

# 2023 Jingdezhen International Ceramic Art Biennale

Written by Li Zhao



... a total of 1803 submitted ceramic artworks from 48 countries around the world

As one of the world's major ceramics exhibitions and competitions since Covid, the 2023 CJICB had a total of 1803 submitted ceramic artworks from 48 countries, including vessels, sculptures, paintings, installations, and ceramic video works. Seventeen renowned domestic and international jury members conducted several rounds of evaluation of the entries, selecting 360 works from 27. A final 251 works were then chosen to exhibit at the Art Museum of Jingdezhen Ceramic University. Under the full supervision of the Jingdezhen Notary Office, 10 rounds of on-site jury evaluations were conducted with 46 winning pieces, sets sharing a total cash prize amount of CNY2000,000.00, including a 'Gold Award' worth CNY300,000.00 (also called The

**Floating Volume**  
Volume: 180x180x180cm  
Material: ceramic, mixed media  
Date: 2023

Jingdezhen Award), five Silver Awards each worth CNY100,000.00 (also called The Glowing Award), 10 Bronze Awards (Downtown Art Awards) each worth CNY60,000.00, and 50 Taocihuai Emerging Artists' Awards worth CNY20,000.00 each. The winning works represent the latest trends and developments in current ceramic practice, capturing each artist's pioneering, exploratory, experimental, and revolutionary understanding of their medium from their respective countries.

It was a fair jury process, and we were happy to witness the whole process. Congratulations to all the winners', one of the jurors, Moyna Elliot from New Zealand told the reporter. American ceramic artist James Walker won the second prize with his recently created sculpture titled *You May Think You Are Alone*. Walker has been to Jingdezhen Ceramic University as a guest visiting artist and teacher with West Virginia University, organizing 'China Ceramics Study Abroad' programs in 2011. His unique

sculpture is on display in the entrance of the third exhibition hall (of four) and attracts much attention. A very fine sculptured animal form sits on top of a children's toy trailer with a matt blueish surface. One of the leading jurors, 80-year-old Alfred University Professor Wayne Higby, speaks highly of this work as 'a great way of transforming ceramic sculpture with paint... In Jingdezhen, we are able to see more ceramic art emerging across cultures as a result of what is happening in the world, and to recognize the potential of individual artists who are deeply influenced by Chinese culture. The works in the exhibition are world-class, and you won't see better anywhere. Every piece in the CJICB exhibition should be seen by the world' Higby states.

www.jingdezhenbiennale.com



Guo Qilin, the 22-year-old former Tianjin Academy of Fine Arts graduate, injected over 60 pieces of blue and white porcelain blades into a suspended base that, piece by piece, composed a large, two-tier installation work that occupied a single gallery space. "I believe CJICB will draw more attention among younger artists internationally", said the Gold Prize winner in a later interview. Viewers were also able to see installation works and works that combine new technology and concepts, with 3D-printed ceramics finding a welcome place in the CJICB. Several functional works won CJICB prizes, and the JHR Min Festival entry artist, Netherlands (decorated wood) artist Maria Ten Kortenaar, was one of them.

In conjunction with the Jingdezhen International Ceramic Art Biennale, a series of parallel exhibitions were also arranged. Among them, *The Form of the Image - International Contemporary Ceramic Painting Symposium Exhibition* presented a myriad of scenes of convergence and diversity. The exhibition featured 100 ceramic artists' works with different forms and artistic styles which allowed visitors to re-examine ceramic painting as an inheritance to carry forward on the ceramics journey.

a result of what is happening in the world, and to recognize the potential of individual artists who are deeply influenced by Chinese culture



www.jingdezhenbiennale.com



2024 《Ceramics Art & Perception》

# CERAMICS NOW

[News](#)

[Artist profiles](#)

[Articles](#)

[Exhibitions](#)

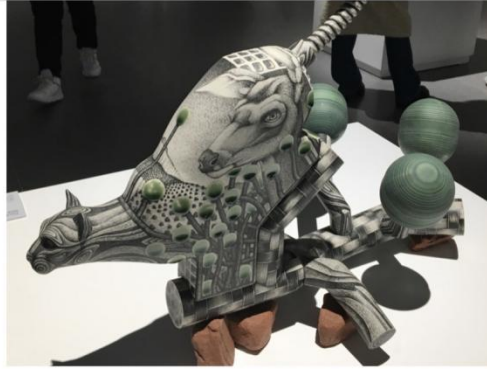
[Cera](#)

[Home](#) > [News](#)

## Call for Submissions for The Journey of Ceramics: 2023 Jingdezhen International Ceramic Art Biennale

July 31, 2023 in News





First prize (The Jinglan Award) went to 郭其林 Guo Qilin for his work *Frost Feather*, which consisted of over 60 blue and white surfaced porcelain blades inserted into a suspended core. At over four metres long it was impressive in presence and scale – a horizontal, over-sized 'red hot poker' flower, dominating its gallery space. The work provoked considerations around climate impact on nature, while the cobalt staining aroused reflections on its role in celebrating both ceramic history and the traditional as opposed to contemporary surface rendering.

American artist, Jason Walker, won one of five 'runner-up' awards (Kaolin Prizes) of 100,000 Yuan (about \$20,000 NZD) for his sculpture entitled, *You May Think You Are Alone*, a meticulously painted crouched cat form, poised upon some curiously embellished nature and decorated with technological symbols. The delicate linear surface illustrations carry the eye around the gracefully structured, ready-to-jump animal that itself seems partially engineered. It's perhaps a meditation on how technology can influence perceptions of nature, culture and the built world.

Further Kaolin Prizes went to Maria Ten Kortenaar (Netherlands) for her work, *Untitled*, a nerikomi cylinder of wondrous florals, and Ryan Mitchell (USA/Jingdezhen) for his two guardian dogs – a contemporary interpretation of a long Chinese tradition, as seen at the entry of temples and palaces – elegantly finished with sweeping palette knife planes, entitled, *Continuously*. There were ten 'Bronze Awards' and 30 'Emerging Artists Awards' that all carried monetary prizes. Altogether, prizes totalled over half a million NZD. I do hope there might be some NZ entries next time!

Above: Jason Walker, *You May Think You Are Alone*...  
Image credit: Courtesy of the author and Jingdezhen Ceramic University  
The author would like to warmly thank and acknowledge Luke Li Chao for his support and contribution to this article

## 《New Zealand Ceramics》

called Gaoling Awards), 10 Bronze Awards (Tao's Art Awards) each given USD 9,000, a Taoxichuan Emerging Artists' Awards of USD 3000 bonus each. These excellent works reflect the latest trend and level of the development of ceramic art in the world today. It interprets artists' pioneering, exploratory, experimental, and revolutionary understanding of contemporary ceramic art and shows the unique connotations of their respective regions, countries, and nationalities.

CJICB was co-hosted by Jingdezhen Ceramic University, Jingdezhen City, and Jiangxi Department of Cultural & Tourism. Sponsored by the International Academy of Ceramic Arts.

*Photos courtesy of the 2023 CJICB Organizing Committee*

*Article by Li Chao, Jingdezhen Ceramic University*

*Communication author: Xie Xuan, Jingdezhen Ceramic University*

## The Winning List of The Journey of Ceramics – 2023 Jingdezhen International Ceramic Art Biennale

First Prize (Jinglan Award)

comprender mejor el impacto y la trascendencia de esta revolución.

infocerámica

ARTÍCULOS

### EL VIAJE DE LA CERÁMICA (I)

19 de junio de 2024



Figura 3. Chao Ziwei. "Ask the DAO"

a Bienal Internacional de Arte Cerámico, que se celebró el pasado año en la ciudad china de Jingdezhen, fue una plataforma esencial para mostrar el arte cerámico contemporáneo, que reunió a destacados artistas y obras de todo el mundo.



Figura 5. Guo Qilin y Liang Chengzhen. "Frost Ling". 420 × 150 × 150 cm. Porcelana y otros materiales.

### 3. Fronteras tecnológicas en el arte cerámico El uso y el impacto de la tecnología digital

En el arte cerámico, la intervención de la tecnología digital ha proporcionado a los creadores un espacio sin precedentes para la innovación, permitiendo avances en las técnicas tradicionales de fabricación de porcelana. En la Bienal de Arte Cerámico vimos a artistas que desafían los límites tradicionales, experimentan audazmente con nuevos materiales y utilizan la tecnología digital, la realidad virtual y otros



(访谈内容如下)

Q=景德镇陶瓷大学对外文化交流中心 李超

A=美国国家陶瓷艺术教育年会 (NCECA) 主席、内布拉斯加大学林肯分校 (UNL) 前系主任、教授 Peter Pinnell



2022年3月的NCECA将以‘沃土’为主题在加州萨克拉门托举办

Q： 请向中国观众简要介绍美国国家陶艺教育年会 (NCECA) 。

A： 美国国家陶瓷艺术教育年会(NCECA)成立于1966年，致力于鼓励推动陶瓷艺术教育和陶瓷艺术审美，美国国家陶教年会提供各种国内国际活动、展览、出版和各种能够促进创造力、教育和行业发展的专业可能。NCECA每年在全美不同城市举办，会员从20世纪60年代的几百人发展到今天的逾4500余人。美国国家陶教年会的会员包括对陶瓷艺术感兴趣的学生、教育家、艺

(访谈内容如下)

Q=景德镇陶瓷大学对外文化交流中心 李超

A=台南艺术大学教授、陶艺家 张清渊

Q： 您对‘陶艺家’ 概念的理解？您眼里的‘当代陶艺’又应该是一个什么样的存在？

A： 陶艺家是一个最草率的名词，因为它无法意指出明确的身份与职称。

Potter/Ceramicist/Ceramic Artist/ 等是西方目前经常出现在专业领域的称谓。西方对于名称上的使用往往是因为当事人的创作属性而有所区隔，并不完全存在看身份的阶级意识，尤其是在陶艺走进当代后的范畴，单纯制作实用器皿的陶工（匠人、职人）也能把器物作为传达理念的载体。因此，作为一个使用陶瓷材料的创作者，透过材料属性特质的绝对性、适当的技术表现，最终是否需要藉由火的烧成来转化之思维，这样的创造工程的复杂性就是作为专业陶艺工作者必须具备的。

陶艺原本是一些平面艺术家、设计师、雕塑家休闲娱乐时创造力延伸的新鲜过程，也因为这样的肆无忌惮，没有僵化性的材料使用状态，颠覆了陶艺的传统思维。走进当代，陶艺是一个进化中的载体，正面临一个相当令人兴奋的基因改造过程。



波特兰NCECA朝气蓬勃的年轻陶艺家

Q： 美国国家陶艺教育年会的国际政策是什么？美国人对中国陶瓷的一般认知是什么？中美陶瓷文化交流中心是否将寻求建立更多的中美陶瓷艺术文化合作与交流？

A： 中国灿烂悠久而迷人的历史以及对陶瓷业的持续贡献，使得中国将一直在世界陶瓷史占有重要地位。在过去的25年里中国一直是美国人的留学首选目的地，我认为疫情结束后，这种旅行将恢复。NCECA对国际伙伴关系有着坚定的承诺，我们希望在以前合作交流的基础上继续深化我们过去与中国机构间建立的非常富有成果的伙伴关系。

同其它机构组织一样，过去的两年来由于这场世界性的大流行的关系，我们一直无法举行线下会议，全球范围内的个人旅行也都受到了限制。幸运的是科技拓

Q=景德镇陶瓷大学对外文化交流中心 李超

A=国际陶艺学会 (IAC) 荣誉主席 雅克·考夫曼

Q： 作为联合国教科文组织国际陶艺学会IAC前任主席和名誉主席，请向中国的观众简要回顾一下您个人以及IAC与中国陶艺界的关系。

A： 在将国际陶艺学会与中国联系起来的近代历史中，出现了很多参与者。1999年许以祺先生邀请我第一次来中国并在广州美术馆做了一个三人作品展览，我常说这是我在陶瓷领域的第三次重生。然后我和广东美术馆合作举办了 18 位中国陶艺家在瑞士、丹麦、德国、美国和中国的巡回展。2002年我开始在富平、唐山、景德镇制作直至 2004年在广州美术馆举办“超越传统”展览。2006年我还应邀在上海大学做了展览。从那以后我每年都会为各种项目去中国一到两次，可以说和中国陶艺界建立了紧密的联系和友谊。



《双年展系列人物访谈》截图