



# The Nationality of Jingdezhen Ceramic Culture and Art Industry

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## ABSTRACT

Ceramic culture, as an important part of the diversified and integrated culture of the Chinese nation, has endowed the national core of the ceramic culture industry in the Millennium Porcelain Capital. The profound ceramic history and culture of Jingdezhen condenses the profound national collective memory of the Chinese people, and thus forms the national cultural identity with ceramic culture as the link; The perfect ceramic culture and art industry system in Jingdezhen provides help and support for the continuity and innovation of national culture and the protection and development of national crafts. This paper discusses the development path and future mission of Jingdezhen ceramic culture and art industry from the aspects of the simultaneous construction of national brand and cultural self-confidence, the persistence of national spirit and corporate responsibility, and the cohesion of national unity and industrial cooperation.

**Keywords:** Jingdezhen ceramics; culture and art industry; nationality; collective memory; cultural identity

Chinese culture is diverse, extensive and profound, and gathers the great achievements of various ethnic cultures, and ceramic culture is a shining pearl in the treasure house of Chinese culture, and is an excellent gene of Chinese civilization. The ceramic culture and art of Jingdezhen are not only the old and shiny name card of the Millennium Porcelain Capital, but also the precious material and spiritual wealth of the Chinese nation. With the continuous improvement of China's international status and influence, China's culture and art industry is becoming more and more internationalization, and the representation and interpretation of national image in culture and art has become an unavoidable focus topic. Jingdezhen ceramic culture and art industry is related to the identity and inheritance of national culture, the protection and development of national craft, the simultaneous construction of national brand and cultural self-confidence, and the conscious fit of corporate responsibility and national spirit. In addition, cluster cooperation in different regions and different industries is also an important way to enhance national unity and strengthen national cohesion. Therefore, the discussion on the national character of Jingdezhen ceramic culture and art industry has important significance of the times.

## 1. JINGDEZHEN CERAMIC CULTURE AND ART INDUSTRY STATUS

The kiln fire of the Millennium Porcelain Capital has been burning for thousands of years, Jingdezhen is born and famous for porcelain, and many industries are also developing around the development of ceramic industry. Jingdezhen ceramic culture and art industry is the inevitable product of the social division of labor in ceramic design and production as well as the continuous development of productivity. It takes the inheritance and innovation of ceramic culture as its core value, takes the design, production and sales of ceramic products and ceramic artworks as its main content, and combines the dual attributes of culture and creativity. Today's Jingdezhen ceramic culture and art industry closely focuses on the implementation plan of building Jingdezhen National ceramic Culture inheritance and Innovation Pilot Zone, focuses on the strategic positioning of "two places and one center", and focuses on innovation in inheriting ceramic culture, protecting millennium heritage, inheriting millennium skills, protecting millennium ingenuity, and telling millennium stories. It has gradually formed the "Jingdezhen experience" of protecting ceramic culture in construction, inheriting in protection and innovating in inheritance. Under the support of the unique regional environment and the open and inclusive humanities policy, Jingdezhen ceramic culture and art industry has been developing its own excellent characteristics. Jingdezhen not only has the natural geographical environment of "soil and water suitable for pottery", rich and unique porcelain clay resources, long-standing ceramic culture, and the reputation of "millennium

porcelain capital", but also has the national ceramic culture inheritance and innovation pilot zone, national ceramic culture ecological protection zone and other industrial platforms. And the Jingdezhen International Ceramic Expo, Sanbao International Pottery Village, Tao Xichuan art fair "Tao Ran market", sculpture porcelain factory creative market "Lotte Pottery Society" and other exhibition markets. At the same time, cultural and tourism integration development plans such as "International Porcelain Capital • High-quality Cultural Tourism" and talent benefit policies such as "Jingpiao (people who come to Jingdezhen from other places to start businesses) loan policy" and "Cultural tourism loan policy" also provide a good policy environment for the development of Jingdezhen ceramic culture and art industry, which not only attracts many outstanding talents at home and abroad to engage in industry-related work. It has also cultivated and supported a large number of enterprises related to the design and production of ceramic products and ceramic artworks. In recent years, in terms of the integration of culture and other industries, Jingdezhen has focused on the creative transformation and innovative development of ceramic culture, deeply promoted the strategy of "ceramic culture +", and formed a supply system of ceramic culture products with great urban characteristics, such as ceramic culture research and tourism, exhibition, performing arts, live broadcast, film and television, etc., making the city more vibrant and dynamic<sup>[1]</sup>. Jingdezhen ceramic culture and art industry has not only produced rich practical results in the multi-integration with other industries, but also carried out the cross-regional cooperation. For example, at the "Millennium Porcelain Capital • Jingxiu CHINA" Jingdezhen and Hangzhou Cultural Tourism Cooperation and Exchange Symposium held in Hangzhou at the end of March 2024, Jingdezhen's ceramic culture and tourism industry sounded the horn of cross-regional cooperation; In the "picturesque Jiangxi • Scenery is unique" Yangtze River Delta culture and tourism promotion season promotion meeting held in Shanghai Bund Central shopping mall, Jingdezhen ceramic cultural and creative market entered strongly, and Jingdezhen city gift "FuRuyi", net celebrity IP "silent Bodhisattva" surrounding cultural and creative products to a broader industrial market. To sum up, the achievements of Jingdezhen ceramic culture and art industry are gratifying, and the development prospects are also optimistic.

Of course, from a dialectical point of view, although Jingdezhen has the glorious name card of "international porcelain capital", creating a miracle that has developed for thousands of years relying on a single handicraft industry, it has also left many difficulties for its current ceramic culture and art industry. For example, as non-renewable mineral resources such as porcelain stone and kaolin, their long-term large-scale exploitation will inevitably cause the problem of resource exhaustion. Although the industrial development has traditional advantages, there is also a single problem of aging structure; The strong impact of intelligent technology makes some traditional handmade porcelain industries and skills face the risk of disappearing; The contradiction between traditional ceramic culture, art and modern aesthetics needs to be reconciled. Talent competition and market competition among major producing areas are becoming increasingly fierce...The sustainable development of the Chinese national community needs the sustainable development of the industry as the support, and the discussion on the national character of Jingdezhen ceramic culture and art industry needs to recognize its reality objectively and comprehensively.

## **2.THE CONSTRUCTION OF COLLECTIVE MEMORY AND NATIONAL CULTURAL IDENTITY IN JINGDEZHEN CERAMIC CULTURE**

To a certain extent, the ceramic culture and art industry represents the achievements of the inheritance and accumulation of ceramic culture and the level of innovation and development of ceramic art. Ceramic culture was born from the quenching of clay, not only contains the ancient wisdom of creation and artistic aesthetics, but also carries the profound collective memory of the Chinese nation, and also strengthens the bond of the Chinese people to form cultural identity. As an outstanding representative of the excellent culture of the Chinese nation, Jingdezhen ceramic culture embodies the historical memory, national emotion and cultural identity of the Chinese people in the aspects of traditional art, craft techniques, porcelain industry customs and artisan spirit, and shapes the spiritual and emotional national community. Exploring the national memory and cultural identity in Jingdezhen ceramic culture is of great significance for promoting the prosperity and development of various ethnic cultures, promoting the construction of the Chinese national community, and building a common spiritual home for all ethnic groups<sup>[2]</sup>.

### **2.1The construction of collective memory**

Collective memory is the spiritual sharing of common experiences by group members, which provides historical accumulation and spiritual materials for cultural identity, clarifies the time, place and characters of culture, and tells the context, causes and results of culture<sup>[3]</sup>. Collective memory plays a significant role in promoting national cultural identity, which can establish the emotional connection among members of the Chinese national community, enhance unity and trust, enhance cohesion and centripetal force, and further promote the formation of national cultural identity. The construction of national collective memory needs to be based on the basis of the Chinese national community and rooted in the fertile soil of Chinese culture. Ceramic culture carries the long standing collective memory of the Chinese nation. Jingdezhen has a history of more than 2,000 years of pottery making, 1,000 years of official kiln history and 600 years of imperial kiln history. Its ceramic culture is profound, its historical development is clear, and the classics and materials available for research are rich and substantial, which lays the foundation for the construction of the collective memory of Jingdezhen ceramic culture of the Chinese nation.



Fig.1. The old appearance of Cosmos Porcelain Factory (photo from Jingdezhen Ceramic Culture and Tourism Group)



Fig.2. Tao Xichuan Cultural and Creative Block (Photo from the Xinhua News Agency)

Jingdezhen's ceramic firing history, craft technology, cultural relics, industrial sites and other material and intangible cultural heritage is not only the precious memory of the city, but also the collective memory of the Chinese nation on ceramic culture. The composition of national memory in Jingdezhen ceramic culture and art industry includes both explicit material culture and recessive non-material culture. The explicit national memory includes the remains from the glorious history of Jingdezhen, such as various ceramic cultural relics, Jiangguo porcelain, 7501 porcelain, etc., which are collected or scattered among the people, as well as various new ceramic products and ceramic artworks produced through innovative development and creative transformation on the basis of inheriting the tradition, which also have the shadow of traditional cultural memory. The dominant national memory includes historical ceramic production sites such as the Imperial Kiln Museum, Bingding Chai Kiln, Taoyangli Historical and Cultural Block, Jingdezhen Ten Porcelain Factories, as well as modern ceramic production sites such as Sanbao International Ceramic Art Village, Mingfang Garden and some traditional manual workshops, which are continuous with traditional skills, and jointly construct the "memory field" of Jingdezhen ceramic culture and art. Take Tao Xichuan, which was transformed from the Universe Porcelain Factory, one of the Ten Porcelain Factories, as an example (as shown in Fig.1 and Fig.2). By integrating the ceramic industry sites with tourism, Tao Xichuan returned to people's vision, awakening people's memory of national history and traditional culture, and establishing a new linguistic order with a new visual field. To construct the collective memory of traditional ceramic culture and art in the context of the new era. In addition to the new vitality of the integration of these "memory fields" with tourism, the memories they "produce" shoulder an important political mission, that is, to build a set of "Chinese nation community" discourse and identity system<sup>[4]</sup>. The hidden national memory in Jingdezhen ceramic culture mainly includes intangible cultural heritage such as traditional porcelain making skills, traditional ceramic art, porcelain industry customs, and craftsman spirit. Although they are not as clearly visible as material relics, they have also left a deep cultural imprint in the hearts of Chinese people. And through the ceramic intangible heritage museum, ancient kiln folk customs exhibition area, ancient ceramic gene bank and other forms of display and dissemination. The collective memory accumulated in Jingdezhen ceramic culture is not only the true writing of ceramic history and culture, but also lays the foundation for the formation of national cultural identity.

## 2.2 The identity of national culture

National culture is the material culture and spiritual culture that are constantly created, accumulated and passed on by each nation in the process of social and historical practice, which reflects the wisdom of the nation, has the characteristics of the nation, and reflects the history and social life of the nation<sup>[5]</sup>. National cultural identity is an important embodiment of national centripetal force and national cohesion. The material and intangible cultural heritage created by the Chinese national community is the carrier of national memory and the cornerstone of national cultural identity. Since the Tang Dynasty, ceramics have been sold all over the world along the land Silk Road and the sea Silk Road. Because of its strong Oriental color, ceramics have become the symbol of the Chinese nation, and the English "china" has also become the synonym of the English name "China". Jingdezhen, whose name comes from the title of the Jingde Emperor's reign in the Northern Song Dynasty, was once the center of ceramic culture and art in the world, and it has long been in a leading position in the history of the world's porcelain industry, and is recognized as the "international porcelain capital". Today, although China's major ceramic producing areas go hand in hand, has formed a hot scene of competition, and different regions, different nationalities of ceramic culture and ceramic art also have their

own unique local characteristics, but Jingdezhen porcelain industry set the world's success, both open and inclusive urban spirit and cultural characteristics, therefore, Jingdezhen ceramics can highlight the overall characteristics and spiritual attributes of Chinese ceramic culture and art, more representative of the achievements and status of Chinese diverse and integrated ceramic culture, and more likely to promote and strengthen the Chinese people's unanimous recognition of ceramic culture.

The recognition of multi-ethnic culture in Jingdezhen ceramics includes not only the city name derived from the title of the Jingde Emperor's reign in the Northern Song Dynasty, creative achievements such as Shufu porcelain (a porcelain made for official use in the Yuan Dynasty) and Youlihong (a kind of underglaze color porcelain invented in Yuan Dynasty) in the Yuan Dynasty, the historical status of the imperial kiln in the Ming and Qing Dynasties, the special contribution of the Ten Porcelain Factories to the state gift porcelain, commemorative porcelain and porcelain used by national leaders, or Mingfang Garden, Sanbao Village, Tao Xichuan, sculpture porcelain factory led by the "porcelain travel integration" new business, more importantly, the hidden national spirit and feelings. National spirit is the core and soul of national culture. It is a concentrated embodiment of a nation's psychological characteristics, cultural traditions, spiritual outlook and value orientation, and has an important function of mobilizing and gathering national forces internally and demonstrating and establishing national images externally<sup>[6]</sup>. For example, Jingdezhen Memory "china" (as shown in Fig.3), a large-scale landscape performance show in Mingfang Garden of Jingdezhen Ceramic Industry Park, is a classic case that integrates national spirit, feelings of family and country, collective memory and cultural identity. The program combines real scenes and props with virtual reality technologies such as sound, photoelectric and holographic projection. The history of porcelain-making in Jingdezhen is reproduced through the narrative mode of blending virtuality and reality, and the humanistic story of the "Millennium Porcelain Capital" is told. The program takes the development of Jingdezhen ceramic culture as the main line, connects the exchange and integration of ceramic culture of different regions and nationalities in the five historical periods of Tang, Song, Yuan, Ming and Qing dynasties, and integrates the national spirit that has been baptized and refined. While awakening people's fresh and vivid memory of Jingdezhen ceramic culture, it also tightly gathers the Chinese nation together. Nourishing the seeds of cultural identity with national spirit and patriotic consciousness gradually grows into more powerful national cultural self-confidence.



Fig.3. Jingdezhen Ceramic Industrial Park Mingfang Garden large-scale landscape performance - Jingdezhen Memory "china"

(Photo taken from China.org.cn)

### 3.INTERPRETATION OF NATIONALITY IN JINGDEZHEN CERAMIC CULTURE AND ART INDUSTRY

The English "china" of ceramics can become the identity pronoun of the Chinese English name "China", which can glimpse the profound national character contained in the ceramic culture. Ceramics, tea and silk are the symbol of the splendid civilization in ancient China and the three leading national industries in ancient China. However, only Jingdezhen ceramic industry cluster has preserved a complete industrial system of porcelain industry, becoming a typical representative and rare model of Chinese industrial civilization<sup>[7]</sup>. Jingdezhen once developed the porcelain industry into a big industry in the world, creating the national myth of "turning soil into gold". Jingdezhen ceramic culture and art industry, as an important window for the dialogue and exchange between Chinese ceramic culture and world civilization, its national spirit core is the key factor to awaken the national collective memory and enhance national emotion and cultural identity.

#### 3.1 Continuity and innovation of national culture

Ceramic culture accompanied by the Chinese civilization through a very long history, it has always passed on and revealed the wisdom of the Chinese nation, the technology of technology, the design aesthetic and the spirit of the artisans. As the Millennium Porcelain Capital, Jingdezhen's ceramic cultural industry is not only the inheritant of the national culture, but also the explorer and practitioner of the transformation of national cultural innovation, so it is responsible for the new time mission of the national culture.

The traditional Chinese ceramic culture contains many contents of creation philosophy, artistic aesthetics, technology, civil and civil style, religious belief, folklore and craftsman spirit. Jingdezhen's development of ceramic cultural and artistic industry, on the one hand, is the essence and essence of the traditional culture of Chinese culture, and the traditional culture as the



production and creation of ceramic culture is inherited, and the traditional culture should be a natural material for the industrial development of the ceramic and cultural arts, and the inexhaustible power of the development of the industry. On the other hand, we will add the capital of national culture and confidence, and inject the spirit and soul of national culture in ceramic products, ceramic art and enterprises and brands, and make the excellent quality and image of national culture along with ceramic culture, and go to a broader international stage and go to a better future.

### 3.2 The protection and development of national technology

Jingdezhen's traditional porcelain art and traditional art are both important components of ceramic culture and important content of national technology. Jingdezhen's traditional porcelain art has absorbed the advantages of various processes, and its system is perfect. In addition to the complex traditional craftsmanship of porcelain, there is also the construction of traditional porcelain kiln, traditional green and white porcelain production skills, traditional porcelain firewood kiln, traditional color porcelain production skill, traditional color glaze porcelain production skill, sculpture porcelain handicraft craftsmanship, ceramic decoration technique, green and white porcelain technology and so on. Jingdezhen's ceramic art is also a strange flower in the culture of ethnic technology, which is the general name of the art, adornment method and decorative painting of the ancient people's kiln porcelain in Jingdezhen, which has a strong national color.

The national technology embodied in Jingdezhen's ceramic culture is the crystallization of the wisdom and creativity of the Chinese nation and the precious wealth of all mankind. With the rapid acceleration of globalization and modernization, many traditional ethnic processes are dying out. The ceramic culture industry of Jingdezhen needs to inject new elements and energy through the introduction of intelligent technology and design concept. Of course, the protection and development of national technology also requires the support of relevant policies, the follow-up of personnel training, and the collaboration of the industry and the research and development, so that these valuable ethnic processes can be carried forward and promoted.

### 3.3 The synchronization of national brand and cultural confidence

The national brand contains the core value of harmony with the national spirit, national culture and national confidence. National brand is a combination of national or ethnic community economy and cultural power. The national culture can provide the inexhaustible kinetic energy of the sustainable development of the domestic and foreign markets, which can add the additional value of the national brand, and the national brand can enhance the communication force and the penetration force of the national culture, and improve the national culture confidence. Ceramic culture is, in some ways, a special "esperanto," using ceramic products and national brands to describe Chinese stories with innate advantages. Jingdezhen ceramics used to "sell well all over the world, benefit the people of the world", Jingdezhen as one of the starting points of the road of ceramics, its ceramic trade all over the world, in the Chinese nation's economy, culture, diplomacy and other aspects of extraordinary contribution, has already established at home and abroad "Chinese ceramics", "Jingdezhen ceramics" excellent brand image. However, under the increasingly fierce competition in the international and domestic ceramic industry, the national brand image of Jingdezhen ceramics needs to be constantly upgraded and maintained, which needs to rely on a series of ceramic cultural exchange activities to let the national culture and national brand go from domestic to international. Therefore, Jingdezhen should seize the opportunity of the construction of the "Belt and Road", build a cooperation and trading platform for ceramic industry and an academic exchange platform for ceramic culture and creativity, and make full use of the economic and trade value or cultural exchange value of activity platforms such as the International Ceramic Expo, Ceramic Art (International) Biennale, and the International Academic Seminar on Ceramic Education of China, Japan and South Korea. Jingdezhen ceramics, a cultural and artistic treasure of the Chinese nation, will be brought together with the ceramic culture and art of the surrounding countries and ceramic products, so as to promote the cultural and artistic exchanges between China and the world and the cooperation and development of the ceramic industry<sup>[8]</sup>. Taking China Jingdezhen International Ceramic Expo (referred to as "Ceramic Expo") as an example, the Ceramic Expo is held once a year, and its exhibits are abundant, covering many fields such as daily ceramics, industrial ceramics, high-tech ceramics, building sanitary ware porcelain, ceramic packaging, etc. The Ceramic Expo in 2023 is divided into three sections: "cultural inheritance", "cultural exchange" and "cultural innovation", during which activities such as investment promotion meeting, ceramic culture forum, ceramic art exhibition, art market and special auction were also held (as shown in Fig.4 and Fig.5). On the one hand, the holding of the Ceramic Expo is to promote the economic development of Jingdezhen ceramic industry by attracting investment, on the other hand, it is to show the world the latest achievements of Chinese ceramic culture, ceramic products and the new image of ceramic national brands, so that ceramic national brands go to the world, let Chinese ceramic culture shine on the international stage, and make national culture more confident.



Fig.4. 2023 China Jingdezhen International Ceramics Expo pavilion

(Photo taken from Xinhuanet)



**Fig.5.** Ceramic Musical Instruments exhibition on 2023 China Jingdezhen International Ceramics Expo

(Photo taken from Xinhuanet)

Jingdezhen ceramic culture industry shoulders the task of constructing national brand and cultural self-confidence simultaneously. The construction of national brand should not only consciously construct national identity, but also have the "self-evident" of national identity. The construction of cultural self-confidence is based on the cultural consciousness of the traditional national culture. National brand construction is an effective way to realize national culture from self-consciousness to self-confidence, from self-confidence to self-improvement. Jingdezhen ceramic culture industry on the one hand, under the support of national culture, let the ceramic products and brand image obtain national identity at home, and enhance the recognition of national brand identity abroad; On the other hand, by creating a national brand with international competitiveness, it is necessary to continuously improve its own industry discourse power and core competitiveness, and show the charm of Chinese ceramic brands to the world and the full confidence of Chinese people for national brands.

### **3.4 Uphold the national spirit and corporate responsibility**

The reputation of the "Millennium Porcelain Capital" and the inheritance of "thousand years kiln fire" cannot be separated from the adherence and adherence of relevant enterprises and individuals in the ceramic culture industry to the national spirit. In the current national cultural construction work is in full swing, Jingdezhen ceramic culture industry should continue to give play to its own advantages, national revitalization and benefit the people's livelihood as its own responsibility, on the one hand, based on the domestic market, establish and practice the national spirit, national rejuvenation and benefit the society into the long-term development of relevant enterprises strategic goals, pay attention to the people's livelihood, give back to society, Promote sustainable development of regional economy; On the other hand, from the national characteristics and global vision to find the spiritual fulcrum, bear the national culture, national products, national brands to the world, so that the national spirit to continue to inherit and carry forward the great responsibility. Jingdezhen's official kiln and people's kiln have made extremely brilliant achievements in the history of porcelain making, and many modern ceramic enterprises have also produced fruitful results, not only the production of founding porcelain, national gift porcelain, 7501 porcelain and porcelain used in the Great Hall of the People. In addition, Jingdezhen also designed and produced special porcelain for the two APEC international meetings in Beijing and Shanghai, the Athens Olympic Games, the Beijing Olympic Games, the Pyeongchang Winter Olympics, the 60th National Day celebration of the founding of New China, the 70th anniversary of the victory of the Anti-Japanese War in Tiananmen Square and many other important events or places. Of course, Jingdezhen's ceramic culture industry has also continued to produce more ceramic daily necessities, ceramic artworks, ceramic cultural and creative products that benefit the people's livelihood. In fact, there are many special ceramic products that highlight the image of the country and the nation, or ordinary life porcelain, cultural and creative products, to a certain extent, reflect the ceramic culture, ceramic products related enterprises in the national spirit and corporate responsibility. For example, the live performance program of Mingfang Garden mentioned above - Jingdezhen Memory "china", on the one hand, reflects the interactive integration of ceramic culture, national spirit and family consciousness in the program; On the other hand, the ceramic culture tourism enterprises show their adherence to the responsibility of spreading ceramic culture and carrying forward the national spirit. Coincidentally, Tao Xichuan and Sculpture Porcelain factory have been transformed from the state-owned porcelain factory, they have long lost the old identity, and no longer undertake the traditional ceramic production tasks, but after the completion of the identity transformation, they still continue to adhere to their own corporate responsibility with a new attitude, inheriting the Chinese culture and national spirit. The future development of Jingdezhen ceramic culture industry needs more responsible and responsible national enterprises and national brands to work together.

### **3.5 The strength of national unity and industrial cooperation**

Ceramics is not only a witness to the exchanges and mutual learning between the Chinese civilization and the world civilization, but also a witness to the exchanges, exchanges, integration and unity of the Chinese nation. The collective memory and cultural identity of ceramic culture is the adhesive of the Chinese national community, therefore, Jingdezhen ceramic culture industry can and should become a cohesive force to strengthen national unity and regional cooperation. On the one hand, as early as the Tang and Song dynasties, Chinese ceramic culture, art and technology spread with the sea and land Silk Roads, and absorbed the cultural achievements of foreign nations. This process of cultural exchange and integration promoted the diversified development of Chinese culture. On the other hand, as a product and art form with obvious regional characteristics, ceramics itself also reflects the unique charm of the diversified integrated culture of the Chinese nation. Ceramic culture industry is the traditional advantage industry of Jingdezhen. With the development of The Times and the change of ceramic production pattern,

under the impact of ceramic industry competition in Foshan, Tangshan, Zibo, Liling and other places, Jingdezhen has gradually lost its advantages in daily-use ceramics, architectural ceramics, sanitary ceramics and other industries, but in the field of ceramic culture and art, it still has a high industry discourse power and core competitiveness. For a long time, Jingdezhen ceramic culture industry has condensed the collective wisdom and innovation and creativity of industry talents, and produced numerous fruits in the fields of culture and art, tourism economy and intellectual property rights. However, in order to maintain the traditional dominant position of Jingdezhen ceramic culture industry, it is necessary to formulate a visionary industrial development strategy in a timely manner, plan a scientific and reasonable industrial development path, and link industrial development with national revitalization. It is necessary to produce ceramic products with regional characteristics and establish an enterprise brand with national characteristics. It is also necessary to actively seek strategic cooperation with other producing areas and different ethnic ceramic industries to form a ceramic cultural industry cluster, in which traditional culture and national culture can provide nourishment for new cultural creativity, and new cultural creativity can also feed traditional culture and national culture. In the industrial cluster, the formation of traditional and modern, different regions and different nationalities, ceramic industry and other industries between the cultural soft radiation effect, and then jointly promote the development of the entire Chinese ceramic culture industry, promote national unity and common prosperity.

### **3.6 National identity and the mission of national revitalization**

National culture and art are important contents of national identity, and the prosperity and development of ceramic culture and art industry is also a driving force for national revitalization. Jingdezhen ceramics provide the convenience of material function and spiritual artistic cultivation for the Chinese people internally, and become an important window for the world to understand China and identify the image of Chinese national culture and culture externally. As the carrier of national culture and art and the medium of communication and exchange, they have played an important role in the world for a long time, and also show the unique charm of Chinese ceramic culture and art to the world. Jingdezhen ceramics are not only unique in craft technology, but also deeply loved by people all over the world in cultural connotation and artistic expression. Whether in well-known museums in Europe and the United States, or in art exhibitions around the world, Jingdezhen ceramics have won widespread praise and recognition for their artistic charm and cultural connotation. The internal national identity and cultural identity of the Chinese nation, as well as the international recognition of the cultural image of the Chinese nation, all come from the contribution of Jingdezhen ceramic culture and art industry. Through the inheritance and innovation of traditional skills, Jingdezhen ceramic culture and art industry retains strong national characteristics in the design and production of ceramic products and ceramic artworks, and also integrates modern aesthetic and emerging elements, which is not only conducive to enhancing national pride and cultural identity, but also broadens the way for the sustainable development of the industry. In fact, the development of Jingdezhen's ceramic culture and art industry has become an important driving force for national revitalization. Jingdezhen has never stopped the pace of innovation and exploration of ceramic culture and art, and has constantly developed new glaze and firing technology by introducing modern scientific and technological means. By combining with modern design concept, ceramic products and works of art with national style and modern aesthetic are created. Through virtual-real integration, cloud technology and other technologies, Jingdezhen continues to enrich the types and contents of ceramic cultural and artistic creative products, and strive to create multi-sensory, immersive, real and vivid audience experience. These innovations not only make the traditional ceramic culture and art radiate new vitality, but also become the core force to promote the development of the industry. At the same time, Jingdezhen has also achieved diversified industrial development through holding international ceramic expo, participating in international art exhibitions, carrying out international cultural exchanges and other activities, and has realized cultural and artistic exchanges and mutual learning with all countries and nationalities in the world. Not only that, Jingdezhen ceramic culture and art industry in public art education, talent support policies, employment opportunities supply, deep integration of culture and tourism, regional economic development and many other aspects also practice the mission of strengthening national identity and helping national revitalization.

## **4. PERORATION**

Ceramic culture, as an excellent gene in the Chinese civilization with a long history and full of national emotions, carries the collective memory and cultural identity of Chinese children. The ceramic culture and art industry of Jingdezhen not only shoulders the great ideal of the revival of the porcelain capital for thousands of years, but also undertakes the multiple missions of the innovation of the Chinese ceramic culture, the inheritance of the national spirit and the revitalization of the national industry. With more and more Jingdezhen ceramic products, artworks and brands from the region to the country, from the domestic to the international, it is believed that Jingdezhen ceramic culture and art industry will contribute more to the prosperity of the Chinese nation's literature and art, and national revitalization and national confidence will lead the industry to a new glory.

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