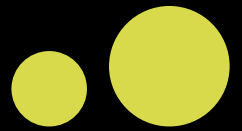


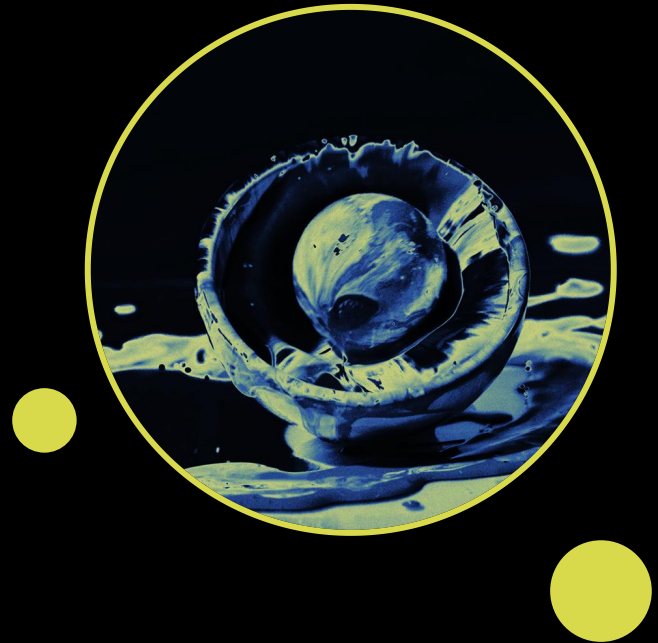


**“How can I
prove that I am
a
contemporary
practitioner?”**



Research direction: Exploring innovative approaches to the inheritance and development of traditional ceramic art in the context of modern digital technology.

- Integrating ceramic art (an ancient material and cultural carrier) with AR (augmented reality) technology (a contemporary digital medium) to demonstrate myself as a "contemporary practitioner" through research and practice.





Research Background and Motivation

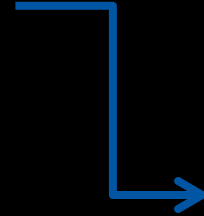
- Traditional preservation methods often fail to captivate modern audiences, especially the younger generation (Hayles, 1999).
- Traditional static display methods often struggle to resonate deeply with modern audiences, particularly younger generations (Kirshenblatt-Gimblett, 1998).
- Simon (2010) argues that the traditional "display-and-view" model is no longer sufficient to engage younger audiences who have grown up in the digital age, as they expect to take on a more active role in experiencing cultural content.

Cultural characteristics of ceramic art='Genes' in biology?



Research question:

Is it possible for modern digital media, as a contemporary technology, to enable traditional ceramic art to exhibit "vitality" akin to the **genes** in human life, requiring continuous "**evolution**" to adapt to the contemporary environment?



When augmented reality (AR) technology is integrated into the creation and exhibition of ceramic art, how does this digital intervention transform the original material characteristics, narrative structures, and value judgement frameworks of the artwork?

How can "contemporaneity" be defined?



Temporal dimension? Geographical context? Or something else?



1.Temporal dimension

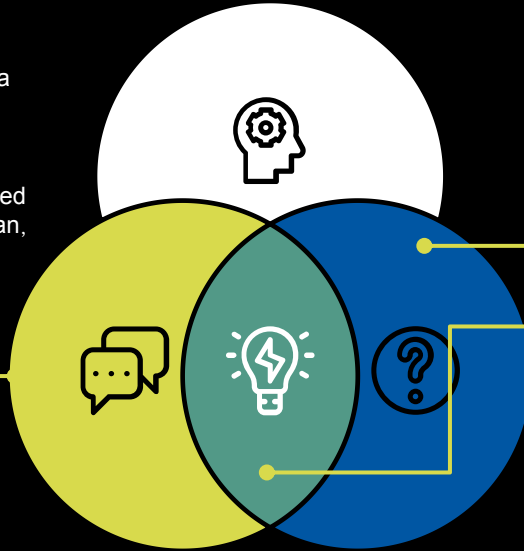
- Contemporaneity refers to the understanding and representation of social contexts within the continuously evolving present tense (Osborne,1995).
- Contemporaneity is an open and continuously evolving present tense, rather than a label for a historical period(Latour, 1993).
- "Contemporaneity" is expressed as a fluid and ever-changing social process, rather than a fixed framework of "modern" or "postmodern"(Bauman, 2000).

3.Narrative structure & value judgment

- Contemporaneity entails ongoing cultural self-reflection and re-narration. Through digital media technologies, works evolve from static and closed to open, multi-voiced, and participatory narrative spaces(Efrat, 2022).

2.Technology &media dimensions

- Contemporaneity lies in the effective utilisation of technological potential and a profound critique of the social issues it engenders (Castells,2000) .



SO:
Traditional and cutting-edge technologies+
Authenticity of artworks+
Interaction between works and
the socio-cultural ecology of
contemporary society



Theoretical foundation & Critical reflection

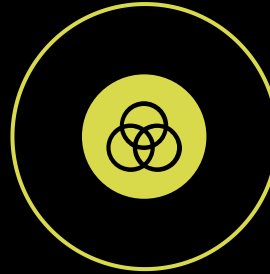
1.New Materialism

- Karen Barad (2007) introduced "agential realism," highlighting the dynamic interplay between matter and concepts in shaping reality.
- Jane Bennett (2010) highlights the interrelations between matter, technology, and humans within complex dynamic networks, focusing on the co-construction of technology and meaning.



2.Media Archaeology

- Parikka (2012) and Zielinski (2006) emphasise the processes through which technology is created, forgotten, and rediscovered within culture.



3.Cultural authenticity

- Personal experience
- "In the age of mechanical reproduction, the 'aura' of art is inevitably diminished" (Benjamin, 1968).
- Authenticity in contemporary times has become a continuously produced process rather than a static attribute (Bruner, 1994).

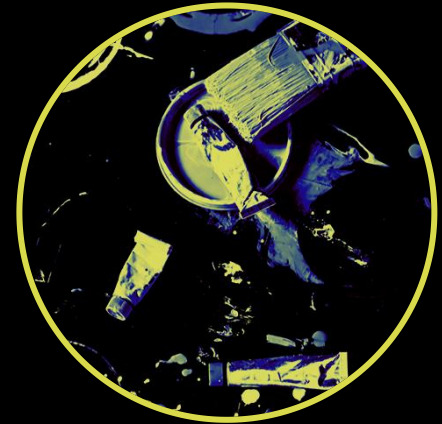


4.Cultural and social narratives

- Transforms the audience from passive viewers into active participants or co-creators.



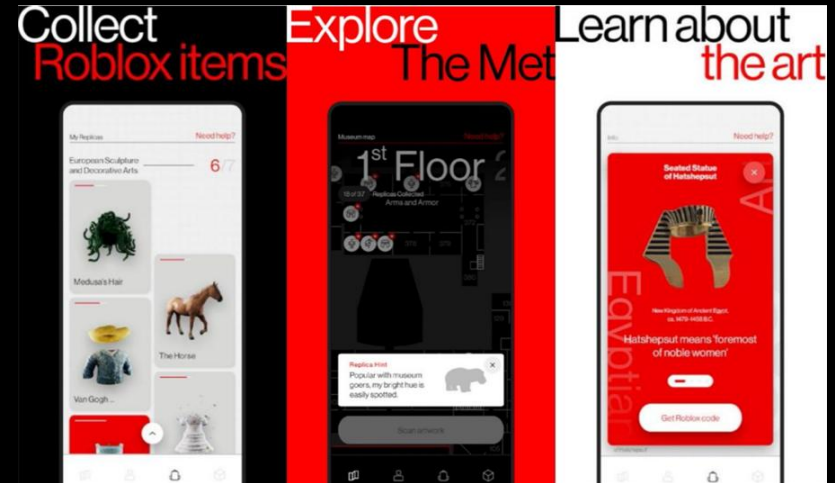
Case Analysis & Practical Methods



The Metropolitan Museum of Art: Collaborates with Roblox to launch an AR interactive experience, attracting young audiences back to offline engagement (2023)



<https://image.urbanlight.cn/2023/09/9e52a3fb-75c8-4bba-9ac5-9d22a045596a.jpg>



<https://image.urbanlight.cn/2023/09/a6436f43-66ee-4c4c-ac21-6925b5e578e6.png>

This approach transformed exhibits into dynamic narratives of global cultural circulation.

Maaïke Roozenburg, in collaboration with Delft University of Technology, integrated AR with digital humanities methodologies, utilising scanners provided by Artec Ambassador 4C Creative CAD CAM Consultants for the project.



https://artec3d-cn-production-d9.s3.cn-north-1.amazonaws.com.cn/styles/1856_webp/s3/content-hub-images/cases/content/chinese-porcelain-1-



https://artec3d-cn-production-d9.s3.cn-north-1.amazonaws.com.cn/styles/1856_webp/s3/content-hub-images/cases/content/chinese-porcelain-2-696x464.jpg.webp?itok=92JzlX5z



<https://youtu.be/mh1Lsea4i3o>

About my project:

Digital ceramic Museum : Handcrafted Ceramic Artefacts +
AR Digital Technology

Theoretical Research

- Anthropology
- Media archaeology
- Semiotics (Bal)
- Interactive design

“Contemporary Value:

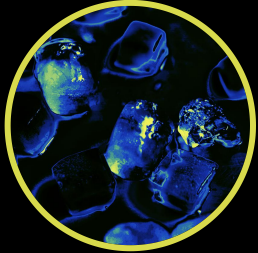
Theoretical Value:

- Deepen the understanding of the concept of "contemporary"
- Offers transdisciplinary insights

Practical value:

- Innovative museum display and audience interaction mode
- Promote transdisciplinary research and collaboration

Ethical and Technical Considerations



1.Risks of Cultural Appropriation
and Interpretive Errors?

2.Excessive Use of Technology
Undermines Cultural Authenticity?

Conclusion

Transdisciplinary methodologies+Complex social contexts+Technological exploration



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**Thank you all for
your attention!**

