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# "New Perceptions of Technology – An Exhibition of Contemporary Handicraft Experiments" invites you to experience diverse handicrafts.

Chao News, Li Yiping , 2023-10-16 21:13, 109,000 views across the internet.



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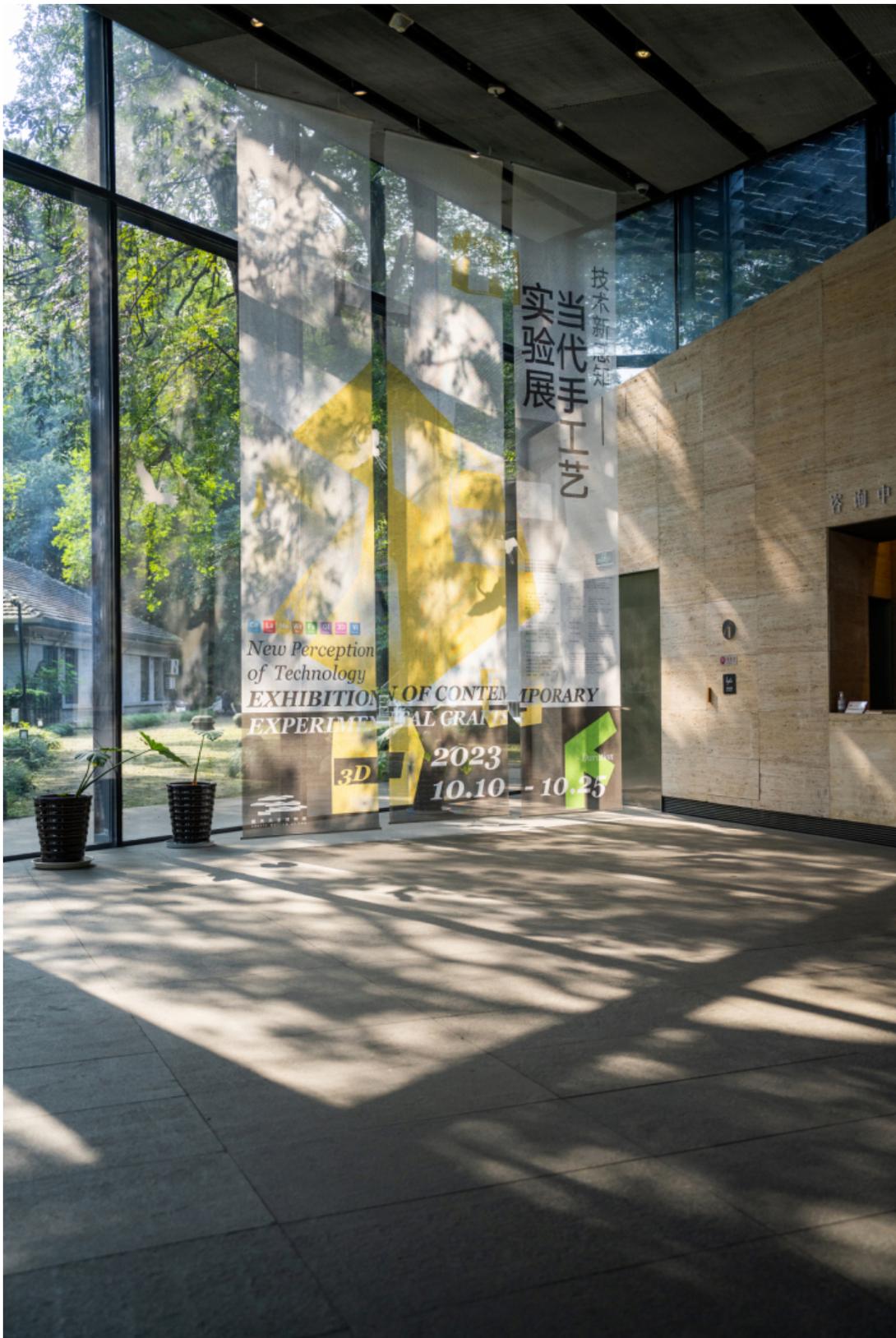


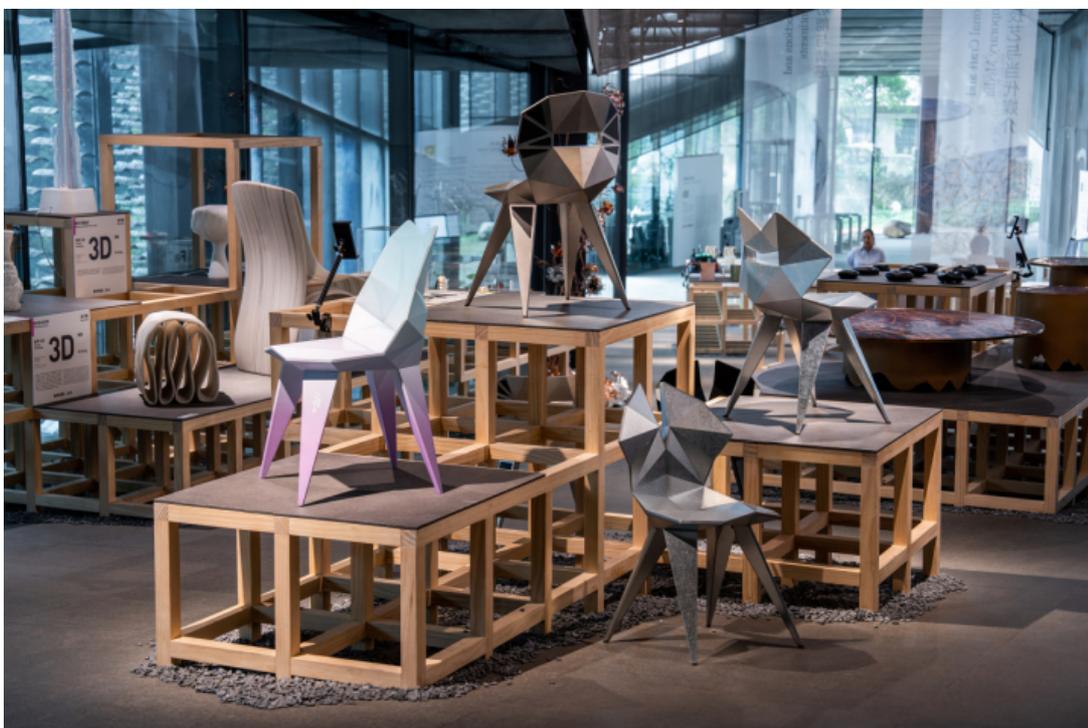
### Foreword

Snow Runzhi

Human technological thought has a long history. In ancient China, there were terms like "skill," "craft," "tool," "technique," "method," "gate," "way," and "ingenuity" to describe technology. Tracing the development of ancient Chinese crafts, the history of handicrafts is a history of technological progress in human civilization. The emergence of ancient Chinese classics such as \*Kaogongji\*, \*Yingzao Fashi\*, and \*Tiangong Kaiwu\*, along with the research and development of new materials, meant that all man-made objects were labeled with the tags of science and art. In the context of postmodern technology, discussions about the relationship between art and technology in handicrafts have special significance for the modernization of handicrafts, and also provide ideas and inspiration for us to consider the role and value of art and technology in contemporary handicrafts.







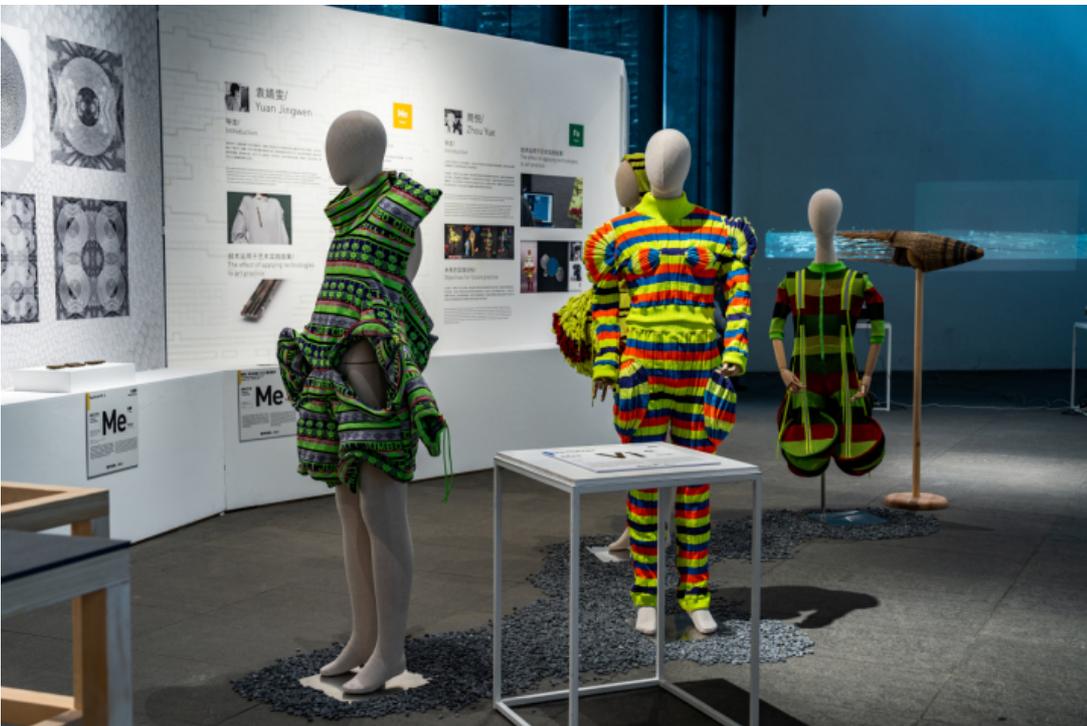
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In the context of artificial intelligence, the application of new technologies has given rise to entirely new lifestyles and cultural forms. The continuous iteration of technology has profoundly impacted the creation and production methods of handicrafts. New handicraft media and the application of digital technologies have made the production of handicrafts more flexible, precise, and efficient, while also providing broader space for the promotion and inheritance of handicrafts. How to integrate contemporary technological means into traditional handicrafts to promote their innovative development, and how to deepen the research on the ontological language of new crafts, are all contemporary challenges we face.

Currently, the application of new technologies in the craft field has revolutionized design and production methods. A new generation of artisans is creatively reinterpreting traditional concepts such as "beautiful materials and skillful craftsmanship" and "harmony between mind and hand" through various new technology experiments. Digitalization and intelligent manufacturing methods have profoundly changed the thinking logic and development model of traditional craft creation. With

the development of computer technology and related intelligent devices, handicraft creation no longer relies solely on individual creativity and manual skills, but can utilize these technologies and equipment to assist in conception and production. The development of AI may even fundamentally change the current "assistance" approach, leading to an unknown future where handicrafts are detached from "human" intervention. Therefore, the public is concerned that the intervention of technology in handicraft innovation will cause handicrafts to lose the "value of the hand" and humanistic emotions and warmth. This is the challenge that handicrafts currently face.





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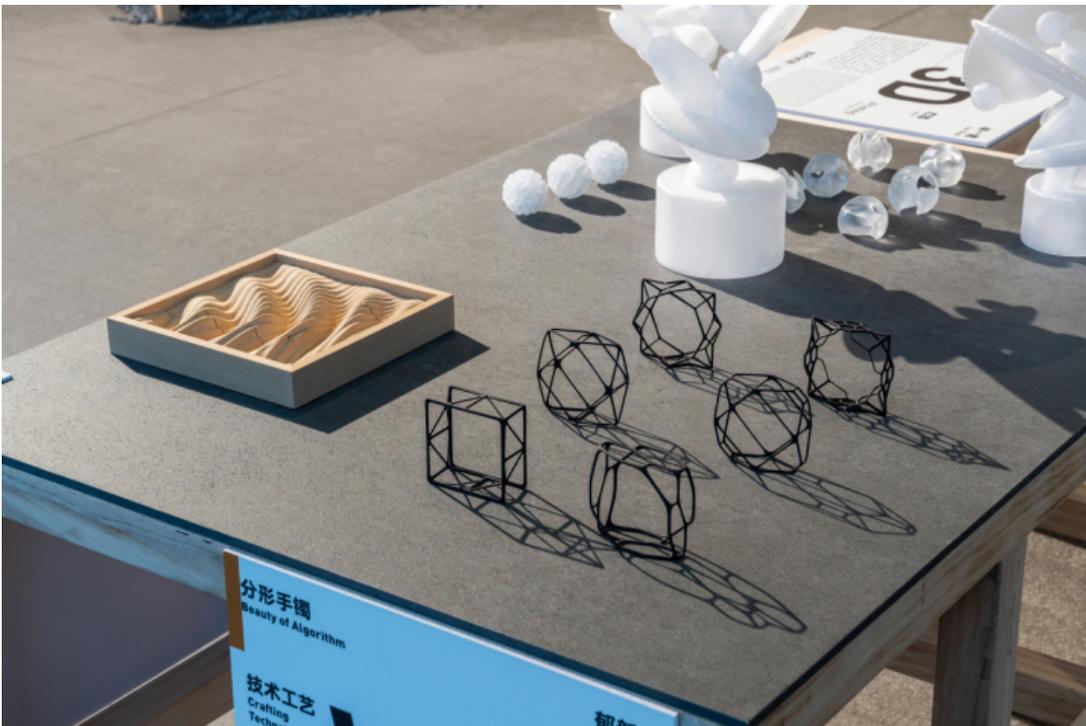
Based on academic research and perspectives, and within the current context of the development of "new liberal arts" disciplines, this exhibition aims to explore the integration of art and technology in contemporary handicrafts, the link between new technologies and new humanities, and the future development direction of interdisciplinary and cross-disciplinary research in crafts. It will conduct research-based displays around issues such as "technology and humanities," "traditional techniques and contemporary media," "new technologies and arts and crafts," "experiments in new technologies and cross-border materials," and "contemporary forms and conceptual expressions," thereby promoting dialogue and stimulating reflection.

The exhibition features works and projects from nearly 80 domestic and international artists and designers in the fields of ceramics, metalwork, lacquerware, glass, woodwork, and fiber, showcasing their exploration and experimentation with new technologies. The exhibition comprises over 400 pieces, demonstrating the breakthroughs in materials, forms, textures, and concepts brought about by the integration of new technologies into craft practices. It presents the diverse perceptions and

formal expressions of contemporary handicraft experiments. The exhibition aims to focus on emerging new craft forms and future trends, providing insights for the innovative development of modern Chinese handicrafts in the new era.







### List of participating artists (arranged alphabetically by last name):

#### Section 1: Traditional Crafts and Contemporary Media

Takeshi Yasuda (Japan), Yingze Chen, Libin Cheng, PACC Team, Yuki Osako (Japan), Felicity Aylieff (UK), Frieda Dorfer (Germany), Jianjun Fan, Fenglin Gao, Zhangliang Hong, Heng Li (Taiwan, China), Hsiu-Ching Lin, Kun-Kun Chen, Yi Long, Wu-Hsiang Liu, Hsiao-Tsung Liu, Mei-Yun Luo, Fu-Ki Min (South Korea), Xian-Ou Ni, Zhe Peng, Dayu Shi, Jun Shi, Ying-Kwan Tam (Hong Kong, China), Xiaoxin Wang, Zi-Xu Wen, Kai-Bo Xiong, Jianguo Yin, Zhen Xie, Jiao Zhou, Junjie Zhang, Zihan Zhao, Zhoujie Zhang

#### Section Two: Scientific Exploration and Interdisciplinary Materials Research

Cai Yunhua, Wang Zeqiang, Shan Fu, Chen Qinzhen, Ding Funi, Zhou Yue, Fan Ling, Fan Weiyan, Geneva Bergelt (USA), Lin Yihui, Ma Chuan, RESTUDIO, Tong Xindi, Shen Ting, Wu Yongying, Hou Jiamin, Wang Xiaoding, Xia Cuncao, Zhong Yuxuan, Cui Kesong, Yang Liu, Zhong Jiaqi, Meng Lü, Xu Gang, Ye Weibin, Zhang Shuang, Xu Gang, Tan Yatu, Ye Weibin, He Zixin, Yu Xin'an, Zhang Yiyang, Zhao Feiyue, Liu Yijin, Gong Chongzhi, Geng Yu

#### The third section: Technological Sensibility and Conceptual Expression

Bi Rongrong, Chen Weiyu, Cheng Zhilu, Gao Shang, He Dameng, Huang Zixin, Jiro Kamata (Japan), Ji Haiyan, Li Yana, Li Yupu, Peng Qian, Shi Pengcheng, Shi Qi, Su Yang, Su Qi, Takayoshi Terajima (Japan), Tricia Flanagan (Australia), Wang Kezhen, Wang Xin, Wang Yue, Wang Zhipeng, Wu Jiaheng, Wu Shiqi, Xie Zhen, Xu Jia, Xu Xinhua, Yuan Jingwen, Zhu Meilin, Zhao Erdong, Zhao Jinya, Zheng Wenqing, Zhou Yue, Feng Bingxin









**Organizer:** China Academy of Art

**Organizer:** Folk Art Museum of China Academy of Art

**Academic Support:** Institute of Chinese Cultural Design, China Academy of Art

**Exhibition Venue:** Halls 1, 2, 3, 5, 6, 7, and 8, Folk Art Museum, China Academy of Art / 352 Xiangshan Road, Xihu District, Hangzhou

**Exhibition Dates:** October 10, 2023 - October 25, 2023

**Academic guidance:** Hang Jian, Lian Mian

**Curator:** Xue Runzhi

**Joint curators:** Wang Kezhen, Jin Hui, Hu Shifa

**Administrative Director:** Jin Xiaoyi

**Exhibition Coordinators:** Ren Xiaowei, Li Jiliang, Huang Yan, Ma Qun, Ma Ying, He Liuying

**Space Design:** Huang Xiaofei, Steve Jensen (UK)

**Visual Design:** CLDesign Studio

Luan Jiahui, Jiang Hang, Chen Zheng

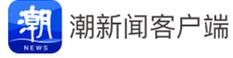
**Exhibition Assistants:** Shen Feijin, Zhang Leni, Zhao Tianheng, You Hongguo, Xiang Qiqi, Xie Jiarui, Liu Yuquan, Ling Zihui, Li Ziqi

Exhibition photography: Yang Tao, Liu Yongge

**Collections and Supporters (in alphabetical order by Pinyin):** East-West Art Space, Fan Qiu Lacquerware Research Institute, JALAB Jewelry Lab, NONGZAO, Rong Design Library, Shanghai Public Art Collaborative Innovation Center (PACC), Tongji University Design Artificial Intelligence Laboratory, Tezign.com, Yuanbai Exhibition Hall, Gu Qing, Shi Chong, Wang Jingjing, Huang Siwen

(Video source: Folk Art Museum of China Academy of Art )

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