

# Jingdezhen Artist Residency Project and Urban Sustainable Development: Practice and Innovation of Tao Xichuan Artist Residency Project

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**Abstract:** *As a way for artists to create art, in recent years, art residency project has begun to break through the restrictions in the art field and has been introduced into sustainable development projects in many cities. Taking the art residency project in Tao Xichuan Art Community of Jingdezhen in 2024 as an example, this paper describes and analyzes the initiation and development experience of the project to show the innovation of contemporary ceramic art's return to urban community, art's feedback to community development, and how it promotes sustainable development of the city.*

**Keywords:** Art residency project, Jingdezhen community development, Art practice and innovation

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## 1. Introduction

With the increasing globalization, the content and form of art residency programs continue to evolve. Some galleries, art foundations, art museums and other institutions also organize residency programs, inviting curators, scholars and artists from various places to stay, and promoting cross-industry exchanges of culture and art (Sun, 2018). For artists, the main attraction of the residency program is that they can "make full use of resources and tap into their core strengths" and gain a different cultural perspective and background. It is precisely because of the inspiration of the thought of European and American art residency projects that Li Jianshen produced the utopia of "building villages" (Guangming Daily, 2020). Although his art residency thought was further influenced by international culture, it did not completely copy foreign concepts, but went out of its own characteristic road (Pinto, 2020). At the beginning, although he wanted to explore a suitable creative environment to realize his "resident" ideal, build it into "a buffer zone between the school and the society, so that some people can take a rest in the process of changing roles, especially suitable for some people who carry out creative work, and can gather their creativity here", there is no rich experience for in-depth reference (Sun, 2018). Although explicitly proposed "on-site" Artist concept, how to use cultural resources to create a new cultural atmosphere, but through their own exploration and practice. For example, the successful experience of the Lotte Pottery Society and the Sanbao International Pottery Village fully shows that it is their comprehensive understanding of traditional culture and the comparison of Chinese and foreign cultures that have changed their world view - that is, the establishment of cultural ecological development ideas carrying

diversity and internationalization, the exploration of ways to carry out exchanges with the international community, and the core basis for cultural identity to the maximum extent. After being applied into practice, this cultural thought further inspires the awareness of cultural innovation, promotes the protection and development of cultural and creative industries, enhances the vitality of the city, and promotes the sustainable development of the city (Liu, 2024).

### **The origin and development of Tao Xichuan art residency project**

Jingdezhen, a famous cultural city with a thousand-year history of porcelain making, is showing its unique cultural charm and new impetus for urban development through the Tao Xichuan Art Residency project. Tao Xichuan Art Residence Project originated from the construction of Tao Xichuan Cultural and Creative Block in Jingdezhen (Drury, & McPherson, 2008). With the former state-owned Cosmos Porcelain Factory as the core start-up area, the project successfully transformed an industrial ruin into a new landmark of cultural and creative industry through structural transformation, environment creation, cultural shaping and vitality reconstruction. Tao Xichuan not only preserves the historical memory of the city, but also provides a platform for artists to create and communicate (Sun, 2018).

**Project start-up and initial development:** In 2013, Jingdezhen Tao Yi Culture began to build Tao Xichuan with Cosmos Porcelain Factory as the core start-up area. After three years of planning and construction, on October 18, 2016, Tao Xichuan Cultural and creative Block was officially opened. **Key development and achievements:** Tao Xichuan Cultural and Creative Block was included in the qualification list of national Cultural Industry Demonstration Park by the Ministry of Culture, and won the 2017 Asia-Pacific Cultural Heritage Protection Innovation Award by UNESCO. **Recent Development and prospects:** As of October 2023, Tao Xichuan has introduced 40 international first-line artists and receives nearly 1,000 artists from all over the world every year (Guangming Daily, 2020).

Tao Xichuan gradually transformed from a traditional factory into a modern art and cultural platform integrating culture, commerce and art display. By inviting domestic and foreign artists to stay, Tao Xichuan has attracted a large number of art lovers, designers and craftspeople, gradually affecting the development of the city (Fang, 2015).

This study aims to identify the development history of Tao Xichuan Art community and the practice and innovation of the art residency project, and clarify the sustainable development direction of Jingdezhen. To analyze the basic situation of Tao Xichuan Artist residency Project, as well as the artistic creation, art exhibition, academic exchange and material contribution of the artist residency project. and to examine the promotion effect of the project on the sustainable development of Jingdezhen from the aspects of ceramic culture and art inheritance and innovation, economic vitality and community vitality, and cultural industry development.

## **2. Literature review**

### **Practice of artist residency project**

The practice of Jingdezhen Artist Residency project has been fully reflected in a number of art villages and institutions, among which Sanbao International Pottery Village, The Pottery Workshop and Tao Xichuan International Studio are typical representatives.

### **Sanbao International Pottery Village Practice Case:**

- 1) International Artist Residency Program: Sanbao International Pottery Village provides residency opportunities for artists from all over the world. Here, artists gain an in-depth understanding of Jingdezhen's ceramic culture, exchange skills with local artisans, and create ceramic works that integrate international perspectives. For example, an American artist created a series of modern blue and white porcelain works during his residency, combining the traditional blue and white porcelain techniques of Jingdezhen (Sun, 2018).
- 2) Art exchange activities: Sanbao International Pottery Village regularly holds pottery lectures, workshops and exhibitions. These activities have attracted many artists, scholars and tourists to participate in, promoting the exchange and dissemination of ceramic art. For example, a pottery lecture invited famous Japanese ceramists to share their creative experience, which was widely praised (Liu, 2024).

### **The Pottery Workshop Practice Case:**

Artist Cooperation projects: The Pottery Workshop has organized many artist cooperation projects, inviting artists from different countries and regions to jointly create ceramic works. These collaborative projects not only enrich the artists' creative experience, but also promote cultural exchanges and integration. For example, in collaborative project, a Chinese painter and a South Korean ceramist created a set of ceramic works that combined Chinese and Western elements (Sun, 2018).

Pottery education and training: The Pottery Workshop is committed to pottery education and training, providing students with systematic pottery courses and practice opportunities. Through these courses and training, students can master the basic skills of ceramic making and cultivate their love and pursuit of ceramic art (Liu, 2024). For example, a pottery training course attracted students from all over the country who completed their pottery works under the guidance of the Pottery Workshop Art Exhibition and Promotion: Tao Xichuan International Studio regularly holds art exhibitions to showcase the creative achievements of artists. These exhibitions attract a large audience to visit and purchase works, providing artists with the opportunity to display and promote their work. For example, exhibition featured ceramic works by a number of international artists, which attracted wide attention (Luo, 2022).

Sanbao International Pottery Village, The Pottery Workshop and Tao Xichuan International Studio, as important practice bases of the Jingdezhen Art Residency project, promote the innovative development of ceramic art by providing a platform for artists to create, exchange and display. They also actively participate in cultural and creative industries and education, making positive contributions to the cultural prosperity and economic development of Jingdezhen (Sun, 2018).

### **The artist-in-residence model**

Tao Xichuan established the artist residence model and set up artist studios to attract foreign artists to stay in Tao Xichuan in Jingdezhen. Artists' studios from 13 countries such as the United States, Italy, Japan and South Korea are stationed in the block, and more than 50 well-known artists' studios and art institutions in China are located in the block. International Artist Residency Program: Tao Xichuan International Studio offers international artists residency opportunities, where artists gain insight into Jingdezhen's ceramic culture and collaborate with local artisans to create. For example, the Italian artist created a series of brightly colored ceramic works during his residency, combining the traditional glazing technique of Jingdezhen (Liu, 2024).

Aima Saint Hunon, a French sculptor and painter, will stay at Tao Xichuan Art Center in Jingdezhen until January 2024. After studying the applied art of sculpture and synthetic materials in Paris, Aima has devoted herself to the exploration of form and curves, which reveals the expanding intellectual nature of the artist and forms a strong sense of perception in her work. Using her stay as an opportunity, she experimented with new media and natural materials such as clay, wood and stone, combining these elements to shape her magical symbolic universe in which she expressed her deep feelings and awe for women. She fell in love with the local culture of Jingdezhen and the world of ceramics. She found inspiration through visits to museums, meetings with artists and working in porcelain factories. As a plastic artist, he works in a variety of artistic disciplines: sculpture, painting, photography, performance, video, etc. She also tries to recombine different materials, such as clay, wood, stone and bronze. After traveling around the world, Aima brings her creativity directly to the sculpture, honing the shape according to her own real-time sensation.



**Figure 1: Aima Saint Hunon's work**

Chinese Czech artist Zhang Dan, born in an artistic family, graduated from the Central Academy of Fine Arts, moved to Prague, Czech Republic in 1992, and has been active in Central European countries for many years. She is adept at using the art form of painting for self-expression and has held several solo exhibitions and published illustrations in Europe (Czech Republic, Slovakia and Germany). In autumn 2020, I will participate in the resident project of Tao Xichuan · Jingdezhen International Studio. During her first residency, she quickly adapted to new materials and methods of creation, combining mud and glaze. In this residency, Zhang broadened her exploration of materials and creative forms, and established a unique personal expression. Relying on ceramic materials as the medium, the artist expresses her abundant creative passion, and expresses her artistic perception and unique opinions on ceramic materials.



**Figure 2: Zhang Dan's work, Triangular, 2021**

Ceramic is like building a house: the pressed mud sheet is shaped, spliced, interspersed, lei built, bonded... so that the mud sheet is related to each other, leaning and structural support to achieve balance; I then use drilling, hollowing, cutting and other means to break its integrity. In the process of repeatedly "breaking" and "standing", "increasing" and "reducing", the shape and state in my mind are shaped. The inlaid ware in Jingdezhen is a special shaped art porcelain made of clay tablets and used for display. I freely deformed and combined the clay pieces, and molded the container with the making process of the insert, breaking the stereotype of the traditional insert (Xu, 2022).

All forms of art presented by the Art Residency project need a field of speculation and methodological discussion; A place to explore new problems, technologies and inspirations (Shen, 2023). It is a place of creation and experimentation through artistic practice. It's where ideas are tested and innovations are born. Over the years, there have been discussions about the definition, attribution and artistic project of contemporary ceramics. However, without the observation of the artist's contemporary practice, the debate on text and history is not meaningful at present. The artistic concept of contemporary ceramics combines the dual characteristics of culture and science, and is the art of culture and materials. Unlike contemporary artists, who use multiple materials to address cultural or social issues, the ceramist's mission is to address these challenges while integrating the medium or its historical context in order to remain relevant.

The Jingdezhen International Studio Residency program was established, and artists from all over the world brought their pottery practice methods and reflections. By exploring the potential of the material, artists from different cultures work in a serious or humorous way, connecting the cultural context of the material to a personal or contemporary issue. Some of the works reflect not only the historical and social realities of their respective countries, but also their different responses to globalization, identity, socio-political situations, ecological crises, or differences in craft materials and forms of expression. More than 30 works from more than 10 countries were selected from the resident projects and sorted out and displayed in the form of an exhibition. The exhibition is organized around two themes and four chapters: 'Materials and artistic expression', 'Exploring Nature and ecological Consciousness'; 'Symbolism and metaphor', 'Reconstruction of culture and society'.



By observing the performance of ceramists from different countries in their creations, this paper interprets the concerns of ceramists from all over the world, reveals the complexity and internal logical relations of ceramic materials in the era of globalization, and provides multi-level possibilities for cross-cultural communication and understanding. It was a conversation that explored a shared future, and the artists continued to respond through their creations. At the same time, it also provides new possibilities for the internationalization and sustainable development of Jingdezhen.

### **3. Discussion and Findings**

#### **Academic and cultural exchange**

Ceramic art has shown a trend of rapid development on a global scale, and various ceramic producing areas in China have launched a number of initiatives to upgrade industry and empower culture. The "porcelain capital" of Jingdezhen has been burning for thousands of years, and now the "Tao Xichuan" cultural and creative industry Park transformed by the "rebirth of the Universe porcelain factory" in the 1950s has passed 50 years, and Jingdezhen has also gathered "Jingpiao" ceramic artists from all over the world. "Tao Xichuan" cultural and creative industry Park in Jingdezhen has formed an ecological mode of cultural industry to incubate and cultivate sustainable and large-scale development, and built a pipeline and channel that can connect and breathe between traditional skills and contemporary culture in Jingdezhen. The ecology of "bridging" between Chinese tradition and contemporary giant fault zones is formed, and the contemporary transformation of traditional ceramic techniques connects the two. Tao Xichuan has established strategic cooperative relations with well-known universities and cultural institutions such as Central Academy of Fine Arts and People's Daily Online, bringing multiple academic levels of sharing. China Academy of Art Tao Xichuan Dun Design Research Center settled in b&c Design Center.

**Art Exhibition and Promotion:** Tao Xichuan International Studio regularly holds art exhibitions to showcase the creative achievements of artists. These exhibitions attract a large audience to visit and purchase works, providing artists with the opportunity to display and promote their work. For example, one exhibition featured ceramic works by a number of international artists, which attracted wide attention.

**Life Services and community operations:** Tao Xichuan integrates cafes, bars, hotels, cinemas and other lifestyle commercial formats, and plans 300,000-400,000 square meters of real estate for young people to prepare for settlement. Through innovative business forms such as "shared public school", "shared apartment" and "shared experience", Tao Xichuan focuses on community operation and attracts young people to start businesses, find employment, study and live.

#### **Innovation in the art residency program**

##### **Deep integration of culture and business**

Tao Xichuan International Studio actively advocates cross-border cooperation and encourages artists, designers and artisans from different fields to participate in the creation of ceramic art. This cross-border cooperation not only expands the expression of ceramic art, but also promotes the integration of diverse cultures. For example, the studio invited a fashion designer to collaborate with a veteran ceramist to integrate fashion elements into the ceramic design, creating ceramic works that are both fashionable and traditional. Tao Xichuan realizes the deep integration of culture and commerce through structural transformation, functional reconstruction, cultural shaping and environment construction. It has not only become a

platform to display Jingdezhen's traditional culture, but also provides a broad stage for global handicraft exchange and cultural creation.

2024 Tao Xichuan International Contemporary Ceramic Resident Artist Exhibition" is not only an important exhibition project of the center, but also a collective presentation of in-depth exploration of contemporary ceramic art. The works on display come from artists from around the world who respond to important issues such as globalization, identity, sociopolitical and ecological crises through their material-based artistic practices. The exhibition is organized around four parts: "Material and artistic expression", "Exploration of nature and ecological consciousness", "symbol and metaphor", and "reconstruction of culture and society", showing how ceramic artists reveal the complexity and diversity of contemporary society through the exploration of materials. The exhibition not only reflects the creative thinking of artists from different countries in the context of globalization, but also provides a deep understanding and discussion carrier for cross-cultural communication. Inject fresh blood into the city and promote sustainable urban development.

### **The combination of art and technology**

Tao Xichuan cooperates with Huawei and other companies to build a digital communication industry Academy, promote the city and industry to "use the number of clouds", solve the pain points of slow iterative upgrading of the ceramic industry, and help Jingdezhen explore new ideas for building smart cities with the concept of "urban intelligent agent". Explore the application of new media and digital technology in ceramic art. Through the use of technologies such as 3D printing and virtual reality, artists can express their creative ideas more freely, and audiences can obtain a more immersive artistic experience. For example, the studio has held a digital ceramic art exhibition, using virtual reality technology to let the audience feel the charm of ceramic art.

### **International development**

Tao Xichuan Art, Culture and Ecology Conference released the "Star Map Plan" of world handicraft art, and jointly hosted the "Global Handicraft Art Innovation Forum" with the Beautiful China Institute of the China Academy of Art, unveiled the new local cultural scene "Cycle Theater", and painted a new blueprint for the international development of Jingdezhen's art and culture ecology. Tao Xichuan International Studio actively carries out exchanges and cooperation with international art institutions, introduces foreign advanced artistic concepts and creative methods, and promotes the innovative development of Jingdezhen ceramic art. For example, the studio has cooperated with an internationally renowned art institution to hold an international ceramic art exchange exhibition, showcasing fine ceramic art from all over the world, and promoting international cultural exchanges and cooperation.

"This is a wonderful moment of thought collision, with ceramics as the medium, around the handicrafts of China and even the world, there will be many new trends, new views and new possibilities of future industrial ecology here." We hope that by holding such conferences and forums, we can continue to speak for Tao Xichuan and Jingdezhen, and at the same time lead a large number of young people engaged in the culture and art industry to go further and have the ability to dialogue with the world." Just introduced, on a world-class platform, from different places, different backgrounds, to share their own views, so that the power of art infinite growth, landing roots. Let Jingdezhen show its unique artistic charm on the world stage.

## Community engagement and public art projects

Tao Xichuan International Studio focuses on community engagement and public art projects. By working with the local community, the studio integrates ceramic art into everyday life, making this traditional art form accessible and accessible to more people. For example, the studio once held a public ceramic art activity in the community square, inviting residents to participate in ceramic production and experience the fun of ceramic art.



Figure 3: 2024 Tao Xichuan "Spring and Autumn Gathering Art and Culture Ecological Conference" site

## Promoting sustainable urban development

### An increase in economic vitality

By inviting international artists to create in residence, the Tao Xichuan Art Residency Project not only enriches the ceramic art ecology of Jingdezhen, but also promotes the exchange and integration of Eastern and Western cultures. Here, artists gain an in-depth understanding of Jingdezhen's ceramic culture and combine it with international elements to create innovative works. This cultural exchange not only helps to protect and inherit Jingdezhen's ceramic culture, but also injects new vitality into it. At the same time, it has attracted a large number of artists and creative talents, and driven the vitality of the local economy. Through art creation, exhibition, education and other diversified forms of business, Tao Xichuan has injected new impetus into the economic development of Jingdezhen (Feng, 2018).

The Tao Xichuan Spring and Autumn Festival will be held from October 17 to 22. This is the most grand international art exchange activity in Tao Xichuan Cultural and Creative District in a year, and more than 100 art celebrities and 500 international artists from 46 countries and regions around the world will gather here to display their works in the way of art market.



Figure 4: The Tao Xichuan Spring and Autumn Festival



In the Tao Xichuan Sand Art Museum, the mud Theater of the four major recurrent theaters in the Spring and Autumn gathering of the Tao Xichuan Art, culture and Ecology Conference is being intensively organized, which will create a physical space without clear boundaries and fixed forms through the interaction of light, soil and sound. "This is the common shining theater, and everyone is the creator of this theater." Their participation and the reverberation of their voices together constitute the splendor of this theater." Talking about the creative concept of mud theater, Lu Zhengyuan said so. The Tao Xichuan Art, Culture and Ecology Conference will set up four recurrent theaters of "mud", "water", "grass" and "tree", and convene 45 artists to carry out 22 theatricalized performances, speeches and open discussions, and jointly comb out how Tao Xichuan's experience in art enabling and local culture is transformed, and how space, humanity and art are woven into cultural assets with temperature.

### **Cultural inheritance and innovation**

Tao Xichuan promotes the innovative development of the ceramic industry through its art residency program, artist cooperation programs and ceramic education and training. The collaborative projects of the artists have led to new design concepts and techniques that have increased the added value of ceramic products. At the same time, pottery education and training has attracted more young people to join the ceramic industry, providing talent guarantee for the sustainable development of the industry. It not only protects and inherits Jingdezhen's ceramic culture, but also promotes cultural innovation and development through modern design and the application of new technologies.

### **The enhancement of community vitality**

Tao Xichuan pays attention to community operation, and through innovative business forms such as "shared public school", "shared apartment" and "shared experience", it has enhanced the vitality of the community and attracted more young people to come to Jingdezhen to start a business, find employment and live. The Art Residency program also focuses on interaction and collaboration with the community. For example, Tao Xichuan International Studio held a public ceramic art event, inviting community residents to participate in ceramic making. Such activities not only enrich the cultural life of the residents of the community, but also enhance the cohesion and sense of belonging of the community. At the same time, the artists' creations also bring new energy and creative atmosphere to the community.

Tao Xichuan Cultural and Creative Park not only plays a role in disseminating ceramic art to the public, but also plays an important role in promoting the democratization of community art, breaking the closure of urban survival, and connecting the historical context of the city. The creation of this artistic atmosphere makes Tao Xichuan become a well-known cultural and artistic district at home and abroad, attracting a large number of artists and designers to create and communicate with each other, further promoting the popularization and development of public art. There are not only traditional ceramic craft, but also a variety of handicraft studios such as flower art, glass art and wood workshop, which not only sell their works to the outside world, but also provide a platform for artists to create and communicate. This diversified cultural ecology not only enriches the cultural life of the community, but also provides a stage for artists to display their works. Tao Xichuan International Studio raises the international profile of Jingdezhen by organizing international art exhibitions and cultural exchange activities. These activities have attracted many tourists and artists from home and abroad to visit and exchange ideas, making Jingdezhen a cultural city with international influence. This not only helps to enhance the overall image of the city, but also drives the development of tourism and related industries.

#### 4. Conclusion

The Jingdezhen Art Residency Project has effectively promoted the sustainable development of the city by promoting cultural exchange and inheritance, developing innovative industries, enhancing the image of the city and improving the community environment. These practices not only help protect and inherit Jingdezhen's ceramic culture, but also inject new vitality and creativity into it, making Jingdezhen a more prosperous, livable and internationally influential city (Shen, 2023). Tao Xichuan Art Residency Project not only brings cultural prosperity and economic vitality to Jingdezhen, but also provides new ideas and methods for the sustainable development of the city. Through the deep integration of art and technology, culture and commerce, Tao Xichuan is becoming a new sample and benchmark for the development of Jingdezhen and even the national cultural tourism industry.

The practice and innovation of Jingdezhen's art residency not only influences the activity practice of Jingdezhen's ceramic culture creativity, but also profoundly influences the change of people's life style. Just as the outside world said that Zheng Yi "a person, changed a city", this is a social recognition of the contribution of creative leaders. Of course, the way to make Jingdezhen ceramic creative environment into a living state, in addition to the development of art resident activities, it is also inseparable from the group foundation of Jingdezhen cultural creativity, the convenient resources of Jingdezhen cultural creativity and the heritage of traditional ceramic culture. The inheritance and innovation in the city with a heavy cultural accumulation give us the biggest inspiration. From the perspective of development, resources are sorted out, integrated and rationally utilized, and what model Jingdezhen will take in the future development of the ceramic industry seems to be more clear and advantageous, providing new impetus for urban development.

It has always been characterized by the coexistence of diverse communities. Inclusiveness and openness constitute the cultural character of the city, which undoubtedly has a strong appeal to young people. As an important part of Jingdezhen ceramic culture inheritance and innovation pilot zone, the Spring and Autumn Collection not only shows the charm of ceramic culture, but also promotes cultural exchanges and mutual learning through an international perspective. In the future, Tao Xichuan Spring and Autumn Collection is expected to become an important platform for global handicraft exchange, and promote Jingdezhen from "ceramic capital" to "world handicraft center".

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