

突破禁锢

It's Breaking,

"The ceramic artwork you create
with discarded molds is a rethink on discarded ceramic molds
with environmental awareness and creative expression.
You break the limit of model and thinking,
It's breaking.

In your positive and negative spaces,
there is an independent small universe that gathers energy and is full of power."

Jacques Kaufmann



Ceramic artist Gao Daqing



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Project planning



GaoDaqing
-Painting-Pottery-Photography-Unity-Design-Derivative-
Ceramic art creation



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Derivative promotion

The Flowing Poetic Essence:

Exploring the World of Gao Daqing's Blue and White Porcelain Rhyme.

Written by Peng Guijun



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From the broad perspective of aesthetic creative activities, life creation, productive creation, scientific creation, and artistic creation all contain aesthetic elements and together constitute a multidimensional world of aesthetic creation. From emotional needs to aesthetic emergence, from cognitive needs to rational reflection, from spiritual needs to moral pursuits, the multidimensional pursuit of aesthetic spirit is presented. Regardless of the artistic category, its higher aesthetic significance lies in expressing emotions and clarifying human nature through specific language. Only through exquisite artistic language itself can artworks communicate intimately with people, making them an important part of aesthetic life through the medium of artistic language, thereby confirming oneself, expressing oneself, and attaining freedom in the world of objects.

For blue and white porcelain, a traditional art style that carries both craftsmanship and spirituality, based on the specific attributes of its medium, it is destined to encompass both the spirit of traditional Chinese art and the cultural characteristics of modern life.

Artist Gao Daqing is such a practitioner immersed in the language of ceramics and modern aesthetic contexts. Strolling in Gao Daqing's blue and white porcelain rhyme, accompanied by the free flow of ceramic language, a series of poetic narrative images are constructed, presenting a series of flowing visual scenes. The process of viewing Gao Daqing's blue and white porcelain works is also a process of experiencing and understanding the artist's inner talent, life consciousness, spiritual judgment, and value orientation.

From the perspective of various aspects such as form, color, imagery, and compositional structure, Gao Daqing's blue and white porcelain works overall present a synthesis of diverse oppositions: showcasing both the rugged strength of the north and the gentle elegance of the south; both solemn and lively, both lush and ethereal. This comprehensive artistic language is his active integration into the spirit of this pluralistic and inclusive era, an artistic expression that embraces diversity.

Gao Daqing fully utilizes the inherent "grammar" characteristics of traditional blue and white porcelain, skillfully transforming personal life emotions and sensibilities into a tangible and comprehensible artistic symbol language. As an intermediate medium to realize his artistic expression, blue and white porcelain subtly plays a role in connecting the

spiritual and the material. The simplicity, polysemy, and relative stability of blue and white porcelain in cultural semantics constitute its unique landscape in the contemporary social and cultural context. Through firing, shaping, solidifying, and depiction, it undergoes a rebirth through the baptism of fire, becoming a symbolic system of re-creation, a frozen symbolic world and imaginary space.

The symbolism and associations of this symbolic system are realized in Gao Daqing's blue and white works. It seems to be an underlying correspondence between the blue sky and white clouds and the blue and white porcelain. Even if we disregard the specific formal language in the works, the vibrant and beautiful azure blue alone is enough to evoke vast associations: the deep blue sky, tranquil lakes, delicate drizzles, gentle breeze, and mountains like ink paintings. This often creates a representation of purity, tranquility, and eternity in his works, reflecting a slightly implicit life will.

In Gao Daqing's depiction of his blue and white porcelain works, he focuses on embodying the beauty of ink tones, the charm of dots and lines, and the variations of shading. He often expresses emotions through dynamic and leaping lines. The ethereal and agile greens, the undulating blues in his works, resemble tranquility and transcendence in dreams. They also evoke a sense of an unfinished feast of life, revealing a cyclical and recurring life pattern, which transforms into a profound sense of life consciousness in the realm of ink.

This ink spirit is, in fact, an experimental attempt by Gao Daqing based on the characteristics of blue and white ink. He hopes to explore a unique ink and wash form using blue and white as the foundational medium in the context of contemporary culture. Through the process of "creating a realm," he aims to create sensory visual and aesthetic impacts, projecting a blue and white ink world that feels like a dream to the viewers. When we closely contemplate and trace Gao Daqing's creative process through these solidified blue and white works, we can clearly sense that he engages in a dialogue with blue and white porcelain, surpassing the boundaries of materiality and time with tumultuous emotions. The result of this dialogue is that blue and white porcelain understands and embraces him, while he gains the goodwill and beauty of blue and white porcelain in the frenzy of creation.

In Gao Daqing's many years of artistic creation, he continuously incorporates his understanding of modern life and individual existence. He navigates between representational and abstract languages, harnessing the freedom of ceramic language to attain the artistic value of his work. Through the combination and creation of various artistic languages, he achieves the poetic significance of his pieces. This poetic quality is a flowing poetry, a freedom of life, and not merely a construction of language itself. Examining the history of art from ancient to modern times, it is not difficult to recognize that artistic freedom is the freedom of using language, and the pain of creation often stems from a lack of language. Only by grasping the highest secrets of artistic language can the value and significance of artistic expression find full understanding in the art world, which is thoroughly exemplified in Gao Daqing's blue and white works such as the "Mountain and Water Series" and the "Crane Series."

The numerous blue and white figures sculpted by Gao Daqing exhibit a pure, reliable, and gracefully dynamic sense of growth, an unchanging and eternal nature, and a spirit of continuous reproduction. There are various harmonious connections between these qualities and the typical Eastern symbol of "blue and white porcelain." Gao Daqing aims to reflect the aesthetic taste of the Eastern ethnicity through the charm of blue and white porcelain. He expresses the spiritual world of the Chinese people through his distinct

stylistic language. He attempts to capture the aesthetic psychology of the Eastern ethnicity within the interplay of blue and white colors and patterned language, striving to create an art aesthetic style that is both individual and universal, rooted in tradition yet reflective of contemporary characteristics, and even transcends the limitations of time.

For decades, Gao Daqing has dedicated himself to conscious deconstructive creation. Through harnessing the inherent characteristics of blue and white medium, he continuously experiments with the artistic ideals and formal expressions of blue and white ink. This endeavor undoubtedly carries positive significance in raising the visibility of traditional blue and white porcelain art in the realm of contemporary visual culture.



Peng Guijun's "The Flowing Poetic Essence: Exploring the World of Gao Daqing's Blue and White Porcelain Rhyme." was published in the 7th issue of Modern Art in 2020, totaling 381 issues.



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Review: Gao Daqing Ceramic Art

Lv Jinquan, Vice President, Professor, and Ph.D. Supervisor of Jingdezhen Ceramic University:

Gao Daqing indulges in the research of traditional blue-and-white porcelain from Guangdong, exploring the charm it holds with the perspective of an artist and designer. He extracts painting elements with a folk flavor from traditional blue-and-white porcelain and reinterprets them in conjunction with the aesthetic sense of contemporary people, aiming to express the straightforward, lively, and elegant folk characteristics of blue-and-white porcelain. He focuses on the lines and charm of folk blue-and-white porcelain, emphasizing the artistic conception of the paintings. Therefore, his folk blue-and-white works possess the casual brushstrokes of traditional blue-and-white porcelain as well as the spirit of the times. The lines in the paintings are dynamic, with a strong sense of form, distinct symbolic features, leaving a lasting impression.

Liang Rensheng, Senior Professor at the Academy of Fine Arts, Tsinghua University, and former Executive Deputy Editor-in-Chief of "Decoration" magazine:

Personally, I really appreciate the blue-and-white porcelain of folk kilns. After seeing the crane imagery created by Daqing, I find it vivid, unique, and with a touch of folk charm. You should persist in this creative direction and continue to research traditional culture, creating more of your own new patterns, new styles, and new blue-and-white designs. I want to emphasize once again that exploring folk characteristics and national essence can be a long-term subject for your future exploration.

Li Zheng'an, Distinguished Professor and Ph.D. Supervisor at the Academy of Fine Arts, Tsinghua University:

I wholeheartedly agree with Mr. Daqing's attempt to transform traditional and folk styles of blue-and-white porcelain into elegant and contemporary presentations. This is a practical and delightful path to pursue.

Wang Jianzhong, Distinguished Professor at the Academy of Fine Arts, Tsinghua University, and Vice Chairman of the China Arts and Crafts Association:

Gao Daqing's blue-and-white works are full of innovation. From his works, I can see that he adopts two different forms of expression. One resembles the ink splashing technique in Chinese painting. By diluting the blue-and-white material, he expresses a certain artistic conception in a freehand manner. The variation in the intensity of the blue-and-white material, as well as its unique flow, present a different visual effect and aesthetic appeal. His second approach involves using patterns, employing well-organized compositions and forms of dots, lines, and surfaces to create a fresh and elegant decorative style. Daqing's exploratory attempts and creativity in the expression of blue-and-white are commendable.

Yuan Hong, Secretary-General of the Ceramic Art Committee of the China Artists Association and Dean of the School of Design at Shandong University of Art:

Seeing Daqing's blue-and-white porcelain works is truly refreshing. His works are filled with a simple and elegant aura, natural and ethereal, implying timeless beauty.

Ning Gang, Former President of Jingdezhen Ceramic University, Ph.D. Supervisor, and Chinese Master of Ceramic Art:

Gao Daqing's blue-and-white works exhibit a harmonious blend of stillness and motion, emptiness and solidity, similarity and dissimilarity, showcasing a natural and unrestrained style.

Huang Huanyi, Professor at the School of Fine Arts, Jingdezhen Ceramic University, and Ph.D. Supervisor:

Gao Daqing's blue-and-white works are very distinctive, and I particularly enjoy his blue-and-white animal plates. He draws inspiration from the traditional folk blue-and-white porcelain patterns of Jingdezhen, transforming them into artistic features that suit his own style. The paintings are fresh, elegant, lively, and agile, with a touch of modernity while preserving the essence of tradition. The lines and brushwork demonstrate great skill, and the material craftsmanship is exquisite. His works possess a strong sense of recognition.

Zhang Jingjing, Dean, Professor, and Master's Supervisor at the International College of Jingdezhen Ceramic University in Jiangxi Province:

When looking at Gao Daqing's blue-and-white works, one can sense the foundation of tradition while also observing traces of modernity... The two coexist and influence each other. There is the graceful and unrestrained quality of folk blue-and-white porcelain, as well as the bold and innovative spirit of contemporary ceramics!

Liu Yingrui, Professor in the Sculpture Department of Tianjin Academy of Fine Arts:

Gao Daqing hasn't completely abandoned the inherent aesthetic essence of blue-and-white porcelain in his study of it. Instead, he absorbs the charm of the lines found in folk kiln blue-and-white porcelain, inheriting the speed and energy of the brushwork, akin to the cursive calligraphy of wild grass. He deliberately creates large areas of white space in the composition. As a result, his blue-and-white works exhibit a freshness that is both familiar and distinct from the blue-and-white porcelain of centuries ago. This freshness stems from his inner understanding of blue-and-white, emanating a serene and azure radiance.

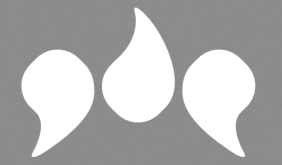
Yan Fei, Deputy Secretary-General of the Ceramic Art Committee of the Chinese Folk Artists Association and Ph.D./Master's Supervisor:

Gao Daqing's modern ceramic works, with the few strokes depicting cranes and the border patterns derived from folk blue-and-white porcelain, are vivid, imaginative, and imbued with a rustic elegance. They capture the essence of aesthetic appreciation in folk blue-and-white porcelain. The reliance on form in his works demonstrates concepts, imagery, and a balance between reality and abstraction. Ink should align with the times, and the same goes for ceramic artworks. In presenting these works, Daqing not only showcases a set of ceramic artworks but also elevates them into a sublime expression of traditional Chinese art essence and modern thinking.

Klaus Hauser, Dean of the Visual Communication Department at Offenbach University of Art and Design in Germany, and renowned designer:



1 Gao Daqing's works // *REBORN SERIES* // L18W9.5H25cm / L26W13H30cm / L19.5W10H22cm // Blue and White Porcelain / Reduction Firing / Plating // 2018



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



2 Gao Daqing's works // *CHORUS SERIES* // L21.5W11H24cm / L28W14H32cm / L20W10.5H27cm // Blue and White Porcelain / Reduction Firing //2019



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



In addition to his keen observation of birds and the vivid depictions he creates, I particularly admire Gao Daqing's ability to present nature in a highly abstract manner. Everything is filled with a sense of movement, even on the ceramic plates, where nothing appears frozen or static. Gao Daqing's use of a 360-degree circular perspective allows us to see the tension and allure of nature. In doing so, he transcends traditional forms of representation and makes valuable contributions to contemporary Chinese ceramic art and the concept of "New Blue."

Zhang Yao, President of the Hunan Ceramic Art Association and Professor at Hunan University of Technology:

I have discovered that Gao Daqing loves ceramics even more than a ceramic artist himself. He has transformed from being a mere observer to a practitioner in the field. In his blue-and-white works, I see the surface patterns that appear to be folk designs, but hidden within the pieces is his poetic understanding of blue-and-white porcelain. I believe that a person's artwork reflects their attitude towards life and the depth of their knowledge. Behind the rough exterior, there lies a meticulous approach that is deeply rooted in the heart of this artist from Shaanxi.

Shen Qi, Literary Critic and Professor at Xi'an University of Finance and Economics:

Gao Daqing's artistic style is characterized by its significant humanistic connotations. Furthermore, his personal cultivation exhibits a complex and refined aesthetic taste. As the core spirit of his work, he possesses certain unique qualities that distinguish him from other ceramic artists. It reminds me of an interesting saying from ancient times, "Miscellaneous grains nourish people, miscellaneous studies cultivate culture." The current aura, temperament, and demeanor of Gao Daqing, which have ultimately formed his distinctive artistic style, can be described not only as that of a qualified ceramic artist but also as an individual with a unique aura and presence, demonstrating a distinctiveness in terms of temperament and disposition.

Jacques Kaufmann, Former President of the International Academy of Ceramics (AIC) and UNESCO:

Your ceramic artworks reproduced from old plaster molds are remarkable. I particularly appreciate your thoughtful selection and control of negative space. In the process of transitioning between positive and negative spaces, numerous associations are evoked. Each of your negative spaces represents an independent microcosm, accumulating energy and awaiting release.

Zhang Chunlei, Vice Chairman of the China Arts and Crafts Association and Director of the Institute of Arts and Crafts at the Guangdong Provincial Museum of Literature and History:

Gao Daqing's choice of ceramic art as his creative pursuit is commendable. Over the past decade, he has extensively visited ceramic production areas in China, sought guidance from renowned masters, and diligently delved into the techniques of folk blue-and-white porcelain. He actively explores new frontiers in ceramic art. His dedication and perseverance are evident, demonstrating a relentless pursuit and determination to achieve excellence in his craft.

Chen Haibo, Expert in the National Art Fund Review Panel and Ceramic Appreciation:

From the tip of the brush to the surface of the objects, Gao Daqing's blue-and-white creations depict a series of dreams infused with a modern vocabulary. Blue-and-white porcelain is one of the traditional decorative techniques in Chinese ceramics, and Gao Daqing's blue-and-white works not only draw on the rich heritage of traditional Chinese art, utilizing its elements skillfully, but also create their own distinctive characteristics through deconstruction, recombination, and diverse artistic expressions. They are imbued with a modern sensibility, an international open-mindedness,

and an experimental spirit, showcasing a unique charm of contemporary Chinese blue-and-white ceramics.

Huang Haiyan, Director of the Guangdong Folk Craft Museum, Visiting Scholar at the National Maritime Museum, UK, Ph.D.:

The first time I saw Gao Daqing's blue-and-white works, I felt a sense of familiarity and immediately recalled the museum's collection of over a thousand blue-and-white porcelain pieces, as if I could see a certain connection between them. As it turns out, Gao mentioned to me that his blue-and-white art is inspired by Guangdong folk blue-and-white ceramics, especially the "Shantou ware," and he embarked on his own exploration and experimentation after appreciating the folk charm of these ceramics. This inheritance and exploration of traditional folk blue-and-white became the opportunity for our collaborative exhibition. To allow the audience to experience Gao Daqing's pursuit of blue-and-white heritage, we specifically included two pieces of Guangdong folk blue-and-white ceramics from our collection at the beginning of the exhibition. I believe that the audience will discover the enduring charm of blue-and-white and also appreciate Gao Daqing's insights and innovations in blue-and-white art through this exhibition that combines craftsmanship heritage and artistic exploration.

Guo Xuelei, Deputy Director of the Shenzhen Museum, President of the Shenzhen Museum Association:

Gao Daqing has a foundation in tradition and heritage; in fact, he learns from antique objects. He finds inspiration from the traditional and uses it to create his own ideas. His works have style and can be said to evoke emotions. In essence, ceramics embody an aesthetic sense and comprehensive cultivation. Your own aesthetics, your artistic skills beyond ceramics, and your overall cultivation are crucial foundations for achieving recognition. The ability to present something that is aesthetically pleasing and enjoyable to others is the result of many years of accumulation and practice. Therefore, the ability to evoke emotions and create a pleasant atmosphere is the most challenging aspect.

Shenzhen Arts and Crafts Industry Association Executive President Lian Jianli:

Gao Daqing has been engaged in creative work in Shenzhen for nearly thirty years, where innovative consciousness, creative atmosphere, and the creation of demand have all influenced him. It is precisely because of his diligent learning, bold innovation, and daring expression that his ceramic art has established a distinctive image over the past decade. It has gained recognition from experts, withstanding market tests, and has been sought after by collectors.

Scholar of Ceramic Culture, Ceramic Artist, and Senior Ceramic Craft Expert Shu Huixue:

Due to Gao Daqing's deep understanding of blue and white art and his adept mastery of blue and white painting techniques, his blue and white art is remarkable. With swift and casual brushstrokes, he navigates the waterways, merging his emotions with porcelain and painting, yet transcending the boundaries of self and object, evoking a profound and intoxicating sense of serenity. His compositions effortlessly capture the essence of simplicity, as his craftsmanship and talent become integrated both internally and externally. I believe that achieving such mastery is a feat that few can accomplish.

Pan Bailin, a Chinese Master of Arts and Crafts, a Chinese Master of Ceramic Art, and the Chairman of the Foshan Ceramic Artists Association:

Gao Daqing possesses a unique artistic style while also seeking to break free from traditional limitations and the constraints of the era, thereby showcasing the power of his inner world and the aesthetics of his time through his creations. I believe that this relentless pursuit of innovation, the



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-

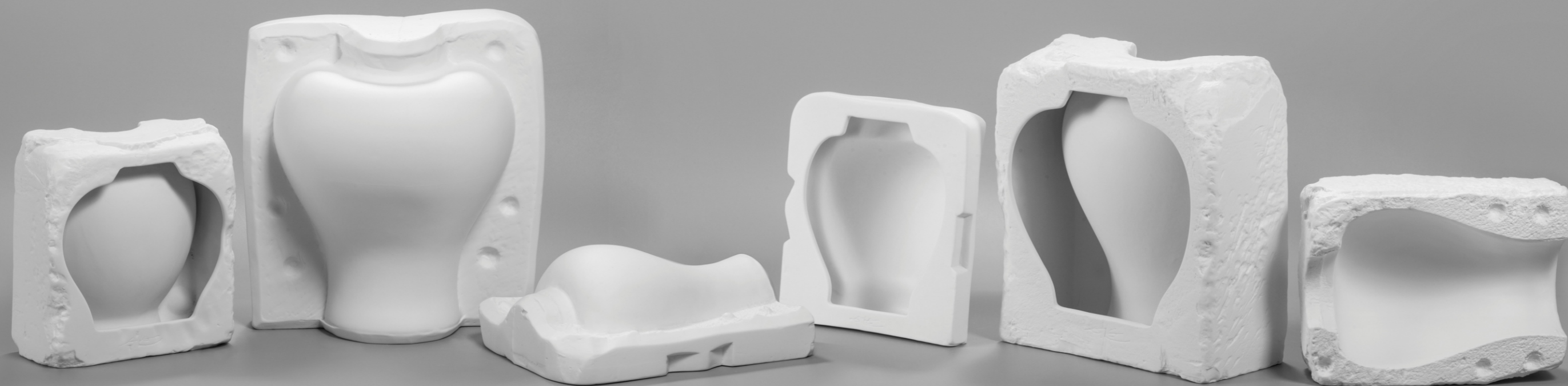


4 Gao Daqing's works // *MIRROR SERIES* // L27W9H27cm / L27.5W9H27cm / L27W9H29cm // Blue and White Porcelain / Reduction Firing // 2019



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-

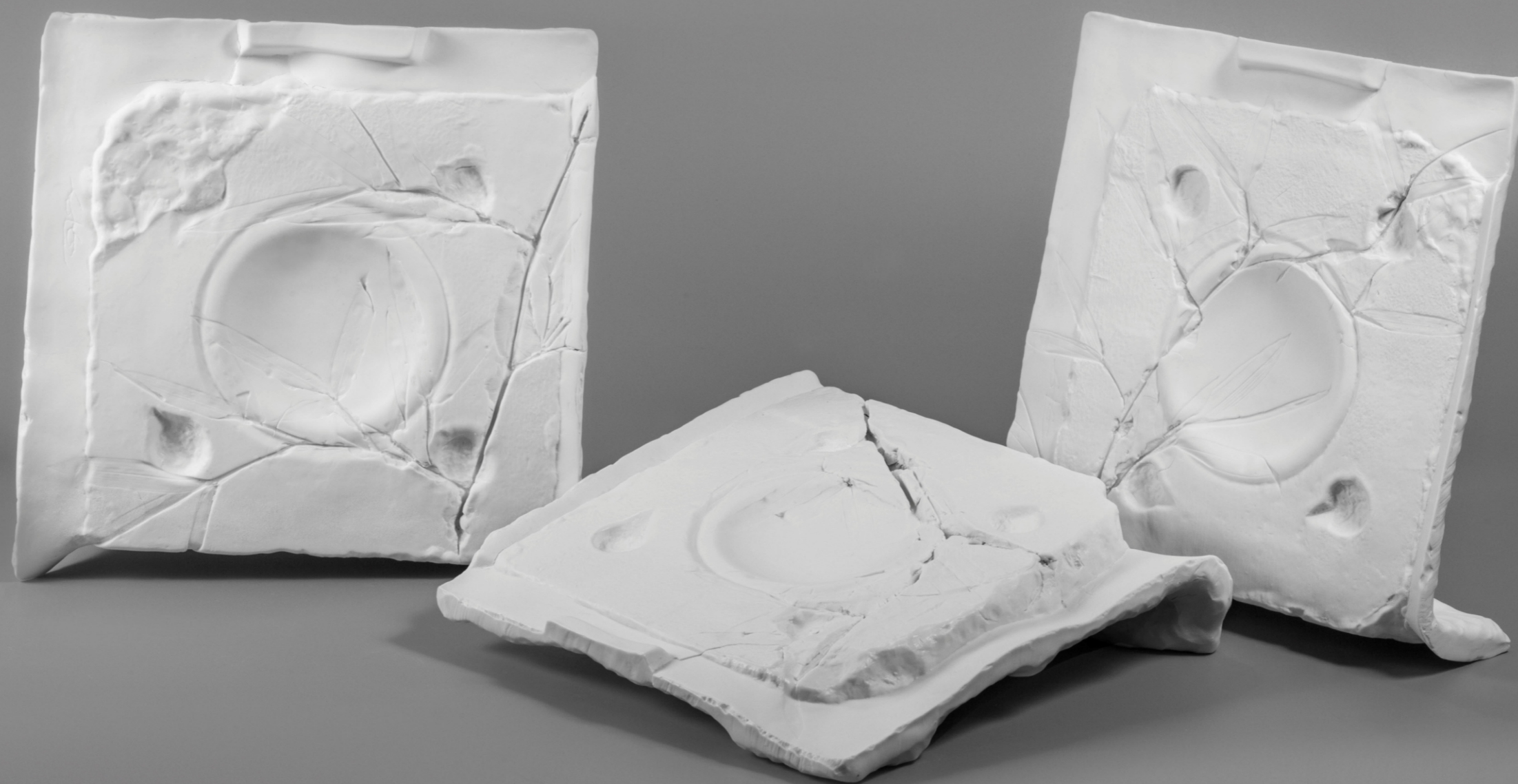


5 Gao Daqing's works // *FRAGMENT SERIES* // L18W9.5H25cm / L28W14H32cm / L21.5W11H24cm / L20W10.5H27cm / L26W13H30cm / L19.5W10H22cm // Porcelain / Oxidation burning // 2019



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



6 Gao Daqing's works // *MIRROR SERIES* // L29.5W10H30cm / L29W10.5H32cm / L29W10H31cm // Porcelain / Oxidation burning // 2019

spirit of pushing boundaries, and the courage to venture into new territories will lead to even greater success in the future.

Huang Yunpeng, a National-Level Intangible Cultural Heritage Inheritor and the President of Jingdezhen Collectors Association:

Gao Daqing, your blue and white art is fresh and vibrant. At first glance, it resembles Jingdezhen's style, but upon closer inspection, it reveals your own unique touch. You stand out from others because you paint your own creations with distinctive characteristics and a personal style of your own.

Wu Ming, a Chinese Master of Arts and Crafts, and a Chinese Master of Ceramic Art:

Gao Daqing's artworks are immersed in literature, painting, culture, and emotions, encompassing various art forms. Emotions are delicately expressed in both elegance and the mundane, and his skills flow seamlessly between painting and pottery. His works possess profound meaning and a sense of elevated simplicity. Through deep contemplation and diligent exploration, he integrates folk customs with artistic expression, showcasing a distinctive personality and a unique style. Embracing innovation while upholding traditional principles, he has achieved fruitful results, and the future holds even greater promise.

Fan Youxiang, a Chinese Master of Ceramic Art and Executive Director of the Art Committee of the China Ceramic Association:

Gao Daqing began his artistic journey with a playful mindset, which served as the starting point for his artistic exploration. His creative process and exploration are guided by the spirit of freehand brushwork in Chinese painting, embracing the essence of nature and creating cultural expressions through the consciousness of the heart.

Pang Yonghui, a Chinese Master of Arts and Crafts and the President of Quyang Ding Kiln Association:

Gao Daqing's series of works featuring cranes, along with his refined brushwork and abstract composition, depict the story and spirit of the cranes. Through long-term shaping and abstraction, his brushstrokes have evolved to a state of exquisite precision, with just enough refinement and minimal lack of intent, forming his unique symbols. In terms of composition, with a few swift strokes and the reconstruction of dots, lines, and planes, he conveys a sense of lively rhythm, capturing the grandeur and freedom of freehand expression. Particularly in his experimental landscape series, he highlights the serendipity of blue and white, showcasing the beauty of naturally flowing gestures and the recognition of inherent habits, expressing the sublime beauty of fortuitous creation. These works convey Mr. Gao's open-minded and liberated state of mind.

Meng Shufeng, a Chinese Master of Arts and Crafts and a Chinese Master of Ceramic Art:

Gao Daqing's artistic creations exemplify the beauty of simplicity and the expression of transcendent aesthetics in ceramic art.

Hao Huan, a Chinese Master of Ceramic Art and Senior Arts and Crafts Artist:

Mr. Gao Daqing has visited Ding Kiln multiple times to study and create, bringing forth fresh creative concepts. He has also incorporated the carving techniques of Ding Kiln into his own artistic creations. I am moved and deeply admire his diligent learning and exploratory spirit in the pursuit of art.

Chen Min, a Chinese Master of Ceramic Art and Deputy Director of Jiangxi Arts and Crafts Museum:

Photography is the art of using our eyes to discover beauty in the complexity of the world. Gao Daqing has successfully combined the natural beauty he discovers with the beauty of blue and white porcelain, finding a perfect expression in his own artistic language. In fact, modern blue and white ceramics transcend the boundaries of folk kilns and imperial kilns. From Gao Daqing's blue and white artworks, we can perceive a unique sense of intoxicating serenity in shades of blue.

Huang Xiaoling, a Chinese Master of Ceramic Art and President of the Women Ceramic Artists Association of Hunan Province:

Gao Daqing's artworks exude a sense of "freedom" and transcendence beyond the traditional Jingdezhen blue and white porcelain. They display a remarkable confidence in artistic expression, as well as a continuous evolution of artistic intention, revealed through exquisite colors.

Ye Guozhen, a renowned scholar of Song Dynasty imperial kiln and a master of ceramic craftsmanship in China:

Mr. Gao Daqing possesses a unique personality, ideas, style, characteristics, and his works have something captivating that keeps people engaged. Let's take a look at his crane paintings. They are incredibly concise, invigorating, and lifelike. Every stroke is essential; adding or subtracting even a single stroke would disrupt its beauty.

Chen Pengfei, a Chinese Master of Ceramic Arts and the Director of the Institute for Yue Kiln Celadon Research:

Mr. Gao Daqing dares to pursue a unique artistic style and boldly explores the fusion of modern ceramic painting techniques with traditional underglaze blue and freehand brushwork. His patterns exhibit a delicate beauty, with fluid lines that strike a balance between strength and elegance. The artwork is pure, refined, and exudes a serene charm. The layers of underglaze blue are distinct and yet retain a sense of richness. The artistic effect is outstanding. Mr. Gao's works perfectly blend innovation and tradition.

Wu Weichao, a Chinese Master of Ceramic Art and former Chairman of the Chaozhou Artists Association:

The showcased blue and white porcelain plate featuring cranes is an exemplary representative work. It demonstrates a grand and ancient composition, with concise and summary brushwork that appears simple but carries profound thoughts and depth, along with a strong sense of design. The brushwork and color usage adopt the decorative forms of folk blue and white ceramics, skillfully composed with minimal brushstrokes and elegant, muted colors. It seems casual yet evokes a deep sense of rhythm. One can hear the echoes of the vigorous and robust spirit of the northwest, as well as appreciate the delicate and refined charm of Jiangnan's cultural nuances. It is truly an exquisite piece. His blue and white series of works exemplify the fusion of northern and southern blue and white ceramics, propelling the artistic style of blue and white porcelain to new heights.

Zhou Haige, former President and Chief Editor of Jiangsu Fenghuang Art Publishing House:

In his folk traditional blue and white "Crane Series," he refines and recreates the traditional crane elements, using minimalistic dot and line symbols to create entirely new forms with his personal artistic language. The lines are elegant and flowing, reminiscent of the spontaneous brushstrokes in literati painting. The symbols are distinct, reflecting the charm of folk decorations with a carefree



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



7 Gao Daqing's works // *DIALOGUE OF CIRCLES - FROM PLATO TO DESCARTES* // $\Phi 25H30\text{cm}$ / $\Phi 23H32\text{cm}$ / Variable size // Porcelain / Oxidation burning // 2019



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



8 Gao Daqing's works // SNOWY HILL // Φ 33H25cm /4Piece // Porcelain / Oxidation burning // 2019



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



and genuine nature. The ink is used sparingly, and the brushwork is concise yet full of spirit. On the other hand, his "Experimental Blue and White Series" presents a different aspect, with splashing, overlapping, and dynamic flows, displaying a sense of exhilaration and vividness. The artist's ability to control and release the desired effects of the artwork is evident, as if the natural traces of the creative process are effortlessly achieved through his skillful hands.

Chen Gaochao, President and Chief Editor of Beijing Arts and Crafts Publishing House:

In Daqing's blue and white works, there is a sense of artistic realm, innovation, and elegance. They not only inherit traditional craftsmanship but also challenge conventional ideas, making them highly compatible with contemporary aesthetics.

Chen Ji, First-class Artist at Guangdong Academy of Painting and Deputy Director of the Theoretical Committee of Guangdong Artists Association:

Daqing's blue and white works have a strong cultural foundation and exploratory spirit. However, what impressed me the most and left me astonished and amazed is his "Crane" series in blue and white. Among the excellent pieces, many are created purely with lines, displaying exquisite brushwork and a captivating aura. They possess elegance and wildness, embodying a unique grace and charm reminiscent of the Jin and Song dynasties. This kind of intuitive experience is naturally based on unimpeded brushwork, color harmony, specific materials, and vessel forms, but behind it lies the author's accumulated aesthetics, cultural background, and sensitivity to form. Some unforgettable masterpieces in the "Crane" series can be contemplated for a long time, as they exude a long-lost ancient elegance yet remain vividly alive, showcasing a natural beauty that is unpretentious yet refined.

Xing Qingren, a member of the China Artists Association, former director of the Shaanxi Provincial Art Museum, and a renowned painter:

His blue and white porcelain series, whether depicting a single leaf, a blade of grass, or mountains, rivers, and clouds, are vivid and lively, leaving people with boundless imagination. It feels as if countless hands and eyes are waving and shimmering within them.

Liao Qinjian, Vice Chairman of the China National Arts and Crafts Association and member of the Xishan Wuzi group:

In Daqing's exhibition works, there is a profound understanding of religious spirit. Many of his works fully embody his pursuit and interpretation of "Dao" and "Zen." Some transition from deep blue to faintness, some from clarity to vastness, some from the realm of brushstrokes to imagination, and some from tranquility to emptiness. There are even instances where the emptiness is shattered, leaving room only for tacit understanding rather than explicit communication.

Tang Zeping, Member of the Chinese Calligraphers Association and Vice Chairman of the Shaanxi Yu Youren Calligraphy Association:

Gaodaqing is a multi-talented individual, born into a cultured family. With broad vision and lofty aspirations, he excels in various artistic pursuits, continuously advancing in each field. His creative works in the folk blue and white porcelain series showcased in this exhibition embody a fusion of traditional and modern expressions, with an artistic style that exudes ethereal tranquility and echoes the profoundness of Zen Buddhism. His brushstrokes are agile and harmonize with the viewers, freely splashing onto the captivating interplay of blue and white. Through the craftsmanship of divine creation, he explores and experiments with artistic techniques.

Shi Wenji, Vice Chairman of the Shenzhen Artists Association and Director of the Shenzhen

Nanfeng Chinese Painting Institute:

The essence of excellent art lies in innovation. Gaodaqing's blue and white porcelain artworks particularly emphasize artistic expression. Each piece embodies the artist's unique concepts and dynamic brushstrokes. Even the titles of his works, consisting of only a few words, are meticulously crafted, incorporating rich poetic sentiments into each character, achieving a perfect fusion with his blue and white porcelain creations. These magnificent blue and white porcelain masterpieces, filled with magical charm, are the dazzling result of the artist's deep contemplation and realization of life. They represent Gaodaqing's courageous breakthroughs and innovations in art, following his dialogue with nature and life. Compared to traditional blue and white porcelain, these works demonstrate commendable explorations in conceptualization, subject matter, and thought-provoking depth.

Ma Xingyun, Chairman of the Ceramic Art Committee of the Yunnan Artists Association and Ceramic Culture Scholar:

Gaodaqing skillfully transforms personal life emotions and subjective thinking into a tangible and perceptible artistic symbol language. The simplicity, multiple meanings, and relative consistency in cultural art constitute the unique landscape of blue and white porcelain in the contemporary social and cultural context. Gaodaqing's blue and white works seem to embody a latent correspondence between the blue sky and white clouds and blue and white porcelain. Like a drizzle, with a gentle breeze and light clouds, they evoke a sense of purity and tranquility. His works are created with sincerity. Gaodaqing understands that he is an artist, and painting and porcelain painting are, in fact, an expression of his inner emotions, cultural ideals, and the aspirations of his life, both present and future.

Wang Wei, Deputy Director of the Ceramic Art Committee of the Shenzhen Artists Association:

The blue and white plates created by Gaodaqing have left a deep impression on me. It's like his brush dances with blue and white, creating a beautiful and enchanting performance. The lines and brushstrokes evoke a visual sense of beauty that captivates viewers.

Gao Yan, Deputy Director of the Ancient Ceramics Professional Committee of the China Silicate Society and Cultural Heritage Scholar:

Gaodaqing's blue and white ceramics start from folk blue and white works, featuring concise brushwork and delightful artistic conception. They possess their own techniques, rules, language, and style. His experimental works are captivating, allowing viewers to indulge in boundless imagination. They are particularly innovative, creative, and imbued with a sense of Zen.

Yao Chun, Director of the China Architectural Ceramics Museum:

The comprehension of transcendental existence ultimately stems from the experience of life, which we often refer to as "spirituality." Through his unique artistic expression, Gaodaqing draws upon his own life experiences, or what we can call his unique "artistic language," to evoke a direct sense of beauty in form. This artistic language feels both familiar and refreshing. It is derived from the artist's cultivated knowledge, inheritance, innovation, and even the sensibilities of his own life experiences, which he connects with objects and expresses and presents through them. This presentation is the presentation of art itself.

Shanjiro Sugan, Deputy Director of the Mashiko Ceramic Art Association, Ceramic Artist:

Mr. Gaodaqing's blue and white works inherit the materials and techniques accumulated over thousands of years in China and combine them with a modern aesthetic consciousness, which is the



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



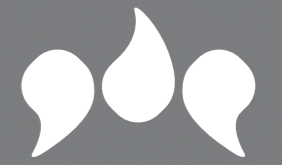


GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



11 Gao Daqing's works //BLUE IN WHITE SERIES// Φ21H18.8cm /12Piece // Blue and White Porcelain / Reduction Firing //2020



GaoDaqing

-Painting-Pottery-Photography-Poetry-
-Design-Derivative-



12 Gao Daqing's works // *BLUE WATER SERIES* // Φ 20.2H35.5cm / Φ 23.5H33cm / Φ 20.8H34cm / Φ 22.3H30cm / Φ 19.2H33.8cm // Blue and White Porcelain / Reduction Firing // 2020

characteristic of his works. His works do not require explanations but allow viewers to understand and grasp them from within. Sometimes they may appear as simple crafts, but Gaodaqing elevates them to the realm of art.

Ichiro Matsuo, Dean of the Art and Design Discipline at Dong-A University, Yulianfang Kiln Master:

Mr. Gaodaqing is a rare artist who seamlessly combines the flat world of painting, the three-dimensional form of sculpture, and the connection between ceramics and nature and human beings. The unique blue color in his works expresses the vitality of life and the palpitations of the soul through dynamic flowing lines. From this emerges a vastness of time and space that continues to expand. His works embody an exploration of the essence of humanity, questioning what it means to be human, and what it means to be alive. Mr. Gaodaqing constantly delves into these profound questions, and seeing his works inevitably leads us to deep contemplation of these issues.

Huang Wei, Scholar of Ancient Ceramics:

Incorporating traditional folk kiln motifs into contemporary ceramic art is both a form of inheritance and creation. It requires the artist to possess a high level of refinement and brushwork skills, allowing them to freely express their innermost desires while staying within certain boundaries. This approach reflects the artist's boundless nostalgia and contemplation of the essence of blue and white porcelain. Gaodaqing's work "Xintianyou" can be considered a true representation of folk blue and white porcelain.

Peng Guijun, Director of the Calligraphy Research Institute at Sichuan University for Nationalities, Art Historian:

The numerous blue and white images created by Gaodaqing possess a pure and reliable, yet dynamically vibrant growth, an unchanging and eternal nature, and a spirit of continuous reproduction. They share various connections with the typical Eastern symbol of "blue and white porcelain." Through the charm of blue and white porcelain, Gaodaqing reflects the aesthetic taste of the Eastern ethnic groups. Through a uniquely styled visual language, he expresses the spiritual world of the Chinese people. He attempts to capture the aesthetic psychology of the Eastern ethnic groups within the interplay of blue and white colors and patterned language, aiming to create an artistic aesthetic style that is both individual and universal, rooted in tradition yet possessing contemporary characteristics, and even transcending the limitations of time, thus becoming a universally enduring form of artistic aesthetics.

Industrial writer, free culturalist, poet Tao Zui:

For creators, when their thoughts settle, their intuition becomes clear and sharp, and their inner wisdom can rise. Therefore, it is evident in Gao Daqing's works the presentation of a Zen-like realm.

Poet and painter Lv Dean:

Gao Daqing's blue-and-white porcelain is not only astonishing, but also instills in me a sense of confidence in its classic nature. One could say that his exquisite ceramic works exude an Oriental lyrical quality that is delightful and praiseworthy! He has demonstrated that an ancient art form and its aesthetic experience can be revitalized and renewed. I would also like to add that without the perseverance of craftsmanship and the support of strong and abundant faith, none of this would be possible or effective.

Ai Shaoqiang, Senior Editor of "Huaxia Geography" (National Geographic Chinese Edition):

Over the years, Gao Daqing has dedicated himself to the research of exporting blue-and-white porcelain. While deeply appreciating the folk aesthetics, he has also engaged in open exploration and experimentation, combining tradition with innovation. In his works, we see freshness and a sense of the ancient intertwined with wild charm, which represents a beneficial path for the development of traditional craftsmanship.

Feng Cuo, Member of the Chinese Calligraphers Association and CEO of Ink Pond, an online education platform for calligraphy and painting:

Gao Daqing's porcelain paintings, even when not on traditional rice paper, still exude vibrant colors and each stroke and ink reveals a new realm. From my perspective, within the realm of online porcelain painting, Gao Daqing's works embody simplicity and clarity, capturing the essence of heaven, earth, and all living beings in a single line. His porcelain paintings possess the refined taste of literati, with profound artistic conception that captivates viewers and leaves them immersed in contemplation.

Gao Fei, Member of the Academic Committee of the Shaanxi Provincial Calligraphers Association, Independent Art Critic, and Curator:

Despite being from Northwest China, Gao Daqing seems to be well-versed in the natural scenery of the South. Through the unique craftsmanship of ceramics, he blends the artistic conception of both the North and the South. Using traditional brush techniques, he applies layers of glaze that resemble traditional ink wash painting on porcelain plates. The effect of the blending colors creates a sense of clarity, as if the landscape is adorned with a translucent "filter." The expansive sky, flowing clouds, clear waters, and pristine mountains are vividly depicted in this artwork. The majestic and delicate brushwork, along with its lively rhythm, imbues the work with a captivating charm that draws viewers into the painting, allowing them to immerse themselves in the ink landscape of China.

The above expert and scholar comments are excerpted from the 2018 and 2020 Gaodaqing solo exhibitions.



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GaoDaqing

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13 Gao Daqing's works // *A CAPELLA SERIES* // $\Phi 16.8H23.3\text{cm}$ / $\Phi 15.5H22.2\text{cm}$ / $\Phi 20H25.3\text{cm}$ / $\Phi 18.6H24\text{cm}$ / $\Phi 17.5H26.6\text{cm}$ / $\Phi 18H24.5\text{cm}$ / $\Phi 18H23\text{cm}$ // Black pottery / Firewood burning / Tang Li Cooperates with Reduction firing // 2021



GaoDaqing

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-Design-Derivative-



14 Gao Daqing's works // *WIND* // L14.5 W11 H20.5cm / L14.5 W12.5 H23cm / L14 W11 H21cm / L14.5 W9.5 H23.5cm / L15 W11.5 H20cm / L14 W12 H17.5cm / L14.5 W12.5 H17.5cm // Black pottery / Firewood burning // 2021



田泥作品 L19 W13 H19.5 广东潮州龙窑柴烧 2021 黑陶作品 L14 W12 H23 河南焦作柴烧 2021 瓷泥作品 L17 W16 H14 江西景德镇气烧 2014 定瓷作品 L17 W11 H18 河北保定电烧 2018 红陶作品 L24 W16 H21 山西临汾气烧 2015 黑砂作品 L27 W18 H20 四川雅安煤烧 2017
陶泥作品 L27 W18 H20 北京丰台气烧 2015 黑釉作品 L22 W14 H19.5 陕西澄城气烧 2019 陶泥作品 L22.5 W14 H23 广东深圳气烧 2018 官瓷作品 L15.5 W10 H16 河南开封气烧 2021 黑陶作品 L24 W17 H21 山东齐河气烧 2017 釉陶作品 L20.5 W14 H23 重庆荣昌气烧 2019