

# Aesthetic Manifestation and Characteristics of Creative Ceramic Culture Products by College Students in Jingdezhen

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## ABSTRACT

The development of ceramic art in Jingdezhen has a cultural heritage of nearly a thousand years, with unique products and rich categories, which have a profound impact on the development of ceramic culture throughout the country and even the world. The article is based on the Jingdezhen ceramic cultural and creative market as the research basis, and demonstrates and analyzes the aesthetic expression and characteristics of ceramic cultural and creative products of college students in the Jingdezhen ceramic cultural and creative market. And on this basis, reveal the unique aesthetic significance reflected by Jingdezhen ceramic cultural creative products in the modern social and cultural context, and further expand the artistic expression language and aesthetic perspective of Jingdezhen ceramic creative products.

**Keywords:** *Jingdezhen Ceramic Culture Creative Products, College student, Ceramic aesthetics, Aesthetic characteristics*

## INTRODUCTION

Since the reform and opening up, with the introduction of Western artistic ideas into China, various artistic and cultural trends have blended and collided with each other in Jingdezhen. During this process, a ceramic creative cultural market based on traditional porcelain making techniques and with the creative purpose of expressing personal creativity and unique artistic aesthetics emerged quietly. Especially those college students with a background in art education, contemporary thinking, and innovative concepts. Applying distinctive artistic aesthetic characteristics and expression language to the creative process of ceramics, starting from "creativity", through unique design concepts and innovation, we can achieve high profits in the creative ceramic product market through its unique aesthetic expression and artistic aesthetic characteristics. Through this incentive, more and more college students have been attracted to participate in the design and production of ceramic creative products, resulting in unprecedented development of the Jingdezhen ceramic creative market. According to statistics, since 2016, there have been over 3500

ceramic workshops and over 2800 shops mainly focused on college ceramic entrepreneurs, mostly distributed in various corners of the Jingdezhen ceramic production area in the form of self operation or partnership (Li et al., 2018). Thus, a huge body of artistic practice has been formed, playing a huge role in the inheritance and development of Jingdezhen ceramic art.

## LITERATURE REVIEW

In Jingdezhen, creative markets with college student groups as the main force, such as Letian Ceramic Society, Sculpture Porcelain Factory, Ceramic Art Street, and other ceramic cultural and creative areas with distinctive ceramic language characteristics, have become representative forms of the Jingdezhen ceramic creative market. Yu Hong pointed out in his paper "Observing Quality through Images - A Micro Exploration of the" Creative Market "Phenomenon in the Jingdezhen Ceramic Market". The graduates of Jingdezhen Ceramic College are the main force of the entrepreneurial market trend. A large number of professional talents are cultivated every year, which provides high-level and innovative creative products for the Jingdezhen ceramic creative market (Yu, 2014).

The article "Investigation on the Entrepreneurship Status of College Student Teams in the Creative Ceramic Market" points out that the main participants in the Jingdezhen Ceramic Creative Market are college student groups represented by young people. With the improvement and diversification of people's aesthetic level in the new era, traditional ceramic art can no longer meet the modern people's pursuit of aesthetics and enthusiasm for ceramic art. In current higher education, due to the advent of the information age, the gap caused by regional differences and the prosperity of academic activities have been shortened. The integration of art from various countries in Jingdezhen, as well as the formation and development of various schools and creativity, have enabled college student groups to fully utilize their unique insights, avant-garde ideas, and various advantages of breaking through conventional and bold innovation, Injecting new vitality into the innovative development of ceramic art (Duan, 2012).

The article "Development of Jingdezhen Creative Ceramic Industry and Development of Cultural and Creative Products in the" the Belt and Road "Tourism Industry" points out that in modern times, the new "the Belt and Road" contains endless cultural opportunities and development space, and creative ceramics play an important role in it. As a highly open city, Jingdezhen has created favorable conditions for the creation and growth of various ceramic creative enterprises. Through this study, it can be seen that the creation and growth of various small and micro ceramic creative enterprises created by college students in Jingdezhen not only create more job opportunities, promote industrial processes and product upgrades, but also effectively drive the development of related supporting service industries, ultimately promoting local economic growth. This is of great significance for the sustainable and orderly development of the ceramic cultural and creative industry in Jingdezhen in the future (Feng, 2018).

## RESEARCH METHODOLOGY

This study employed visual analysis methods, including the four steps of art criticism (Ragans, 2000), as well as style analysis emphasizing line, shape, texture, balance, repetition, and space (Sporre, 2015). Through observation, this paper investigates the materials and technologies used by artists of cultural and creative products of Jingdezhen porcelain, and then demonstrates and analyzes the aesthetic performance and characteristics of college students' ceramic cultural and creative products in the cultural and creative market of Jingdezhen porcelain.

## **ANALYSIS: THE COMPOSITION OF COLLEGE STUDENTS IN THE JINGDEZHEN CERAMIC CREATIVE MARKET**

### **College Students Majoring in Ceramics at Local Universities in Jingdezhen**

The group of college students who are studying or graduating from local ceramic universities in Jingdezhen is the mainstream of entrepreneurial groups in the current ceramic creative market in Jingdezhen, including university students from Jingdezhen Ceramic University, Jingdezhen College, Jiangxi Academy of Arts and Crafts, and other universities. These college students usually receive professional systematic training in ceramic molding and ceramic decoration. In the school's professional courses, in addition to learning about ceramic knowledge, They also use local advantages to constantly learn from traditional ceramic and porcelain artists in Jingdezhen. By participating in practical activities of traditional ceramic and porcelain making processes, They extract excellent porcelain making experience and integrate it into their own ceramic creative product production. This not only ensures the smooth implementation of design concepts in ceramic products, but also saves costs for the entire production process, Improved market competitiveness. Among numerous Jingdezhen art colleges, Jingdezhen Ceramic University is the only multidisciplinary undergraduate school named after ceramics in China (Sun, 2018). It is one of the first thirty one (31) independent undergraduate art colleges in China. Since its establishment, the school has trained more than 60000 ceramic professionals for society, creating a large number of famous ceramic artists, designers, entrepreneurs and other ceramic talents. At the same time, it has also become the main practitioners in the creative ceramic industry in Jingdezhen today.

### **Employment Group of Foreign College Students in Jingdezhen**

The vast majority of the personnel coming to the scene are ceramic students or art graduates from other universities outside Jiangxi Province. Due to the unique nature of their profession, these college students who first came to Jingdezhen have a new and unique understanding of ceramic art. It is better at extracting essence from traditional ceramic culture and applying it to its own artistic creation. Design and produce new ceramic creative works that are different from traditional ceramic aesthetic habits and have distinct artistic characteristics in Jingdezhen. At the Tao Xichuan Art Museum of the Central Academy of Fine Arts, the main object is contemporary ceramic art, which will be built into an art museum that integrates collection, research, exhibition, public education, and cultural exchange. As of the end of 2022, the Taoxi Art Museum of the Central Academy of Fine Arts has successfully held forty (40) academic exhibitions, related seminars, and multiple academic lectures. The average number of visitors to each exhibition is over 5000. Becoming an important academic art highland in Jingdezhen, and also a major gathering place for the exhibition and academic exploration of works by the entrepreneurial group of foreign university students in Jingdezhen. Although this type of college student group has more innovative ideas and ideas in creativity. However, due to the lack of experience in traditional porcelain making processes, the works can only rely on local production workshops in Jingdezhen during mass production, which has to some extent increased production costs and reduced market competitiveness.

### **International students residing in Jingdezhen**

As the "porcelain capital" of China, Jingdezhen is renowned overseas for its profound traditional porcelain making techniques and techniques (Xiong, 2006). At the same time, it also attracts numerous overseas ceramic students and practitioners. This group of international students can be roughly divided into two categories: one is the ceramic art studios established within Jingdezhen Ceramic University, such as the University of California International Student Studio and the Korean International Student Studio within the new campus of Jingdezhen Ceramic University. Another type is art residency bases represented by Lotte Ceramic Society and Sanbao International Ceramic Village. These institutions provide necessary living conditions, creative venues, facilities, and equipment to receive over a hundred ceramic students of different nationalities and engage in periodic ceramic creations and exchanges with ceramic artists every year. In the process of ceramic art creation in Jingdezhen, this type of international student group

integrates aesthetic concepts with their own ethnic characteristics and cultural values into their ceramic works, thereby producing creative ceramic products with strong national characteristics and distinct personal styles, which is the manifestation of Jingdezhen ceramic art. However, due to the differences in ethnic culture and aesthetic styles, this type of creative ceramic product has a relatively small market share in the Jingdezhen ceramic creative market, and is mostly displayed in the exhibition halls of Lotte Ceramic Society and Sanbao International Ceramic Village.

### **Distribution and Product Classification of College Students in the Jingdezhen Ceramic Culture and Creative Market**

Jingdezhen, located in the core city of Poyang Lake Ecological Economic Zone, has given full play to the resource advantages of the creative ceramic culture industry in the process of accelerating strategic industries. As the main force of Jingdezhen's ceramic cultural and creative industry, the college student group is distributed in various workshops and shops of different sizes in Jingdezhen. Based on factors such as the convenience of ceramic production and production, the need for the dissemination of ceramic creative culture, and the particularity of completing academic requirements, the distribution of workshops and shops for college students in the industry is mostly in areas such as JingSculpture Porcelain Factory, Old Factory, Taoxichuan, and the surrounding areas of Dezheng Ceramic College to complete the product design, production, and sales of their ceramic creative products.

Ceramic cultural and creative products, as a type of arts and crafts product, are ceramic art products that combine practical and aesthetic principles. In the Jingdezhen Ceramic Creative Market, the creative products of college students are mainly divided into two categories, namely "functional ceramic creative products" (Figure 1) and "decorative ceramic creative products" (Figure 2). Usable ceramic creative products are ceramic products aimed at "artistic creation of daily necessities". They mainly embody the beauty of creative handcrafting and are characterized by irregular geometric shapes. In terms of molding technology, they are mostly shaped in the form of blank drawing, clay bar construction, mold pressing, and other forms. Such as tea sets, incense sets, food plates, etc. Decorative ceramic creative products are often expressed in the form of "art life oriented". Usually used as an ornament in daily life, this type of ceramic creative product emphasizes the ornamental, original, and conceptual aspects of ceramic art in terms of artistic expression characteristics. In ceramic decoration, the main techniques are blue and white, underglaze multicolored, high-temperature colored glaze, pink, and new colors. Mainly through personalized expression language, reflecting strong ideological emotions and unique aesthetic sentiment.



**Figure 1. Creative products of functional ceramics**  
*(Source: Author's personal collection)*



**Figure 2. Creative products of ornamental ceramics**  
(Source: Author's personal collection)

## **The Aesthetic Embodiment of Creative Ceramic Culture Products for College Students in Jingdezhen**

### **Embodiment of Styling Aesthetics**

Stylistic beauty is a regularly shaped feature extracted from the principles of aesthetics in the practical process of human society. In ceramic creative products. The beauty of the shape should conform to the rules of neatness, symmetry, contrast, and formal beauty of the subject and guest. At the same time, in order to meet the corresponding usage functions of ceramics, the perfect combination of practicality and appropriate artistic forms should also be considered in the ceramic design process. And designing practical, diverse, novel, and unique products that can meet the corresponding physiological and spiritual needs of consumers.

Ceramics as a form of art and craft. Its aesthetic manifestation and functional value are achieved through certain forms and structures as carriers of existence. The change and development of every shape in ceramic vessels cannot be separated from the improvement of production techniques. The style of each shape is not only a reflection of the result of craftsmanship and the level of craftsmanship, but also a reflection of Chinese culture, national spirit, and aesthetic characteristics. As a form of formal beauty language, the beauty of form plays an important role in reflecting the beauty of creative ceramic products through emotional expression. In the Jingdezhen Ceramic Culture Creative Market, college students strive for perfection in the overall design and production of their creative products, as well as the application of details. Unity and change are the basic principles of plastic arts, the concentration and generalization of many formal beauty, and reflect the universal law of things' development. Unity refers to the correspondence, correlation, order, and regularity between the various parts that make up the whole of a thing, forming a consistent or consistent trend of law. Taking a practical creative ceramic product in the creative market as an example, the pot ware work (Figure 3). During the production process, the pot body is formed by wheel drawing, and the spout and lifting button are molded and pressed into shape, and then pasted onto the pot body. After the pot body is fired, a metal material lifting beam is used to buckle it into the lifting twist, creating a contrast between the small metal colored lifting beam and the themed ceramic pot body in terms of material, enriching the overall design rhythm of the tea set. As a practical ceramic creative product, the overall shape design of this tea set is mainly composed of curves and arcs, reflecting the unity, order, and harmonious overall beauty of the shape. At the same time, the irregular arc and body of the metal lifting beam erected at a high height create certain differences in its shape, thereby expanding the visual tension of the vessel shape. This circular curve, which is both variable and regular, echoes and

integrates into a certain shape space, which not only conforms to human functionalism but also presents a harmonious, smooth, and full aesthetic expression in the work.



**Figure 3. Creative tea sets with practicality as the main focus**  
(Source: Author's personal collection)



**Figure 4. Creative porcelain plate**  
(Source: Author's personal collection)

### **Embodiment of Decorative Aesthetics**

In the rules of decorative beauty in ceramic patterns, variation and unity, balance and symmetry, rhythm and rhythm are always the constituent elements of decorative beauty in patterns. In a certain visual space, various independent and differential patterns in the matching order present a regular convergence, and on this basis form a unified and harmonious whole, thereby creating a certain aesthetic pleasure for the viewer when observing the picture (Peng, 2007).

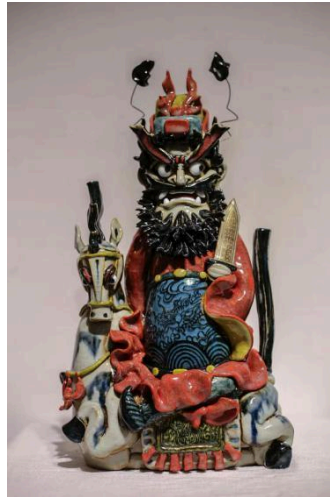
Ceramic decoration refers to the texture and patterns left on the surface of ceramic objects by porcelain makers through various forms and means. In the development process of human ceramic history, decoration has always been throughout it. The earliest ceramic decoration originated from the pottery making culture in the Primitive Society. At that time, the primitive people decorated the primitive pottery in the form of scratches or prints, so as to beautify the ceramics and meet their aesthetic pursuit of ceramics. During the thousands of years of development of ceramic art, "ceramic decoration" has formed a systematic and diverse decorative aesthetic system based on different material applications and cultural characteristics of the times (Lai, 2012). Nowadays, in the Jingdezhen ceramic creative market, creative products are constantly emerging in terms of decorative patterns, materials, techniques, and other aspects based on the combination of traditional ceramic decoration, forming a strong personal style and era characteristics of decorative aesthetics. College student practitioners in the Jingdezhen Ceramic Creative Market have incorporated many contemporary and fresh elements into ceramic creative decoration based

on their understanding and understanding of life, drawing on traditional ceramic decorative patterns. This has enhanced the contemporaneity of ceramic products and refreshed people's minds. The rules of formal beauty in patterns vary in unity, balance, and symmetry. Rhythm and rhythm have always been the constituent elements of pattern decoration beauty. The creative porcelain plates in this series (Figure 4) are designed with a base color of yellow or blue glaze, using plant decorative patterns and two decorative elements of English letters. Through color splicing and image comparison, the Chinese and Western decorative elements are presented in the ceramic decoration, and the repeated use of continuous single letters and patterns creates a corresponding sense of rhythm, Thus reflecting the contemporary and interesting nature of the work. The rhythm of the images in a porcelain plate is repetitive, and it creates an aesthetic sense of rhythm through repetitive continuity. And on this basis, create an aesthetic feeling of continuity and cadence in the screen. In the application of materials, its designers often retain the material beauty of ceramic materials themselves, and on this basis, the comprehensive use of various materials makes creative ceramics present a clear and simple aesthetic expression, such as using delicate and lubricated porcelain clay, paired with ancient and rustic pottery clay to produce twisted body porcelain, etc. In the application of decorative techniques, the group of college students in the creative market has broken through the traditional habit of using single glaze colors and firing porcelain. For example, during the glaze application process, they use various methods such as splashing, sprinkling, showering, and blowing to present a colorful and natural decorative beauty after being fired in the kiln.

### **Embodiment of Craft Aesthetics**

Craft beauty is one of the forms of artistic beauty. It refers to the unity of practicality and decoration, material application and production technology in arts and crafts, which is reflected in the artistic image with beautiful shape, structure, and color. The beauty of craftsmanship is a very important characteristic that distinguishes ceramic works from other forms of handicrafts. Craft "refers to the method and means by which humans use tools to process and produce the raw materials used through the application of formal beauty principles, ultimately turning them into works. In the ancient Chinese craft monograph "Kao Gong Ji", it is pointed out that "the heavens are sometimes, the earth is full of qi, the craftsmanship is skillful, and the materials are beautiful. Including these four elements, then it can be considered good." This ancient and simple concept of creation interprets the aesthetic characteristics of "craftsmanship beauty" and has had a profound impact on the current development of the ceramic industry. The embodiment of process aesthetics in Dezheng ceramic creative products runs through the entire process of ceramic production. As reflected in the forming process of "drawing blank forming", the rounded beauty of ceramic shapes is reflected. The rough and rustic characteristics of the vessel shape are reflected in the process of "clay bar and plate building and forming". In the decoration of glazed ceramics, the high-temperature glaze color of "one color in the kiln, thousands of colors out of the kiln" reflects the beauty of glaze application and firing techniques. The college students in the Jingdezhen Ceramic Creative Market are based on the application of "porcelain making technology", and through the application of formal beauty principles, their ceramic "creative intention" can be realized, ultimately presenting a colorful and varied artistic effect and aesthetic perception in their works. Taking the ceramic decoration work "Zhong Kui" (Figure 5) in the college student creative market as an example, this work is a ceramic decoration creative product. The author uses the techniques of "clay sheet forming" and "clay sculpture forming" to shape the body, expressing a simple and elegant ceramic art aesthetic. During the molding process, the body parts of animals and humans are roughly made by curling and pressing the mud sheets. Then, using the technique of "clay molding" to sculpt delicate and exaggerated facial features and accessories, the work presents a combination of dynamic and casual, intentional and interesting aesthetic features. In terms of decoration technology, this work adopts a combination of underglaze colorful decoration and high-temperature colored glaze decoration techniques. During the production process, the author used underglaze colored materials to draw the facial features and clothing patterns of characters and animals. Then, the structural relationship between the matrix and the glaze is changed through the glaze application process of showering, brushing, and blowing, so that after high-temperature firing, it produces a stable and brilliant color relationship. Make the work ultimately reflect a natural, simple and pure beauty of craftsmanship.





**Figure 5. Zhong Kui**  
(Source: Xie C.L)



**Figure 6. Cattle of Chinese zodiac**  
(Source: Wang YY)

## **Aesthetic Characteristics of Creative Ceramic Culture Products for College Students in Jingdezhen**

### **The unity of national and contemporary characteristics**

Ceramic culture is a cultural inheritance that arises from the joint action of humans, society, and nature. Any ethnic ceramic culture is a synthesis of a human centered social environment and cultural ideology. It is a reflection of its historical view and the development of the times under the interaction of its contemporaneity and ethnicity. In different historical development periods, the creation of ceramic art should not only inherit the ceramic style of our own ethnic group, but also integrate cultural elements in the context of the new era, so that modernity and nationality coexist.

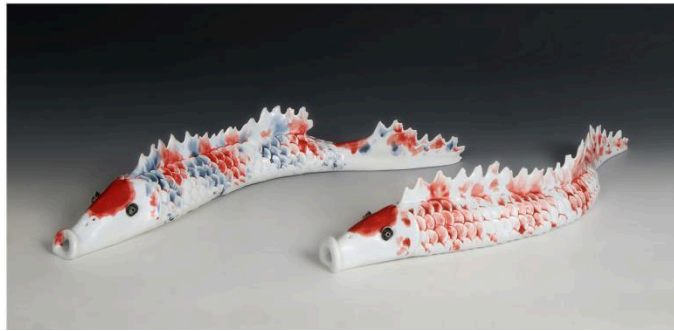
One of the main aesthetic characteristics of ceramic cultural and creative products in the Jingdezhen college student ceramic cultural and creative market is the organic unity of their "nationality" and "modernity". As one of the four ancient civilizations, China has a long history of ceramic culture and is known as the "Country of Porcelain" by various countries around the world. As a representative and symbol of the "Country of Porcelain", Jingdezhen is renowned worldwide for its porcelain production due to its profound cultural heritage, reflecting its aesthetic influence as the "Capital of Porcelain". College



student creative market practitioners in the Jingdezhen Ceramic Culture Creative Market will deeply explore the aesthetic characteristics of their own ethnic ceramic culture at the beginning of ceramic creative design. For example, although the blue and white porcelain creative products in the creative market have made breakthroughs and innovations in shape and decoration, their ultimate aesthetic characteristics are still the continuation and inheritance of the aesthetic habits of blue and white porcelain, which is consistent with the aesthetic concept of porcelain proposed in the traditional ceramic aesthetic theory, that is, "pottery becomes elegant, and there are simple muscles and jade bones". The group of college students is influenced by Chinese and Western art theories and related avant-garde art trends in their higher education. The idea, conception, and creative techniques of his works are easy to keep up with the times. With his national expression techniques and creative language, he expresses aesthetic emotions and ideal expressions that are in line with his specific era and social background. As shown in Figure 6, the ceramic decoration technique of the creative ceramic ornament "Zodiac Ox" is based on inheriting the traditional red and green color modeling principles, and pursuing the decorative significance brought by the plane composition and pattern design. The image of the cow in the pattern combines the elements of modern cartoon design, transforming the originally complex objects into concise and concise planes. In addition, the author uses rigorous and exquisite decorative patterns to divide them in the form of straight lines and long arcs. The pattern in the picture is composed of classic patterns such as round flowers, clothing patterns, and floating clouds. After careful planning and layout, the traditional ancient color decorative elements are integrated with modern cartoon design, Ceramic decoration not only exudes a strong sense of modernity and the times, but also reveals a profound ethnic traditional cultural atmosphere.

### **Integration of formal beauty and expressiveness**

Another important aesthetic feature of Jingdezhen college students' ceramic cultural creative products is the emphasis on formal beauty and expressiveness. Formal beauty "refers to the regular combination of various formal factors, forming certain common features and rules. It includes factors such as lines, shapes, colors, as well as formal rules such as symmetry, balance, diversity, and unity. The creative ceramic works of Jingdezhen college students attach great importance to the application of the principle of "formal beauty". The use of S-shaped curves in styling, the complexity of decoration, and the contrast between virtual and real rhythms are all manifestations of the principles of formal beauty. In terms of "expressiveness", creative ceramic art, as a form of expressive spatial art, does not focus on imitating the reproducibility of objective things, but rather on expressing the author's subjective aesthetic significance (Liu, 2011). Practitioners of creative ceramics express aesthetic "meanings" with a certain atmosphere, emotions, and emotions through elements such as colors and lines in the form and decorative patterns of their works. And this' meaning 'is usually the emotional style and aesthetic pursuit of the designer of creative products. From another perspective, this aesthetic expression is also a reflection of the personal work style of creative ceramic producers. In an excellent ceramic work, "expressiveness" and "formal beauty" are inseparable. Formal beauty is the external carrier of expressiveness, while expressiveness is the inner soul of formal beauty. In the creative ceramic decoration work "You Series 3" (Figure 7), the image of Pisces is represented in the form of two "s" shaped curves embracing each other, creating an abstract pattern similar to the "Tai Chi Diagram" form visually, in order to express the author's thinking about nature and understanding of life. In the modeling process, the "mud sheet forming" method is used to shape the shape. Firstly, small elliptical mud sheets are arranged in an orderly manner to show the characteristics and texture of the fish's trunk and scales. Then, a general technique is used to curl and pinch the large mud sheets to shape the shape of the fish's head, tail, and scales. Finally, various forms are integrated into the S-shaped curve. In the entire work, the author reflects the diversity and unity of the "formal beauty" principle through the summary and unity of the form, as well as the comparison of the complexity and simplicity of the screen decoration, and expresses personal artistic pursuit and aesthetic tendency through this.



**Figure 7. Tour Series**  
(Source: Liu B)

### Unity of Creativity and Aesthetics

The main aesthetic characteristic that distinguishes Jingdezhen college students' creative ceramic products from other ceramic art products is their "creativity". The college student group has a deep cultural knowledge reserve and broad product creative thinking due to their higher education. And through artistic practice and market participation, we have successfully transformed innovative artistic concepts and reflections on ceramic craftsmanship into "creative" ceramic works with certain commercial value. So 'creativity' is the soul of creative products. Ceramic creative products, as a form of arts and crafts, also have aesthetic value, meaning that creativity should be transformed into creative products that meet people's aesthetic and spiritual needs through unique design concepts and production processes, and through the application of certain formal beauty principles. Therefore, in creative ceramic works, their "creativity" and "aesthetics" are organically combined. Creativity "is the premise and foundation of" aesthetics ", and by reflecting" aesthetics ", it can also enhance the value of the" aesthetic value "of creative products. Both promote each other and are indispensable. As shown in Figure 8, in the creative concept of this series of works, the designer broke through the traditional expression of "singularity" in ceramic materials and replaced traditional ceramic materials with wooden handles, demonstrating a very strong "creativity". Based on this "creative" design concept, the ceramic cup body and wooden handle materials are integrated through a unique production process, and the contrast between ceramic and wood materials is highlighted in texture, thereby reflecting the beauty of natural, frank, and simple decoration. Transform its' creativity 'into artistic products with aesthetic value through the application of unique production techniques and formal beauty principles.



**Figure 8. Creative ceramic products combining porcelain and wood**

### CONCLUSION

The aesthetic significance of creative ceramic products for college students in Jingdezhen stems from the artistic beauty reflected in their ceramic shapes, decorations, and production processes. On this basis, the inherent creativity and aesthetics, nationality and times, expressiveness and formal beauty of creative products can be realized through pioneering creative thinking and unique ceramic artistic language. In 2019, Jingdezhen was approved as a national ceramic culture experimental zone, which brought significant opportunities to promote the innovative development of the ceramic culture industry in Jingdezhen. In this context, as the main participants in the Jingdezhen ceramic creative market, the college student entrepreneurship team has absorbed the beauty and aesthetic characteristics of traditional Chinese ceramic culture and art, with its unique artistic insight and keen aesthetic cognition. Created a large number of innovative, academic, and experimental ceramic creative works. At the same time, it also endows ceramic artworks with new epochal and aesthetic connotations, injecting new vitality into the diversified development of the Jingdezhen ceramic art market.

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