humans. This change of perspective reveals the complexity and diversity of life.

Zhao Lin's works not only have the original symbiosis between the elements of ceramic creation, but also the symbiotic relationship between the current era and environment and the mutual influence of artists. Today's ceramic artists not only have to pursue personal artistry, but also have to collide and coordinate with the times, social environment, Jingdezhen, other creative individuals, other handicraft categories, and even cross-border fields, influence each other, promote each other, and benefit each other for symbiosis. The Pengke Project will also be committed to becoming such an exhibition platform that promotes creative exchanges and artistic symbiosis.

Mr. Wang Jian, the first director of the Guangzhou Academy of Fine Arts Art Museum and director of the Guangzhou Academy of Fine Arts Calligraphy Research Institute, said: Zhao Lin came to Jingdezhen and took root in Jingdezhen. He was able to settle down in Jingdezhen, the porcelain capital with a thousand-year-old ceramic culture. He took root in the ceramic culture soil with a strong artistic atmosphere and became a "Jingpiao" tribe. This kind of culture is promoted more and more. Zhao Lin was also inspired by the culture and felt that this strong artistic atmosphere was particularly good. Jingdezhen provided him with a good opportunity, which fueled his creative enthusiasm and inspiration, so that he had today's exhibition. His ceramic works show integration and harmony to a large extent. His immersive creation, the mutual promotion and penetration of the works, naturally integrate emotions. In this process, the creator's emotions and soul will have a strong communication with the on-site audience at certain moments of the exhibition. The innovation of his works has achieved a complete expression and perception of the theme of the works.

## **Conclusion**

This study emphasizes the significant impact and intricate influence that artist creations, exhibitions, academic lectures and other activities of the Art Residency Program have on the ceramic cultural and artistic atmosphere of Jingdezhen. The Taoxichuan Artist Residency Program invites domestic and foreign artists, designers and craftsmen to reside in Jingdezhen to communicate and cooperate with local ceramic craftsmen. This interaction not only helps to inherit traditional skills, but also provides new ideas and methods for the innovation of skills. The new ideas and new technologies brought by the resident artists are combined with traditional ceramic skills to promote the innovation and development of skills. For example, the combination of modern design concepts and traditional ceramic skills can create new art forms and styles. The artist residency program attracts artists from all over the world, bringing different cultural backgrounds and artistic perspectives. This multicultural exchange helps to enrich the connotation of Jingdezhen's ceramic culture and promote international cultural exchanges and cooperation. And cooperate with local craftsmen and artists to create works together. This cooperation not only promotes the exchange of skills, but also enhances cultural integration.

Through exhibitions and academic lectures, traditional ceramic skills are promoted, and the public's awareness of cultural heritage protection is enhanced. People are more aware of the importance of protecting and inheriting these skills. Various art activities and exhibitions enrich the cultural life of local residents and enhance the cultural atmosphere of the community. Through the development of art projects, community residents, young artists, students, etc. have more opportunities to participate in cultural activities, enhancing the cohesion and sense of belonging of the community. Through promoting the inheritance and innovation of skills, enhancing cultural identity and pride, promoting economic development and industrial upgrading, promoting international cultural exchanges and cooperation, providing education and training opportunities, enhancing awareness of cultural heritage protection, and enriching community cultural life, the Taoxichuan Art Residency Project has made important contributions to the inheritance and innovation of Jingdezhen ceramic culture, the upgrading and transformation of the industry, and the cultural construction of the community. Through these multi-faceted efforts, the Taoxichuan Art Residency Project has not only enhanced the international reputation and influence of Jingdezhen ceramics, but also injected new vitality into the development of Jingdezhen's ceramic creative cultural industry.



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