

# Research on the Creation of Ceramic Sculpture Based on the Regional Cultural Characteristics of Jingdezhen

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## Abstract

Focusing on the unique regional cultural characteristics of Jingdezhen, this paper deeply discusses the creative practice and artistic characteristics of ceramic sculpture. It is found that the ceramic sculptures in Jingdezhen are not only the carriers of regional culture, but also have rich historical connotations and aesthetic values. Through the analysis of the integration of traditional cultural elements and contemporary cultural phenomena, this paper expounds the importance of regional culture in sculpture creation and its combination with modern design concepts. The study uses a combination of field study and interview to dig deep into the expressions of regional culture, and through the analysis of creative cases, it reveals the innovative path of representative works in terms of technical application and creative concept. Data analysis and practical exploration provide an empirical basis for the research, showing the diversification trend of ceramic sculpture from technical process to material selection. In conclusion, this study not only points out the important role of ceramic sculpture in cultural inheritance and innovation, but also looks forward to the new trend of technological and cultural exchange that ceramic sculpture creation may face in the future in the context of globalization, which provides reference and enlightenment for subsequent research.

**Keywords:** Ceramic Sculpture, Regional Culture, Tradition And Modernity, Artistic Creation, Cultural Heritage

## Introduction

Ceramic sculpture is a unique art form with deep cultural meanings and considerable aesthetic value. This study investigates the production of ceramic sculpture based on Jingdezhen's unique regional cultural characteristics. Through an analysis of the region's deep historical background and cultural inheritance, the research seeks to reveal the importance and influence of Jingdezhen's cultural context within contemporary artistic practice (Wang, & Feng, 2023)

Over millennia of artistic development, Jingdezhen, known as one of China's "Four Great Porcelains," has created a unique regional style. This style manifests in exquisite craftsmanship, diverse thematic choices, and unique decorative techniques, collectively forming the core artistic language of Jingdezhen ceramic sculpture. But this study transcends simple record of these characteristics. Studying how tradition is actively reinterpreted and changed in modern creation, it critically interacts with the cultural negotiation inherent in this creative form. Particularly considering the conflicts between local identity and global influences, frameworks like Homi Bhabha's idea of hybridity and Arjun Appadurai's theory of global cultural "scapes" provide insightful prism through which to question these processes.

Jingdezhen's regional culture transcends a mere collection of artistic symbols; it embodies a complex nexus of social history, economic development, and collective sentiment. Celebrated historically for its quality clay and advanced firing technique, Jingdezhen provided ceramic products for both daily and ceremonial use for both imperial courts and common homes both. Through shape and function, iconic styles like blue-and-white porcelain and underglazed hues not only highlight the cultural legacy of the area but also represent the dominant aesthetic tastes and society demands of their respective times. But Jingdezhen ceramics' modern relevance goes beyond its historical history to include their continuous negotiation within global circuits of craft, heritage politics, and discussions on cultural appropriation and authenticity.

This study positions itself within these critical scholarly debates. Although earlier studies have rightfully recorded Jingdezhen's methods and styles (e.g., Wang & Feng, 2023), there is still inadequate critical interaction with the theoretical underpinnings of how regional culture drives innovation in ceramic sculpture, especially regarding the agency of artists in navigating global/local tensions and the possible hazards of cultural essentialism or commercialisation.

This research seeks to address this gap. By employing a combination of fieldwork and interviews, it the expressions and reinterpretations of regional culture within sculptural practice. Through detailed case study analysis, including visual and material analysis of specific artworks, the study aims to substantiate claims of innovation and reveal the pathways through which representative works negotiate tradition and modernity in their technical applications and conceptual frameworks

Ultimately, this research provides an empirical basis through data analysis and practical exploration, demonstrating the diversification of ceramic sculpture from technical processes to material choices. It argues that Jingdezhen ceramic sculpture serves not only as a repository of cultural heritage but also as a dynamic site of cultural reproduction and innovation. The study concludes by pointing to the vital role of ceramic sculpture in cultural continuity and creative renewal, while also considering future trajectories shaped by technological advancement and intensified global cultural exchange.

### *Overview of the Regional Cultural Characteristics of Jingdezhen*

Jingdezhen, as one of the birthplaces of Chinese ceramic culture, has formed a rich and diverse cultural heritage with its unique regional cultural characteristics under the blend of history, geography and traditional crafts, which not only has a profound impact on the local ceramic production skills, but also provides important cultural support for the creation of

ceramic sculptures. Historically, Jingdezhen's ceramic production can be traced back to the Han Dynasty, and after more than 1,000 years of accumulation, its technology has been continuously improved and its technical system has become more and more mature. For example, Jingdezhen in the Yuan Dynasty is famous for its pure porcelain and blue and white porcelain, and the ceramic works of this stage not only show a very high level of craftsmanship, but also permeate the rich regional cultural concept, which laid the foundation for the evolution of pottery in later generations.

Geographically, Jingdezhen's unique natural conditions, especially the rich clay resources and clear mountain spring water, have become an important pillar of its ceramic craftsmanship. The excellent quality of the clay makes the products have good molding characteristics, which enhances the strength and aesthetics of the ceramic works during the firing process. The convenient geographical location of Jingdezhen facilitates the transportation of materials and cultural exchanges, which in turn promotes the integration of multiple cultures, giving new inspiration and impetus to the creation of ceramic sculptures. This natural and geographical environment is undoubtedly the key to the prosperity of Jingdezhen's ceramic art.

### **Artistic Characteristics of Ceramic Sculpture**

#### *Definition and Classification of Ceramic Sculpture*

As a unique art form, the basic definition of ceramic sculpture covers sculptures formed by hand or mechanical processing with clay as the main material. This art form can be regarded as an important branch of "Visual Arts", which has the dual attributes of form and utility. Specifically, ceramic sculpture not only includes the artistic expression of abstract forms, but also embodies specific images or cultural totems, reflecting its close connection with regional culture and social history.

In terms of the classification of ceramic sculptures, they can usually be divided into the following categories: traditional ceramic sculptures, modern ceramic sculptures and experimental ceramic sculptures. Traditional ceramic sculptures are mostly based on local characteristics and ancient crafts, and are commonly found in folk culture, religious beliefs, and historical relics, reflecting a strong regional and cultural inheritance(Han, 2021). For example, Jingdezhen's ceramic carvings are known for their fine craftsmanship and historical and cultural background, showing a unique traditional aesthetic; Modern ceramic sculptures, on the other hand, often explore the expression of contemporary society and individuals through innovative materials and technical means. For example, modern artists often introduce non-traditional elements into ceramic materials, critique consumer culture, and reflect social issues. Experimental ceramic sculptures emphasize the artist's individuality and creative freedom, often using irregular forms and unique ideas to explore the boundaries and possibilities of ceramics.

#### *Materials and Techniques of Ceramic Sculpture*

Materials and craftsmanship play a crucial role in the composition of ceramic sculpture in its artistic identity. As a special art form, ceramic sculpture mainly uses clay, glaze and other chemical materials, and the physical and chemical properties of these materials directly affect the visual effect and tactile characteristics of the work. Ceramic Clay, due to its good plasticity and stability after firing, allows artists to give full play to their creativity in the creative process,

while maintaining the shape and details of the work. Different types of clay, such as Red Clay and Porcelain, differ significantly in firing temperature and texture of the finished product, thus giving the work different artistic expressions.

In the process of making ceramic sculptures, shaping, drying and firing are the three key steps. During the molding process, artists can use a variety of methods, such as handbuilding or mechanical molding, each of which will have a profound impact on the form and style of the final piece. Through artisanal techniques, artists are able to pour more emotional expression into their work, making it more personal. Mechanical molding, on the other hand, can achieve quantitative production to meet market demand. The drying process determines the moisture content of the work, and the control of moisture is decisive to avoid the fracture of the shape.

### **The Cultural Connotation of Jingdezhen Ceramic Sculpture**

#### *The Integration of Traditional Cultural Elements*

Jingdezhen ceramic sculpture is an important carrier of the traditional culture of the Chinese nation, and its creation process not only reflects the unique local historical context and regional culture, but also integrates rich traditional cultural elements into the selection of forms and themes. Using the "Cultural Symbol Analysis Method" as a tool, an in-depth analysis of the traditional cultural elements in Jingdezhen ceramic sculptures will help to understand its cultural connotation and historical evolution.

Ceramic sculptures in Jingdezhen are often deeply influenced by traditional culture in the choice of subject matter, among which symbolic animals such as "Dragon", "Phoenix" and "Tortoise" not only reflect the unique value of ancient Chinese cultural symbols, but also carry rich ideological connotations in the works. For example, the dragon symbolizes power and dignity, while the phoenix represents harmony and beauty, and the use of these elements in the creation of sculptures subtly conveys the admiration for traditional culture and the pursuit of a better life.

The "Auspicious Pattern" commonly found in Jingdezhen ceramic sculptures, such as the "Four Gentlemen", also contains profound cultural implications. These flowers or plants are not only the embodiment of the natural landscape, but also the expression of the elegance of the Chinese literati, and their use in the sculptures reflects the continuous inheritance and interpretation of traditional culture by Jingdezhen craftsmen. Relevant studies have pointed out that the integration of these patterns makes ceramic sculptures not only have aesthetic value, but also endow them with profound spiritual significance and cultural identity.

#### *Mapping of Contemporary Cultural Phenomena*

As an art form rich in regional cultural characteristics, Jingdezhen ceramic sculpture carries a profound historical background and cultural connotation(Xue, & Chen, 2022). In the complex context of contemporary society, ceramic sculpture is not only a reproduction of traditional craftsmanship, but also a reflection of modern cultural phenomena. By analyzing the interrelationship between its artistic expression and social culture, we can gain insight into the multiple cultural meanings embodied in ceramic sculpture in the modern context.

In order to understand the mapping of Jingdezhen ceramic sculpture to contemporary cultural phenomena, it is necessary to start from the cultural mapping model. The model emphasizes the interaction between cultural symbols and social reality, which can reveal how Jingdezhen ceramic sculpture survives and develops in a diverse modern cultural environment. Taking the rise of the "new genre of ceramics" as an example, many contemporary artists have constructed a new artistic language through the innovative use of traditional techniques. For example, in recent years, the "ecological ceramics" works not only inherit the traditional shape, but also integrate the concept of environmental protection, thus forming an echo of the ecological consciousness of contemporary society, which not only reflects the cultural needs of sustainable development, but also reflects the respect and innovation of traditional culture.

### **Cultural Inheritance and Innovation**

In today's increasingly globalized world, the field of design is faced with the dual challenges of cultural inheritance and innovation. In particular, Jingdezhen ceramic sculpture not only injected new vitality into its development by effectively combining traditional cultural characteristics with modern design concepts, but also provided new ideas for the global dissemination of ceramic art (Wang, 2022). Combined with the Design Thinking Model, we can delve into how this combination can be achieved and assess its potential impact in contemporary design.

Cultural inheritance is particularly evident in Jingdezhen ceramic sculptures. Its unique craftsmanship, such as "Blue and White Porcelain" and "Underglaze Color", not only carries the history and culture of the region, but also forms its own unique aesthetic system. However, under the modern design trend, traditional handicrafts are facing the challenges of changing market demand and diversified aesthetic concepts, and there is an urgent need for innovative design concepts to be integrated.

### **Sculpture Creation Practice based on Regional Cultural Characteristics**

#### *The Formation of Creative Ideas*

In the process of ceramic sculpture creation, the excavation and expression of regional culture is not only the construction of the external form of the artwork, but also the reflection of its inner spirit and thought. In this process, the creative concept is gradually formed from the in-depth understanding and excavation of regional culture, which can be analyzed through the following aspects.

The uniqueness of regional culture lies in the historical background and social customs it carries. Taking Jingdezhen as an example, as China's "Porcelain Capital", its ceramic art has been accumulated for thousands of years, forming a rich cultural symbol and skill. These cultural symbols, including elements closely related to the local natural environment, handicraft inheritance, folklore, etc., are important references for sculpture creation. Therefore, in the early stages of sculpture creation, the artist needs to conduct in-depth documentary research and fieldwork, and gain a deeper understanding of its cultural expression through interviews with local residents or participation in local celebrations. For example, by studying folk tales or patterns of flora and fauna depicted on traditional porcelain in Jingdezhen, artists are able to draw inspiration from these cultural codes and translate them into the design language of their sculptures.

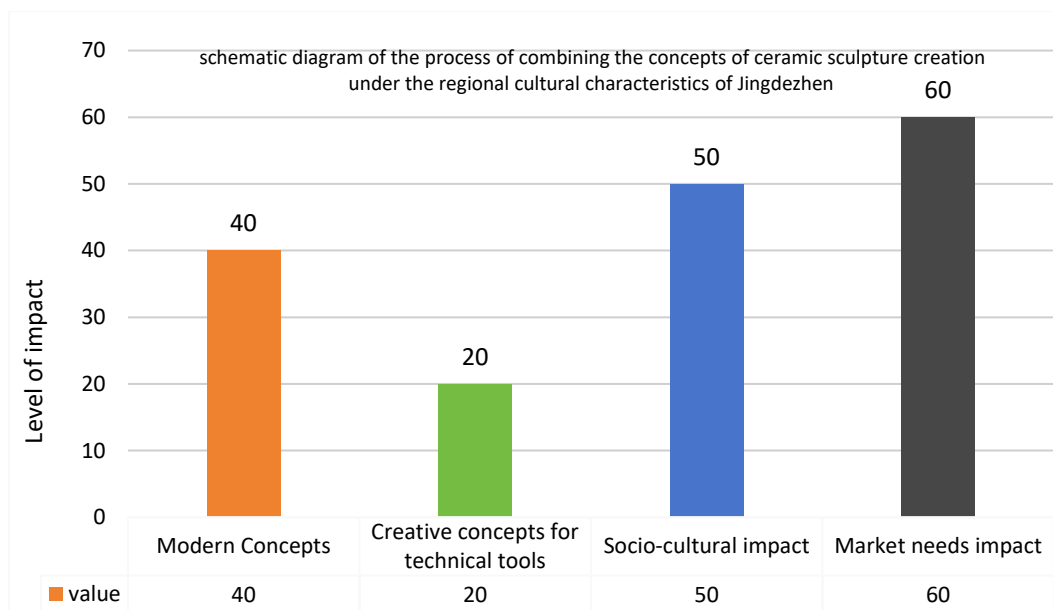


Figure 1: Schematic diagram of the conceptual combination process of ceramic sculpture creation under the regional cultural characteristics of Jingdezhen

In the process of exploring the creation of ceramic sculptures, the combination of modern concepts and the practical requirements of traditional art plays an extremely important role. As the birthplace of traditional Chinese ceramics, Jingdezhen has a unique geographical and cultural background and profound craftsmanship heritage, and the development of the concept of ceramic sculpture creation should not only respect the tradition, but also integrate innovative thinking (Tan, 2022). The essence of traditional art forms lies in their profound cultural heritage and technical heritage, while modern concepts emphasize individuality, innovation and diverse expressions, so the fusion of the two is undoubtedly an indispensable part of ceramic sculpture creation.

In the combination of modern concepts and traditional art, it is necessary to clarify the transformation of its cultural context, especially in the regional culture of Jingdezhen, which contains rich historical stories and folk customs. This cultural background provides a diverse source of inspiration for the artist's work. For example, some artists have adopted the harmonious aesthetic of Landscape Painting, which combines traditional ink expression techniques with ceramic sculpture techniques to produce new forms of work. This innovation not only pays homage to traditional culture, but also leads to a new direction in modern ceramic art.

The integration of technical means cannot be ignored. Through the use of modern design software and 3D printing technology (Three-Dimensional Printing), artists are not only able to achieve more complex ideas in the design process, but also to ensure greater detail and variety in the production stage. This combination of tradition and modern technology has broken the limitations of materials and forms in previous works, and promoted the innovative development of ceramic sculpture (Zheng, 2022).

Further, the formation of a creative concept is actually a dynamic process, which is influenced by various external factors, including the social and cultural background, market demand, and the subjective feelings of individual artists. For example, studies have shown

that the collision and exchange of Eastern and Western cultures has brought new perspectives to the creation of modern ceramic sculpture (Yuan, H. 2022). In this process, artists can adjust their creative direction in time through their awareness of intangible cultural heritage and draw inspiration from it.

Arguments and data support are also indispensable. According to relevant statistics, in recent years, the proportion of foreign artists participating in the creation of ceramic sculptures in Jingdezhen has increased year by year, especially in the exhibition of works, the theme of combining tradition and modernity has become more and more loved and recognized by the audience. This phenomenon reflects the development trend of diversification of popular cultural consumption, and also proves the rationality and market potential of this creative direction.

The practice of ceramic sculpture creation based on regional cultural characteristics, especially at the level of the combination of modern concepts and traditional arts, shows the importance of cross-cultural communication and the necessity of the integration of technology and ideas. This research not only has a profound impact on the development of ceramic art in Jingdezhen, but also provides valuable reference and inspiration for the artistic innovation of other regional cultures (Tang, 2021).

#### *Case Analysis of Creation*

In the process of ceramic sculpture creation, regional cultural characteristics not only provide important creative inspiration, but also shape the artistic connotation and value of the work. Taking Jingdezhen as an example, as the "porcelain capital of China", its profound ceramic culture is vividly reflected in many representative works (He, 2022). Through the case study of several representative ceramic sculptures, we can reveal the cultural significance and creative process behind them, so as to deeply understand their artistic value.

Taking the ceramic sculpture "Blue Dreamland" by the creative artist Li as an example, this work combines Jingdezhen's unique "blue and white porcelain" technique, and skillfully integrates the local folk culture and natural landscape in its modeling construction and color matching. Inspired by the rivers and mountains of Jingdezhen, the work not only celebrates nature, but also reflects the harmonious coexistence of local culture and ecological environment. Through research and interviews, we found that Li paid special attention to the use of kaolin and glaze in the creative process, and through the precise control of the firing temperature, the surface of the work formed a unique luster and texture, which is the perfect combination of traditional craftsmanship and modern aesthetics of blue and white porcelain.

Table 1

*Framework analysis of the relationship between regional cultural characteristics and ceramic sculpture creation in Jingdezhen*

Dimension	Regional cultural elements		Ceramic sculpture art	Creative practice
Traditional Cultural Elements	Historical Heritage and Folk Crafts			
Cultural influence	Local Characteristics	Innovation & Development	Artistic characteristic	Modernity and Tradition
Creative Process	Materials & Techniques		Artistic style	Contemporary aesthetics and Ethical Reflections
Research methodology	Fieldwork and Interviews		Creative experimentation	Data analysis and feedback mechanisms

When discussing the research on the creation of ceramic sculptures based on the regional cultural characteristics of Jingdezhen, it is necessary to construct a comprehensive theoretical framework to deeply analyze and understand the influence of regional culture on the creation of ceramic sculptures (Shi, L. 2023). This framework can be divided into several interdependent dimensions, including the refinement of regional cultural elements, the artistic form and function of ceramic sculpture, and the innovative practice in the creative process.

Jingdezhen's unique regional culture contains profound historical heritage and rich folk crafts. This cultural background has endowed ceramic sculptures with significant local characteristics, making them form a distinctive local style in artistic expression. For example, Jingdezhen's long-established porcelain technology and its important position in the market for both the elegant and the common have promoted the continuous innovation and development of ceramic art. From the perspective of traditional cultural elements, many ceramic sculptures are not only handicrafts, but also carriers of local history and culture.

As a highly comprehensive art form, the artistic characteristics of ceramic sculpture include material characteristics, craft techniques and visual expression. In terms of the integration of material selection and craftsmanship techniques, ceramic sculptures are often able to combine local characteristics with personal creativity to create works of art with deep cultural connotations. The classification of ceramic sculpture art (Categorization) also provides a variety of ideas for creation, and the sculpture works from abstract to realistic Art Styles show the unique artistic expression of regional culture.

In addition, in their creative practice, artists often have to deal with the tension between modern design concepts and traditional art forms. Especially in the Reflections of Contemporary Cultural Phenomena, artists must keenly capture the impact of social changes in order to integrate contemporary aesthetics and ethical considerations into their creations.

This is not only the inheritance of traditional culture, but also the active exploration of its innovation and reconstruction.

In this series of research and creative practices, scientific research methodology and practical exploration are particularly important. Through Field Surveys and Interviews, researchers are able to obtain valuable first-hand information to analyze the specific influence of regional culture on sculpture creation. At the same time, Creative Experimentation also provides evidence-based support for artists' creative process, such as optimizing the creative process through data analysis and feedback mechanisms.

The influence of Jingdezhen's regional cultural characteristics on the creation of ceramic sculpture is multi-dimensional and complex. By establishing this theoretical framework, we can understand its internal logic and interrelationship more systematically, so as to promote the innovation and development of ceramic sculpture art in contemporary times.

### Research Methods and Practical Exploration

This study adopted a predominantly **qualitative research approach**, grounded in interpretive paradigms seeking to understand the complex interplay between Jingdezhen's regional cultural characteristics and ceramic sculpture creation from the perspectives of the practitioners involved. The core methodologies employed were **fieldwork (ethnographic observation)** and **in-depth interviews**, supplemented by **document analysis** of cultural artifacts, historical records, and artistic works. The theoretical frameworks guiding data collection and analysis were the "**Cultural Symbol Analysis Method**" (as introduced in section 4.1) and the "**Design Thinking Model**" (as introduced in section 4.3), providing consistent lenses through which to interpret the cultural meanings embedded in creative practices and the processes of integrating tradition with modernity.

#### *Fieldwork, Interviews, and Creative Process Documentation*

To comprehensively explore the lived experiences and perspectives of those engaged with Jingdezhen's ceramic sculpture tradition, **purposeful sampling** was utilized. This strategy aimed to select information-rich cases that could illuminate the research questions deeply (Patton, 2002). Participants were strategically chosen from three key stakeholder groups central to understanding the phenomenon:

**Ceramic Artists:** Focus was placed on established artists with significant experience and recognition within the Jingdezhen ceramic sculpture field, whose work demonstrably engages with regional cultural characteristics. Their practices were considered vital repositories of embodied knowledge and artistic interpretation of local culture.

**Local Cultural Experts:** Individuals with deep academic knowledge and/or significant practical involvement in Jingdezhen's cultural heritage (e.g., museum curators, cultural historians, intangible cultural heritage bearers) were selected for their theoretical and contextual insights.

**Practitioners of Ceramic Sculpture:** This broader category included skilled artisans, studio assistants, and workshop masters involved in the material production and technical

execution, offering perspectives on the transmission of skills and the materiality of cultural expression.

In-depth, semi-structured interviews served as the primary data collection tool. Interview guides were developed around core themes derived from the theoretical frameworks: the identification and interpretation of cultural symbols in artworks; the sources of inspiration drawn from Jingdezhen's history, geography, and traditions; the practical process of translating cultural concepts into sculptural form; the challenges and strategies in balancing tradition with contemporary design thinking and innovation; and perceptions of cultural heritage transmission. Interviews were conducted in settings comfortable for participants (studios, workshops, cultural institutions) and, with consent, audio-recorded and transcribed verbatim for detailed analysis.

Complementing the interviews, sustained fieldwork involved participant observation within ceramic studios, workshops, and cultural sites in Jingdezhen. This allowed for the documentation of the creative process in situ – observing material handling, forming techniques (handbuilding), decoration application (e.g., blue and white underglaze painting), firing practices, and the social interactions surrounding production. Detailed field notes captured these observations, focusing on how regional cultural knowledge informed practical decisions and artistic expression at various stages of creation. Documentation also included visual analysis of artworks and studio environments, aligning with the Cultural Symbol Analysis framework to identify and interpret traditional motifs, symbolic elements, and their contemporary adaptations.

**Researcher Reflection (Positionality):** As researchers embedded within academic institutions (Universiti Teknologi MARA, Malaysia, and Bao Tou Light Industry Vocational Technical College, China), our backgrounds in creative arts and education inevitably shape our interpretation of Jingdezhen's culture and ceramic practices. While this provides valuable analytical frameworks, we acknowledge our position as outsiders to the deep, generational artisan community of Jingdezhen. This necessitates a stance of humility and reflexivity. We actively sought to minimize bias by:

**Prolonged Engagement:** Spending significant time in the field to build rapport and gain deeper contextual understanding beyond surface observations.

**Triangulation:** Using multiple data sources (interviews, observation, documents/artifacts) and perspectives (artists, experts, practitioners) to cross-verify findings.

**Member Checking:** Where feasible, sharing preliminary interpretations with participants to ensure accuracy and resonance with their experiences.

**Critical Self-Awareness:** Continuously reflecting on how our own cultural assumptions, academic training, and research goals might influence data collection, analysis, and the framing of results. We recognize the risk of interpreting Jingdezhen's cultural practices through external theoretical lenses and have strived to ground our analysis firmly in the emic perspectives gathered.

*Qualitative Data Analysis*

Data analysis was an iterative process, commencing during fieldwork and continuing intensively post-data collection. It was guided by the dual theoretical frameworks:

**Cultural Symbol Analysis:** Interview transcripts, field notes, and visual documentation (photographs of artworks, processes, motifs) were systematically reviewed to identify recurring cultural symbols (e.g., dragons, phoenixes, auspicious patterns like the "Four Gentlemen") as discussed by participants and observed in practice. The analysis focused on: The meaning attributed to these symbols by artists and practitioners (e.g., dragon as power, phoenix as harmony).

Their source within Jingdezhen's specific history, folklore, or natural environment.

The processes of adaptation and recontextualization in contemporary ceramic sculptures (e.g., integrating ecological themes into traditional forms).

The perceived role of these symbols in expressing cultural identity and heritage.

**Design Thinking Model Lens:** Data was also analyzed to understand the **creative process** through the stages of the Design Thinking Model (Empathize, Define, Ideate, Prototype, Test - adapted for art creation):

**Empathize/Understand:** How artists/researchers immersed themselves in Jingdezhen's culture (fieldwork, interviews, historical study).

**Define:** How cultural characteristics and creative challenges were framed (e.g., balancing tradition with modernity, addressing commercialization risks).

**Ideate:** The generation of creative concepts inspired by regional culture (e.g., brainstorming sessions documented in field notes, artists' descriptions of inspiration).

**Prototype/Experiment:** The translation of ideas into physical forms, including material choices (clay types, glazes), technical experimentation (combining handbuilding with potential modern aids *observed conceptually, not quantitatively*), and aesthetic decisions observed during fieldwork.

**Test/Refine:** Implicit and explicit feedback loops – artist self-reflection, peer critique observed or described, audience reception discussed in interviews. Focus was on the *qualitative* insights gained through this iterative making and reflection process.

**Thematic analysis** (Braun & Clarke, 2006) was employed as the overarching analytical strategy. This involved:

**Familiarization:** Repeated reading of transcripts and notes.

**Initial Coding:** Generating descriptive codes capturing specific ideas or phenomena (e.g., "dragon symbolism," "inspiration from landscape," "challenge of material constraints," "experimenting with form," "dialogue with tradition").

**Searching for Themes:** Grouping codes into potential themes that captured broader patterns related to the research questions and theoretical frameworks (e.g., "Negotiating Cultural Symbols," "Materiality as Cultural Expression," "Design Thinking in Tradition-Innovation Dialogue," "Positionality in Cultural Interpretation").

**Reviewing Themes:** Refining themes, checking coherence, and ensuring they accurately represented the dataset.

**Defining and Naming Themes:** Producing clear definitions and illustrative examples (quotes, observational notes) for each theme.

**Producing the Report:** Weaving the analytic narrative around the themes, using rich qualitative data extracts to support claims and illustrate the lived experiences and creative

processes central to understanding ceramic sculpture creation based on Jingdezhen's regional culture. This analysis explicitly sought to uncover the processes of cultural negotiation, the embodiment of tradition in material practice, and the application of design thinking in innovation, while incorporating reflections on the research process itself. (Xia, 2021; Wang, 2022)

### **Research Results and Prospects**

This study made a series of important discoveries and conclusions by deeply exploring the relationship between the regional cultural characteristics of Jingdezhen and the creation of ceramic sculptures(He, 2022). The study reveals Jingdezhen's unique "Geographical and Cultural Characteristics (GCT)", which is not only reflected in its rich historical heritage and intangible cultural heritage, but also profoundly influences the artistic expression and creative concept of ceramic sculpture. Specifically, Jingdezhen, as the "Porcelain Capital", has formed a unique aesthetic style in the process of cultural inheritance of its traditional pottery craftsmanship, which in turn provides valuable materials and inspiration for the creation of ceramic sculptures.

In terms of data analysis, this study adopts a combination of "qualitative analysis" and "quantitative research methodology" to deeply analyze the embodiment of regional cultural elements in the creation of ceramic sculpture art. Through subject interviews, questionnaire surveys, etc., this study collects a large number of first-hand information on the creation of ceramic sculptures, revealing how contemporary ceramists integrate into regional culture in the creative process and form an artistic style with local characteristics. These results show that contemporary ceramic sculpture is not only a visual art, but also an important carrier of regional cultural identity.

In this study, the creation of ceramic sculpture was deeply explored and analyzed in combination with the unique regional cultural background of Jingdezhen(Liu, 2021). However, it is difficult for any research to avoid its inherent limitations, which not only affect the wide applicability of the research conclusions, but also may limit the comprehensive understanding and innovation possibilities of ceramic sculpture creation to a certain extent.

One of the limitations of this study is the representativeness of sample selection. Although we have conducted a detailed investigation and research on Jingdezhen's ceramic craftsmanship, the selected sample is mainly focused on some well-known ceramic artists and their works, and not enough attention has been paid to the exploration of start-up artists and emerging art forms. This limitation may lead to an overly narrow interpretation of regional culture, which cannot fully reflect the diversity and complexity of contemporary Jingdezhen ceramic sculpture creation(Chen, 2023). In terms of sample selection, some excellent ceramic sculptures were not included in the study due to lack of information or non-public exhibitions, which further limited the breadth of the results.

### *Prospects for the Creation of Ceramic Sculptures in the Future*

When discussing the future development of ceramic sculpture creation, it is inevitable to consider the profound impact of modern technology and material advances on this art form(Li, 2021). At present, with the rapid development of "Digital Manufacturing Technology" and "3D Printing Technology", the creative methods of ceramic sculpture are undergoing

profound changes. The development of such technologies not only provides artists with more diverse tools of expression, but also greatly expands the boundaries of creation. For example, using new materials such as "Structural Ceramics" and "Functional Ceramics", artists are able to design more complex and detailed works that are difficult to achieve with traditional ceramic materials.

From the perspective of materials science, the emerging "Nano-Ceramics" technology has significantly improved the strength and durability of ceramic sculptures. The research progress of "self-healing materials" also provides new possibilities for the future of ceramic art. These materials have the ability to repair themselves after being damaged, thereby increasing the usability and ornamental value of the work. This will have a profound impact on the creative concept of ceramic sculpture, prompting artists to explore the combination of form and function more boldly (Jin, Tian & Guo, 2023)

In the context of increasingly frequent global cultural exchanges, the creation of ceramic sculpture presents a series of new development trends, which are not only the direct embodiment of the influence of globalization on art, but also put forward new challenges and opportunities for the continuation and development of regional cultural characteristics. From the perspective of "Cultural Exchange", the creation of ceramic sculpture is not only the reproduction of skills and materials, but also an important carrier of cultural connotation and historical inheritance. Therefore, to analyze the innovation trend of contemporary ceramic sculpture, it is necessary to pay attention to its interactivity and openness in the process of globalization.

Ceramic sculpture has gradually formed a diversified artistic language in the context of globalization. As an important part of the local culture, Jingdezhen's ceramic sculptures are absorbing and integrating cultural elements from all over the world on the basis of retaining traditional skills. In the case of "Cross-Cultural Creation", many artists combine modern art concepts with local characteristics to construct works that integrate various cultural backgrounds. This increasingly international vision has promoted the enrichment of the artistic expression of ceramic sculpture, and then led to the dissemination and development of local traditional culture.

## **Conclusion**

This paper focuses on the influence of Jingdezhen's regional cultural characteristics on the creation of ceramic sculptures, and expounds the importance and richness of regional culture in the process of artistic creation. Through the discussion of Jingdezhen's long historical background, unique geographical resources and profound cultural heritage, we find that Jingdezhen, as the birthplace of Chinese ceramic art, not only reflects the unique style of the region in the creation of ceramic sculpture, but also shows rich cultural connotation. This process involves the inheritance of traditional artistic concepts combined with modern design thinking, emphasizing the important role of cultural self-confidence in artistic creation. The research shows that the artist deeply excavates the local culture in the process of creation, and uses modern technology and concepts to form ceramic sculpture works with the characteristics of the times.

Through SWOT analysis, we found that Jingdezhen has a profound historical and cultural heritage and high-quality natural resources, which are important advantages for the development of ceramic sculpture creation. However, in the face of global competition and the impact of emerging art trends, traditional crafts are at risk of being marginalized. Nevertheless, the development of modern technology and the diversification of market demand provide new opportunities for the future of Jingdezhen ceramic sculpture. In the process of creation, the artists are able to combine the unique regional culture and explore diverse ways of artistic expression, so as to promote the development of ceramic art in a broader direction.

Further, the case study shows that some readers can feel the deep connection between the author's personal emotions and regional culture when appreciating the works, and ceramic sculptures are not only aesthetic objects, but also carriers of ideas and culture. The artists incorporate traditional auspicious patterns and cultural symbols into their works, so that their works still have far-reaching cultural significance in the modern society. The success of these works also demonstrates the artistic innovation and market potential brought about by the combination of traditional and modern elements.

In practice, the artist also pays attention to enhancing the attractiveness of his works through user experience and interdisciplinary collaboration, so that traditional ceramic sculptures can better adapt to modern design needs. Through continuous technological innovation and in-depth cultural research, the artists continue to explore ways to make Jingdezhen ceramic sculptures not only retain their cultural roots, but also integrate into the spirit of the times.

Based on the research results of various parties, regional cultural characteristics are undoubtedly an indispensable and important factor in the creation of ceramic sculptures. In the process of exploring this regional culture, artists can not only improve their own artistic quality, but also contribute to the development of ceramic art in Jingdezhen. This combination of inheritance and innovation will continue to promote the development and transformation of ceramic art in the era of globalization, so as to establish its unique artistic status and influence in a wider cultural context. Therefore, for the research and creation of ceramic sculpture in the future, more attention should be paid to the excavation and expression of regional culture, so as to enrich the lighthouse-like artistic achievements and cultural identity, and promote the inheritance and development of this traditional craft under the new situation.

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