

An Investigation into the Dissemination Paradigm of Red Cultural Ceramic Artifacts: An Aesthetic Education Perspective

Shan Luo *

Jingdezhen Ceramic Institute, Jingdezhen 333403, Jiangxi, China

**Author to whom correspondence should be addressed.*

Copyright: © 2025 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract

Red cultural ceramic works are the main material achievements of practicing revolutionary spirit. The aesthetic qualities and humanistic spirit they contain not only provide rich resources for cultural innovation but also demonstrate unique advantages in enhancing the public's aesthetic ability. Red cultural ceramic works exhibit a distinct educational nature, manifested as the unity of "material carrier and spiritual inheritance" and the integration of "aesthetic experience and value internalization". As material carriers that integrate revolutionary spirit and traditional culture, exploring the dissemination model of red cultural ceramic works has significant practical significance.

Keywords

Aesthetic education
Ceramic works
Dissemination mode

Online publication: May 26, 2025

1. Fundamental Concepts and Essential Characteristics in Red Culture Ceramic Works

As an important material carrier of Chinese civilization, ceramics embody the wisdom of the Chinese nation accumulated over thousands of years. Marx's proposition that labor creates beauty. He believes that the fundamental difference between humans and animals lies in the fact that humans can recognize and grasp the objective laws of beauty in practical activities. The material carriers of red culture can reflect and verify the relevant revolutionary spirit content. "By engaging in dialogue

with the historical facts of the red revolution, college students can personally perceive and experience in the face of profound ideological connotations and convincing facts, thereby enhancing the appeal and persuasiveness of ideological and political education^[1]. Ceramic art works are an effective carrier for ideological and political education.

Ceramic art works serve as an effective carrier for ideological and political education^[2]. The article will conduct research from three dimensions. First, it will analyze the essential characteristics of red culture ceramic works. Second, it will explore the aesthetic education

elements of red culture ceramic works, including the aesthetic concepts conveyed by their shaping language and decorative patterns. Third, based on aesthetic education theory, it will construct an innovative path for the dissemination of red culture ceramic works, providing theoretical references and practical guidance for the inheritance and innovation of ceramic culture in the digital age.

The essential feature of the material carriers of red culture is that the material carriers themselves are the “materialization” of the revolutionary spirit they carry, embodying the intrinsic unity of subjective spiritual content and objective behavioral results, and possessing the characteristic of “unity of knowledge and action”^[3]. Red cultural ceramic works, as the name suggests, generally refer to cultural carriers that take red culture as the theme and are presented in the form of ceramic art. Such works possess both material and symbolic attributes. The fundamental material attribute of red cultural ceramic works lies in their embodiment of revolutionary ideas in a concrete form, which is manifested as the dialectical unity of ideological content and material form. Chinese ceramics, with their dual characteristics of practical function and cultural symbol, have demonstrated unique educational functions in the field of ideological education. Chinese ceramics, which possess both material attributes and spiritual connotations, serve as an effective carrier for ideological and political education^[4]. As a material entity, its shape and glaze color carry practical value; while as a cultural symbol, its decorative patterns and artistic style convey rich values and concepts. This dual attribute enables ceramic art to subtly fulfill the educational function of ideological guidance and value transmission in an aesthetic way^[5].

2. Aesthetic Education Elements of Red Culture Ceramic Works from the Perspective of Aesthetic Education

Schools are an important channel for the implementation of aesthetic education^[6]. Without aesthetic education, the school education system would be incomplete. In the contemporary construction of the aesthetic education system, red culture ceramic works, with their unique artistic expression forms and profound cultural

connotations, play an important educational role. These works not only carry the spiritual core of revolutionary history but also, through the aesthetic characteristics of ceramic art, achieve an organic unity of ideological and artistic qualities. From the perspective of artistic composition, the aesthetic education elements of this type of works are mainly reflected in two dimensions: the modeling language and the decorative patterns. Together, they form a unique visual narrative system and convey profound aesthetic concepts and cultural connotations through the principles of formal beauty. A thorough exploration of the manifestation and internal logic of these elements not only helps to understand the artistic value of red cultural ceramics but also reveals their special mechanism of action in aesthetic education practice.

2.1. The Aesthetic Expression of the Modeling Language in Red Culture Ceramic Works

While constantly improving its own techniques in the course of development, ceramics also shoulders the responsibility of building people’s inner world, conveying spiritual pursuits and aesthetic concepts, which makes ceramic art present the characteristics of the times and artistic aesthetics^[7]. The shaping language of red culture ceramic works is one of the core elements of its aesthetic education. Its expression form not only follows the general laws of ceramic art but also presents distinct ideological features due to the particularity of the subject matter. As a branch of art education, ceramic art education has typical artistic aesthetic characteristics^[8]. In terms of three-dimensional form creation, such works often adopt a combination of figurative and abstract expression techniques, emphasizing both the realistic portrayal of historical figures and revolutionary scenes and the enhancement of spiritual symbolism through artistic treatments such as generalization and exaggeration. In terms of spatial composition, red-themed ceramic works are adept at employing formal principles such as contrast, rhythm, and balance to construct visually dynamic structures.

2.2. The Semiotic Significance of Decorative Patterns in Red Cultural Ceramics Works

Ceramic patterns and graphics, as a historical record and

spiritual expression of a nation, play a significant role in highlighting the historical civilization and traditional cultural heritage of a country^[9]. As another key element of red culture ceramic works, the aesthetic education function of decorative patterns is mainly realized through the process of encoding and decoding visual symbols. In the selection of decorative themes, revolutionary symbols with clear referents such as five-pointed stars, red flags, and ears of wheat are widely used. At the same time, the innovative combination of traditional auspicious patterns and revolutionary symbols has formed a decorative language that combines national characteristics and contemporary features. This integration not only meets the psychological need for aesthetic continuity but also achieves a soft expression of ideology.

3. Exploration of the Dissemination Model of Red Culture Ceramic Works from the Perspective of Aesthetic Education

Under the background of diverse cultures in universities, university aesthetic education should, in accordance with the training objectives, construct and improve the teaching model and practical system of university aesthetic education, rather than simply applying the content and form of aesthetic education and art education^[10]. The organic integration of modern education and traditional ceramics can fully exert its aesthetic education function and achieve coordinated guidance at both the artistic value and cultural connotation levels. The artistic value sense of ceramic culture space can guide the formation of a new direction in the aesthetic appreciation of higher education^[11]. This influence is not coercive ideological indoctrination, but rather, through the appreciation of art, viewers are naturally exposed to positive values during their aesthetic experiences, thereby promoting the healthy development of mainstream social culture.

3.1. Analysis of the Current Situation of the Dissemination of Red Culture Ceramic Works from the Perspective of Aesthetic Education

The unique historical, humanistic, artistic and aesthetic values of ceramics can all play a key role in aesthetic education, empowering the popularization and practice of aesthetic education^[12]. At present, red cultural ceramic

works, as an important carrier that combines revolutionary spirit and artistic aesthetics, present multi-dimensional characteristics in their dissemination status. From the perspective of aesthetic education, the dissemination of such works not only faces the opportunities of inheriting and innovatively developing traditional culture but also encounters the challenges brought by the changes in contemporary aesthetics and the innovation of dissemination methods. The ceramic art courses in colleges and universities from the perspective of aesthetic education are the integration of aesthetic education and ceramic art^[13].

Overall, the dissemination of red culture ceramic works presents a pattern where official channels and folk paths run in parallel, and traditional media and digital platforms complement each other. However, there are still urgent problems to be solved in terms of dissemination effectiveness, audience coverage, and content innovation. From the perspective of the dissemination subject, the promotion of red culture ceramic works mainly relies on policy-driven dissemination led by cultural propaganda departments and market-oriented dissemination implemented by cultural and creative enterprises. Although this multi-subject participation dissemination model has broadened the circulation channels of the works, due to the differences in target positioning and evaluation standards among various parties, the dissemination content and form lack systematic integration. Especially in market-oriented dissemination, the excessive commercialization tendency to some extent undermines the original aesthetic education function of the works, reducing them to simple cultural consumer goods. More notably, most of the dissemination content remains at the level of work display, with a serious lack of in-depth interpretation of the aesthetic principles, craftsmanship features, and cultural connotations they contain, which directly affects the full play of the aesthetic education function.

3.2. Innovative Approaches to Red Cultural Ceramic Works from the Perspective of Aesthetic Education

When conducting ceramic cultural dissemination based on the perspective of aesthetic education, it is also necessary to adhere to the aesthetic education

concepts advocated by excellent traditional culture, and to innovate the content and form in combination with the characteristics of the times and new technological means, so as to enhance the artistic perception of ceramic culture^[14]. The digital transformation of communication channels is the most prominent feature at present. New media platforms have provided unprecedented display spaces for red cultural ceramic works. The application of forms such as short videos and virtual exhibitions has greatly enhanced the intuitiveness and interactivity of communication. However, this transformation is still mainly at the technical level, and there is still a lack of content adaptability and communication strategies.

On the one hand, a more systematic and professional communication system needs to be constructed. Under the premise of respecting communication laws, the aesthetic education effect should be enhanced to make this unique art form truly become an effective carrier for nourishing the aesthetic literacy of the masses and inheriting the red genes. On the other hand, with an “interdisciplinary” perspective, general education should be used to assist the “Four New” strategy in cultivating integrated innovative talents^[15]. In the art appreciation module, a comprehensive teaching model oriented towards humanistic literacy is implemented, integrating knowledge from multiple humanities disciplines such as literature, history, and philosophy. In the practical creation module, an interdisciplinary educational approach is adopted, with a

focus on incorporating fundamental theories from science and engineering disciplines such as natural science and engineering technology. This enables the integration of red cultural ceramic products into multiple disciplines.

In addition, red culture ceramic works can present the evolution process and cultural connotations of ceramic art to the audience through modern media technologies such as virtual exhibition halls. This integrated communication strategy can utilize multimedia digital platforms to systematically display the historical evolution and technical features of ceramic craftsmanship, helping the audience establish a basic cognitive framework. Moreover, by designing immersive practical projects, participants can deepen their understanding through interactive experiences and enhance the aesthetic education effect.

4. Conclusion

In conclusion, the dissemination and innovation of red cultural ceramic works from the aesthetic education perspective is a systematic project. It requires breaking the fragmented situation, strengthening systematic integration, avoiding excessive commercialization, and innovating content and form to fully play the aesthetic education function and contribute to cultural inheritance and development.

Disclosure statement

The author declares no conflict of interest.

References

- [1] Wang Lixia. The Value and Realization of Red Cultural Resources in College Students' Ideological and Political Education [J]. Research on Ideological Education, 2010, (7).
- [2] Zhu Jinglin. On the Practical Value of Ceramic Art Works in Ideological and Political Education [J]. Frontiers, 2011, (11): 197-200.
- [3] Zhu Jinglin. The Practicality of Red Cultural Material Carrier Education and Its Application [J]. Research on Ideological Education, 2017, (07): 75-78.
- [4] Zhu Jinglin. On the Practical Value of Ceramic Art Works in Ideological and Political Education [J]. Frontiers, 2011, (11): 197-200.
- [5] Lai Yanzhen. Exploration of Ceramic Culture Dissemination Models from the Perspective of Aesthetic Education [J].

- Ceramic Research, 2023, 38(04): 81-83.
- [6] Wang Yuqin. A Brief Discussion on the Innovation of Talent Cultivation Models in Ceramic Art Education with Aesthetic Education Integration [J]. Ceramic Research, 2021, 36(04): 91-93.
 - [7] Cheng Shanshan. On the Aesthetic Education Characteristics of Ceramic Art: A Case Study of Jingdezhen [J]. Tian Gong, 2022, (18): 64-66.
 - [8] Wang Yuqin. A Brief Discussion on the Innovation of Talent Cultivation Models in Ceramic Art Education with Aesthetic Education Integration [J]. Ceramic Research, 2021, 36(04): 91-93.
 - [9] Lai Yanzhen. Exploration of Ceramic Culture Dissemination Models from the Perspective of Aesthetic Education [J]. Ceramic Research, 2023, 38(04): 81-83.
 - [10] Liu Yan. New Thoughts on Aesthetic Education for College Students in the Context of Diverse Cultures in Higher Education [J]. China Adult Education, 2014 (7): 77-79.
 - [11] Zhang Wenjing, Zhao Xin. On the Exploration of Aesthetic Education Functions in Higher Education: A Perspective of Traditional Ceramic Culture [J]. Higher Education Research of Heilongjiang, 2016, (10): 154-156.
 - [12] Wang Yang. Research on the Ways to Realize the Aesthetic Education Function of Ceramic Art [J]. Da Guan (Forum), 2022, (08): 118-120.
 - [13] Chen Zhengkai, Xu Ting. Research on Ceramic Art Course Teaching in Colleges and Universities from the Perspective of Aesthetic Education [J]. Ceramic Research, 2022, 37(04): 90-92.
 - [14] Chen Wenjun. Exploration of Ceramic Culture Dissemination Models from the Perspective of Aesthetic Education [J]. Ceramics, 2024, (04): 12-14.
 - [15] Long Zhou. Analysis of the Construction of Ceramic Culture Education in Colleges and Universities from the Perspective of Aesthetic Education in the New Era [N]. China Culture Daily, 2022-11-11 (003).

Publisher's note

Whioce Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.