

The Forms of Expression of Contemporary Chinese Ceramic Sculpture

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Abstract

It is well known that ceramics hold a special status and expressiveness in China, and thus ceramic sculptures have also received extensive attention from artists and audiences. The advancement of technology, thought and culture in The Times has led contemporary ceramic sculptures towards a diversified development direction, giving rise to many new forms of expression that are different from traditional ceramic sculptures. Therefore, this study aims to summarize the expression forms of contemporary Chinese ceramic sculptures (from 1985 to the present), attempting to provide new ideas for the future development of ceramic sculpture art. Based on literature research, this study adopted a qualitative research method and purposefully interviewed 9 artists engaged in ceramic sculpture-related work. Through the analysis of qualitative data, it was found that the current expression forms of contemporary Chinese ceramic sculpture art can be summarized into four major development directions, in order to explore new artistic possibilities of ceramic materials in Chinese ceramic sculpture art. This research provides theoretical basis and practical case references on the types of expression forms of ceramic sculpture art for the future expression forms and development trends of Chinese ceramic sculpture art.

1. Introduction

At present, contemporary art in China is developing rapidly. Every year, a large number of art exhibitions are held to stimulate the development of artistic creation and meet the public's increasing aesthetic demands. For the Chinese art circle, ceramic materials occupy an important position in traditional Chinese art and culture. They are not only artistic creation materials but also have unique symbolic significance for the overall traditional Chinese culture. Under the impact of the Western ceramic art trend Otis' ceramic revolution (Zhi, 2010), This has led the ceramic material art creation, which had already occupied an important position in the history of Chinese art, to gradually move towards a diversified development direction. After entering the category of Chinese contemporary art (Li, 2013), against the backdrop of the overall transformation of Chinese contemporary art and the increasingly frequent global art exchanges, ceramic materials have followed the overall development trend of contemporary art and separated from the traditional material language with craftsmanship nature. It has become an independent artistic material integrated into diverse artistic contexts such as sculpture art, installation art, and conceptual art, forming contemporary ceramic sculpture art with ceramic materials as the medium. Currently, due to public attention and support from the Chinese government, ceramic sculpture art

holds a large number of ceramic art exhibitions every year to meet the growing material and cultural needs of the Chinese public. A large number of artists have devoted themselves to the creation of ceramic sculpture art, forming various forms of expression to convey the creative purpose of ceramic sculpture art. The form of expression in art is a core concept in art theory, which is the specific expression method and visual presentation means adopted by artists in the creative process (Zhang, 2023). This study takes the ceramic sculpture art that appears in a large number of current art exhibitions as the object to analyze and summarize the forms of expression of contemporary Chinese ceramic sculpture art. Through literature review, it is found that the research on the expression forms of ceramic sculptures is still not perfect. Therefore, this study adopts a qualitative research method to specifically study the existing expression forms of ceramic sculptures in China. Ultimately, four forms of expression of contemporary ceramic sculpture can be summarized: The first is the form of expression that emphasizes the aesthetic appeal of form, taking the appearance and shape of the work as the main artistic expression purpose; Second, it pays attention to the form of expression of material language, taking the narration of the tension and characteristics of the material as the main artistic expression purpose (Peng, 2011). Third, it pays attention to the form of expression of concepts, taking the elaboration of the artistic ideas conveyed by the work as the main purpose of artistic expression. The fourth is the future development trend, which is to assist artistic creation with new scientific and technological achievements or to develop new production methods to meet the creative purpose.

2. Literature Review

By reading and sorting out relevant literature, the connotation and importance of the forms of expression were analyzed. In addition, the differences in the forms of expression of ceramic sculptures in different periods were comprehensively analyzed and compared.

2.1 The Importance of Form of Expression to Art

The object of this study is essentially the form of expression. The term "form of expression" can be divided into two key aspects as the focus of attention (Pan, 2015). One aspect is "form". In art, form can be expanded to formal language or formalism. In art, form is an artistic or literary theory that emphasizes that the structure, composition, color, shape, style and other expression modes of an artistic work are more important than the content, emotion or social background of the work. The proposition should focus on its internal structure and morphological characteristics. On the other hand, there is "expression". In art, expression is an art and literary theory that emphasizes subjective feelings and emotional expression. The process of presenting thoughts, emotions, concepts, experiences or aesthetic ideals through artistic media or forms opposes a representational expression of reality and pays more attention to how to express inner emotions, anxiety and mental states through means. Based on these two concepts, the form of artistic expression refers to the way in which artists externalize and convey the thoughts, emotions, concepts and other contents they want to express to the audience through specific media, techniques and presentation methods. John Hospers (1954) pointed out in his article that there are two ways in which artistic expression forms are presented in the popular logical cognition. One is that the expression of artistic works all conveys emotional content, and he believes that things with true aesthetic value should all have expressiveness. Another view holds that a form capable of expressing beauty is an artistic form of expression. The process of artistic expression is the

creative process of an artist. This process may start from a state of disorder and chaos in the artist's mind and gradually be replaced by clarity and order as the artist approaches the end of their creation(Li, 2017). From the perspective of external appearance, the form of expression of art is a way of presenting an artistic work, initiated by the artist, who uses certain means to transform the artistic connotation and perception into a specific way that can be captured through visual, auditory or other sensory experiences. The role of the form of expression to a certain extent determines the appearance features of an art work and the way the audience understands it.

Therefore, due to the correlation between ceramic sculpture and art, its form of expression largely relies on the forms of artistic expression. In Zhang's (2023) research, it is summarized as: form and structure, color and texture, artistic conception and emotion, technique and craftsmanship, which are mentioned as the forms of expression of ceramic sculpture. The influence and expression forms of ceramic sculpture on contemporary art are diverse, covering a wide range of aspects such as materials, techniques and technologies(Jiang, 2022), as well as aesthetic concepts, cultural inheritance, environmental protection and sustainable development. Therefore, the role of studying the expression forms of contemporary art lies in helping artists express their thoughts(Guo, 2019). It provides specific methods, means and channels for conveying aesthetics or concepts to the audience, ultimately achieving the purpose of expressing and communicating emotions, inheriting and spreading culture, stimulating imagination and innovation ability, conducting social criticism and enlightenment, psychological healing and spiritual support, as well as aesthetic education and aesthetic cultivation.

2.2 Differences in the Expression Forms of Ceramic Sculptures in Different Periods of China

Taking the history of Chinese art as a reference, from the perspective of time dimension, traditional Chinese art refers to the classical art before the middle of the 20th century (especially from the late Qing Dynasty to the Republic of China period) and before the May Fourth New Culture Movement in China, which is the art form of the ancient Chinese social period(Hu, 2000). It is characterized by continuous craftsmanship, aesthetic value, patriarchal system and ritual culture. The art form is stable, with an emphasis on manual skills and the master-apprentice system, etc. (Yuan.2020). Contemporary Chinese art refers to the art forms that have emerged since China's reform and opening-up policy in 1978, especially since the 21st century(Fan, 2014). Its characteristics are diversification and conceptification, with an emphasis on individual expression and social reflection, cross-border media, and the embodiment of globalization and local interaction, etc. (Li.2013). This temporal dimension difference is clearly reflected in ceramic sculptures. For instance, in ceramic sculptures that also feature figures and animals, there are numerous differences in the forms of expression between the traditional period (Figure 1.1) and the contemporary period (Figure 1.2), such as in terms of modeling expression, craftsmanship techniques, and concepts of expression. With the continuous development of Chinese ceramic art exhibitions, this diversity is reflected in more and more ceramic sculpture works in various ways.



Figure 1.1: A ceramic sculpture from the Tang Dynasty of China, now housed in the Shaanxi Museum of China



Figure 1.2: Award-winning Work of the 2021 China Ceramics Competition: "Symbiosis"

Based on extensive literature research, the author divides the history of Chinese ceramic sculpture art into three periods: the traditional period, the modern period, and the contemporary period. Moreover, the author has sorted out the characteristics of the expression forms of ceramic sculptures in different periods, as shown in Table 1.1. It can be seen from this that the differences between different periods mainly lie in aspects such as form expression, artistic pursuit, material selection, subject matter content and value function.

Table 1.1: Ceramic Sculpture of Different Periods

	The Traditional Period	The Modern Period	The Contemporary Period
Time	Before the beginning of the 20th century	Circa late 19th to mid-20th century	1970s to present
Modeling	Traditional techniques such as carving and molding, mostly figurative	Such as welding, collage, etc., breaking through the traditional limitations, mostly geometric,	More diversified in terms of modeling, figurative, abstract, installation, and performance

	representations	abstract or simplified shapes appear, the vocabulary is relatively monolithic	are all possible; digital and other diverse media
Artistic Pursuit	Emphasis on realism and symbolism	Emphasize innovation in form and structure	Emphasis on conceptual expression and social participation
Material Selection	Ceramics, focusing on the standardized use of process technology	Ceramics or in combination with other synthesized materials, rich in expression	Based on traditional ceramic materials, new materials and technologies can be used to explore diversity of expression
Subject Content	Mostly religious and mythological figures, Buddhist statues, historical figures, animals, plants, and scenes of daily life.	In addition to the traditional basis is mostly based on realist themes, national and folk elements, expressive abstraction and symbols.	In addition to discussing social and cultural issues, personal emotions and experiences, cross-cultural and cross-media experiments based on tradition and modernity
Value Function	Mostly used for religious ceremonies, court decoration or daily life, emphasizing practical function and aesthetics	Emphasizes the aesthetic value of artistry and self-expression, responding to personal emotions	Emphasizes the expression of ideas and reflection on social phenomena, culture and history

3. Methodology and Procedures

To better collect research data, semi-structured interviews were adopted in this study. Semi-structured interviews can facilitate in-depth exploration of research content. Under the premise of pre-set questions, they allow for free expansion and follow-up based on the respondents' responses, enabling researchers to delve deeply into topics of interest without being restricted by rigid structures, which helps maintain the focus of the topic. Semi-structured interviews can focus on a specific form of expression of contemporary Chinese ceramic sculpture art as the core theme, which is convenient for systematic summary and comparative analysis in the later stage. It is particularly suitable for research involving multiple interviewees. It is conducive to improving the efficiency of interviews and collecting the respondents' genuine and natural expressions of their experiences and opinions, especially suitable for professional groups such as artists, designers and teachers.

3.1 Population and Sampling

This semi-structured interview adopted the method of purposeful sampling for the selection of interviewees. The advantage of purposeful sampling lies in its high alignment with the research objectives, emphasizing the targeted selection of respondents who can provide the most crucial information based on the research purposes. This way, data highly relevant to the research question can be directly obtained, enhancing the efficiency and quality of the research. The information depth is high. The selected samples usually have professional backgrounds or rich experience, which can provide in-depth insights, complex cases and rich details, helping to reveal the mechanisms and significance behind the phenomena. In addition, the sample quality control is

high. It can be screened based on the professional qualifications, style representativeness or discourse expression ability of the respondents to ensure the credibility and validity of the collected data. When interviewers select respondents, they should consider whether the respondents are representative and consensus-based. Representativeness refers to whether the respondents have a deep understanding and knowledge of the research topic and possess professional theoretical knowledge and professional qualities. Consensus refers to whether the respondents have a high interest in the research topic. Therefore, all the interviewees in this interview are teachers, professors or art professionals from schools in China that offer art programs, and they are all art workers who mainly use ceramic materials as the material for their sculpture art creation. Based on the interviewees' rich creative experience and theoretical knowledge of ceramic sculpture, In order to understand the artistic viewpoints of professional researchers of different ages and with different work experiences, the interviewees of this interview will come from ceramic art workers of different ages. At the same time, it is necessary to ensure the professionalism of the interviewees and highlight their distinctiveness. Therefore, the selection criteria for the interviewees set for this interview are: The information of the interviewees who have over 10 years of experience in ceramic material art creation or are on-campus teachers engaged in ceramic or sculpture teaching and research tasks is shown in Table 1.2 below.

Table 1.2: Information of Participants

Identity	Gender	Professional experience	Education	Coding
Professor in Jingdezhen Ceramic University	Male	46	Master	A-1
Professor in Jingdezhen Ceramic University	Male	23	Master	A-2
Section Member in Jingdezhen Ceramic University	Female	10	Doctor	A-3
Teacher in Jingdezhen Ceramic University	Male	11	Master	A-4
Teacher in Jingdezhen College	Female	12	Doctor	A-5
Teacher in Jingdezhen College	Male	10	Master	A-6
Teacher in Jingdezhen Art Vocational University	Male	10	Master	A-7
Teacher in Harbin Teacher's University	Male	10	Master	A-8
Ceramic Sculpture Art Practitioner	Male	13	Doctor	A-9

3.2 Data Collection

The interviewees participate in the online interviews via ZOOM. Each interview lasts for 30 to 40 minutes. All the interviews were recorded by audio and transcribed into text. The final qualitative data was analyzed using NVIVO11 software. NVIVO11 is a professional qualitative data analysis software that is widely used in academic research, market research, social sciences and other fields. It helps users efficiently organize, analyze and visualize unstructured data. According to Saldana's research (2009), topic coding can provide organization and structure for data so that you can systematically examine the data and thereby enhance the effectiveness of the analysis.

4. Results and Discussion

In NVIVO, nodes are the basic units of encoding, and nodes and tap nodes can be established. Based on the data from 9 interviews, 14 nodes were established. Among them, the main nodes are: the aesthetics of form, the aesthetics of materials, the focus on concepts, and new developments. The secondary nodes are: traditional form, modern form, figurative form, abstract form, material language, material combination, installation, expression of emotional thoughts, new material media, and new processes. As shown in Figure 1.3 below, the relationship and hierarchy of these 14 nodes can be observed. Ultimately, four themes were obtained: **Aesthetics of modeling**, **Aesthetics of materials**, **Focus on concepts**, and **new development**. The following will analyze the expression forms of contemporary Chinese ceramic sculptures from these four themes.

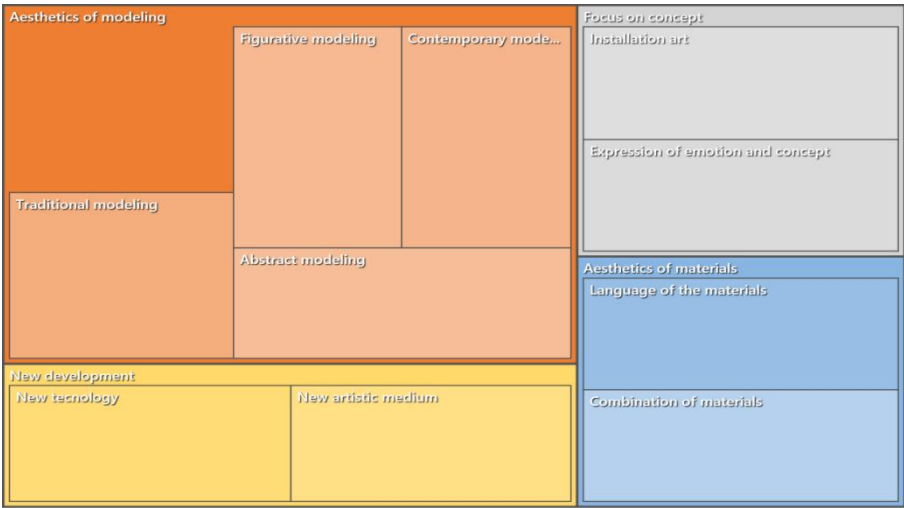


Figure 1.3: Hierarchical Diagram of the Interview Nodes

4.1 Focus on Aesthetics of Modeling

The aesthetics of modeling is the most direct and primary way to express the form language of ceramic sculptures. Through the interview content, two aspects can be found. One is that the types of forms that take the aesthetics of modeling as the expression method of contemporary Chinese ceramic sculptures are diverse. The other is that the aesthetics of modeling as the expression method of contemporary Chinese ceramic sculptures is universal. Another feature of modern

styling is its openness and diversity. Compared with traditional styling, modern styling does not have a single standardization and can even be expressed by combining various media such as installations, images, and sounds. Chinese modern modeling, on the basis of absorbing Western modern modeling and combining with Chinese cultural characteristics, has created A unique modern modeling language for Chinese ceramic sculpture. In the interview, the way of modern modeling is also an important form of expression for contemporary Chinese ceramic sculpture. The content related to modern modeling was mentioned 19 times. In the analysis of the expression methods of contemporary ceramic sculpture by interviewee A-1 gave an example of modern modeling, as shown in Figure 1.4. This work breaks the stereotype that large-sized ceramic sculptures cannot be used. It is ingeniously created through the method of splicing and differs from the traditional mortise and tenon splicing technique. It is assembled with magnets, generating a strong visual effect change. It indirectly reflects the richness of the modern forms of ceramic sculptures.



Figure 1.4 "Awakening of Insects", Author: Zhi Min

4.2 Focus on Aesthetics of Materials

The aesthetics of materials refers to the artist's selection, application and presentation of materials, making them not only artistic media but also an important part of aesthetic expression itself. In contemporary ceramic sculpture creation, material language can be manifested as the physical properties of materials, the texture characteristics of materials, the symbolic meanings of materials, and the exploration of new material languages that conform to the contemporary context, etc. Interviewee A-3 mentioned the form of expression through material substitution: *Before 1985, ceramic sculptures had A clear sense of boundaries and were mainly created with ceramic as the material. However, after 1985, the focus was on the effect of materials and the language of materials. The expressiveness of ceramic materials has been expanded, for instance, by using ceramics to imitate wood or other materials.* (As shown in Figure 1.5) In addition, the combination of materials was also mentioned many times in the interview. In ceramic sculpture art, the form of material combination expression refers to the artist's combination or mixed use of ceramics with other materials during the creative process to achieve specific visual, tactile or conceptual effects. This combination is not merely a material splicing at the technical level, but also an extension and expansion of an artistic language. Common forms of material combination

include the combination of ceramic materials with wood materials, metal materials, glass materials, fiber materials, ready-made products and other materials. As mentioned in A-6: *The advantage of material combination in artistic creation lies in its ability to enhance the diversity and tension in both visual and tactile senses, strengthen the visual impact through material contrast, and enhance the tactile experience of the work.*



Figure 1.5: "The Narration of the Group and the Individual", Author: Li Xinfeng

4.3 Focus on The Concept

The artistic expression form that emphasizes concepts refers to the artistic expression method driven by thoughts, ideas and concepts as the core. These forms do not take traditional aesthetics and techniques as the sole criteria, but rather place greater emphasis on the transmission of ideas, social participation, audience interaction and the polysemy of language. In Li's (2022) article, it is expounded that the changes in the context of contemporary Chinese art and the diversified development of contemporary sculpture have occurred. With the rise of a younger generation of sculptors, contemporary sculpture not only shows the characteristics of being interdisciplinary and cross-media, but also has undergone significant changes in its creative path, artistic concepts, and display forms. Among them, the most prominent is the form of expression of ceramic installation art. A-2 believes that the installation form of expression is also A manifestation of the difference between traditional and contemporary art forms: *Nowadays, ceramic art creation pays more and more attention to the changes and tensions between space, field and form.* A-5 also mentioned the forms of expression in installation art: *I think there are relatively few influential works and artists in the field of ceramic materials, such as artist Geng Xue, who presents her works by combining ceramics with images.* Geng Xue's work "Hai Gongzi" (Figure 1.6) is derived from ancient Chinese legends and stories. It is the first to practice the combination of ceramic sculpture and video, not only achieving a dialogue of the medium but also creating dramatic visual effects, connecting the languages expressed by other materials and outlining the ceramic visualization of the entire film.

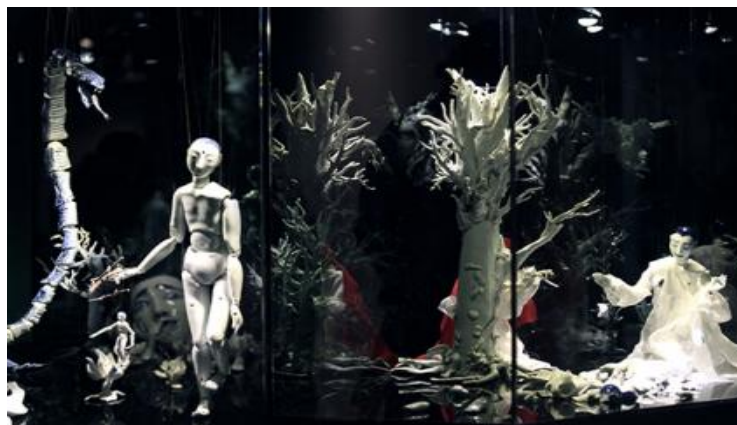


Figure 1.6: "Hai Gongzi", Author: Geng Xue

4.4 New Developments

Ceramic sculpture art has long transcended "vessel nature" and "craftsmanship" in the contemporary art context and is evolving towards a more conceptual, cross-media and experimental direction. Contemporary ceramic sculpture is evolving from craftsmanship to thinking, from material expression to media integration, and is developing into a composite artistic language that combines cross-border, conceptual, ecological, political, digital and physical elements. In the interview content, the author and the interviewees discussed the future development direction of ceramic sculpture art from the perspective of artistic expression forms. Relevant topics about new development directions were mentioned 18 times. From this, it can be seen that art workers engaged in the field of ceramic sculpture all have their own views and analyses on future trends. Based on the interview content, It can be roughly divided into two aspects: one is the new material medium, and the other is that new technologies may have an impact on the future form of ceramic sculpture art.

The new material media in ceramic sculpture art refer to those materials and media means that are different from traditional ceramic techniques and can integrate or interact with ceramics physically, visually or conceptually. They expand the expression dimension of ceramic art, making it more contemporary, cross-border and multi-meaning. Especially modern technological media, such as sensors, leds, thermal and photosensitive ceramic materials, virtual reality (VR), etc., endow ceramic sculptures with interactive, dynamic or structurally innovative media. The significance lies in breaking through the traditional attributes of ceramics, such as "static and cooling", and endowing them with a contemporary temperament. The new material media in ceramic sculpture art is an expansion of the traditional forms, materials and concepts of ceramics. By introducing diverse substances, technologies and conceptual media, ceramic materials in contemporary art become more cross-border, more ecological, more intelligent, and more narrative and critical. The interview content of A-3 also indicates: *the introduction of new materials, such as sound, light, electricity, glass, and fiber materials, is quite different from traditional ceramic sculptures*. A-3 exemplifies Sun's work "Continuous Generation" (Figure 1.7). This work is a multimedia installation art piece that integrates ceramic physical objects with digital image media. It places ceramic objects in the context of contemporary digital media, endowing them with new narrative dimensions and perceptual experiences. It transforms traditional ceramic art into image containers and, in combination with multi-channel image

projections on the wall, creates an immersive viewing environment, achieving a transformation from handcrafted objects to media narratives. The work explores the relationship between the body, memory, culture and technical production through a dialogue between the physical and the virtual.



Figure 1.7: "Continuous Generation", Author: Sun Mingrui

The forms of expression of new technologies in ceramic sculpture art can be expanded to mainly refer to cutting-edge technological means including digital technology, interactive technology, material technology and intelligent control. These techniques are employed by artists in: assisting in ceramic creation, expanding the structure and form of works, enhancing the interactive experience of the audience, and exploring the non-traditional semantics of ceramics, etc. These manifestations not only changed the physical form of ceramics, but also reconstructed their function and semantics as a medium, promoting the evolution of ceramics from static objects to dynamic systems, intelligent interfaces and conceptual networks. A-4 indicates: *In the future, ceramic materials may change along with the advancement of technology, and scientific and technological means will assist in the creation of ceramic sculptures.* There is also the same statement mentioned in A-6: *I think in the future, the forms of ceramic art will be more diverse and more integrated with technology, such as AI, VR, 3D printing. The presentation method of 3D printing might become A new form.* 3D printing technology is to transform digital sculpture models into solid three-dimensional works through additive manufacturing techniques. It is formed by layering materials and does not require molds or can be manually achieved to create complex shapes. It is not only an innovation in the language of ceramic sculpture but also a profound transformation in artistic creation from physical labor to algorithmic control. It redefines the boundaries of ceramic sculpture works, blurring and exploring the lines between the material and the immaterial, the original and the replica, and the natural and the artificial. A-6 gives an example of A work: Lut Laleman's "Hexagonal" (Figure 1.8) is a typical case of combining the technological means derived from technological development with artistic forms. By using ceramic 3D printing technology and integrating digital modeling with the language of ceramic materials, it presents a contemporary aesthetic form where technology and nature, precision and organic coexist. It has obvious parametric generation characteristics. The form can be non-traditional symmetry but naturally grow through computational logic, constructing complex shapes that cannot be achieved by traditional techniques and artificial means, and expanding the modeling language of ceramic sculpture art. Digital sculpture and 3D printing are also important directions for the high integration of contemporary art, digital technology and material experiments in recent years. 3D printing technology is to transform digital sculpture

models into solid three-dimensional works through additive manufacturing techniques. It is formed by layering materials and does not require molds or can be manually achieved to create complex shapes. It is not only an innovation in the language of ceramic sculpture but also a profound transformation in artistic creation from physical labor to algorithmic control. It redefines the boundaries of ceramic sculpture works, blurring and exploring the lines between the material and the immaterial, the original and the replica, and the natural and the artificial. A-6 gives an example of A work: Lut Laleman's "Hexagonal" (Figure 1.8) is a typical case of combining the technological means derived from technological development with artistic forms. By using ceramic 3D printing technology and integrating digital modeling with the language of ceramic materials, it presents a contemporary aesthetic form where technology and nature, precision and organic coexist. It has obvious parametric generation characteristics. The form can be non-traditional symmetry but naturally grow through computational logic, constructing complex shapes that cannot be achieved by traditional techniques and artificial means, and expanding the modeling language of ceramic sculpture art. Digital sculpture and 3D printing are also important directions for the high integration of contemporary art, digital technology and material experiments in recent years.



Figure 1.8: "Hexagonal", Author: Lut Laleman

5. Conclusion and Suggestion

This study summarizes the artistic expression forms of contemporary Chinese ceramic sculpture through qualitative research methods. Different from the expression forms of traditional Chinese ceramic sculpture art, contemporary Chinese ceramic sculpture art no longer takes functional satisfaction as the foundation, breaks away from the category of arts and crafts, and becomes an independent art model. The specific expression forms reflect the characteristics of diversification, globalization and diversity. This study mainly conducts research based on the artistry of contemporary Chinese ceramic sculpture art. Therefore, according to the aesthetic expression style and artistic attributes that contemporary Chinese artists focus on expressing, ceramic sculpture art can be classified into three major directions: emphasizing the aesthetics of modeling, aesthetics of materials, and focus on concepts.

This study analyzed the development direction of future ceramic sculpture art and proposed the possibilities for its development in the future. The interviewed artist's views on this issue are mainly reflected in two aspects. One is the integration of new material media into ceramic

materials for mixed form creation and expression, such as reconstructing traditional elements into new media, or combining more natural elements, natural material substances, organisms, etc. into ceramic materials to seek new visual effects and artistic languages. Or, new materials produced in the process of technological development, such as synthetic materials, photosensitive materials, and thermosensitive materials, can be utilized. Even some abstract elements without physical form, such as sound, light, and electricity, can be incorporated into the creation of ceramic sculpture art. On the other hand, it relies on the assistance of new technologies and new processes in the creation of ceramic sculpture art, such as artificial intelligence, VR virtual images, digital sculptures, 3D printing technology, etc. Although these new developments have not yet formed a mainstream and large-scale creative display in contemporary Chinese ceramic sculpture art, through global images and the connection between contemporary ceramic sculpture and contemporary art, as well as the contemporary artworks of domestic and foreign artists, it can be inferred that these forms are highly likely to become a major direction for the future development of contemporary Chinese ceramic sculpture.

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