

A Study on the Visual Narrative of Ceramic Culture in the Exhibition Spaces of the Jingdezhen China Ceramics Museum

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Abstract: This study takes the Jingdezhen China Ceramics Museum as its research subject and aims to examine the visual narrative methods and representational characteristics of ceramic culture within museum exhibition spaces. A literature review and case study method are employed, with the analysis focusing on four dimensions: the narrative organization of exhibition spaces, the visual presentation of ceramic exhibits, color and lighting, and the visual communication of exhibition information. The findings show that the museum constructs a relatively continuous historical narrative through chronological sequencing, spatial circulation, and exhibit arrangement; highlights the artistic characteristics of ceramics through form, glaze color, decorative patterns, craftsmanship, and lighting; and supplements historical, technical, and cultural information through exhibition panels, object labels, images, and digital media. The study concludes that the coordination of space, exhibits, color and lighting, and information media constitutes the principal characteristics of the museum's visual narrative of ceramic culture, providing a relatively clear visual pathway for the presentation and understanding of ceramic culture.

1. Introduction

1.1. Research Background and Objectives

Jingdezhen is one of the most representative cities in the development of Chinese ceramic culture. Its long-established porcelain-making tradition not only reflects the development of ceramic production technologies and craftsmanship but also embodies rich historical, artistic, and cultural values. The development of Jingdezhen's traditional porcelain-making system has had a significant influence on ceramic production, artistic dissemination, and cultural exchange in China and beyond [1]. On July 25, 2026, the "Jingdezhen Handicraft Porcelain Industry Sites" were officially inscribed on the UNESCO World Heritage List, further highlighting the historical and cultural significance of Jingdezhen's ceramic heritage. Against the growing emphasis on the preservation and communication of cultural heritage, it is therefore important to examine how museum exhibitions

can effectively present the historical development, craftsmanship, and cultural meanings of ceramic culture and support public understanding of this heritage.

The Jingdezhen China Ceramics Museum collects and exhibits a large number of ceramic artifacts dating from ancient times to the modern period, making it an important cultural space for systematically understanding the history of Jingdezhen ceramics, porcelain-making techniques, and the development of ceramic art [2]. Contemporary museum exhibitions have gradually shifted from the simple display of objects toward narrative exhibitions constructed through the interaction of exhibits, space, media, and the visitor experience. As a result, museum narratives have increasingly demonstrated spatial and experiential characteristics [3]. Museum exhibition is therefore not only a process of presenting objects but also a process of organizing information, constructing meaning, and communicating with visitors through space and exhibition media [4].

Based on this perspective, the present study takes the Jingdezhen China Ceramics Museum as its research subject and examines its exhibitions from the perspective of visual narrative. The case analysis focuses on four dimensions: the narrative organization of exhibition spaces, the visual presentation of ceramic exhibits, color and lighting, and the visual communication of exhibition information. It further identifies the principal characteristics of the museum's visual narrative of ceramic culture. The study aims to explore how ceramic culture is visually expressed through museum exhibition spaces and to provide a reference for exhibition design and cultural communication in ceramic museums.

1.2. Research Methods and Scope

This study focuses on the exhibition spaces of the Jingdezhen China Ceramics Museum. Established relatively early after the founding of the People's Republic of China, the museum is also the first large-scale specialized ceramics museum in China and is designated as a National First-Class Museum. Its collection covers ceramic works from multiple historical periods, enabling a relatively systematic presentation of the development of Jingdezhen ceramic culture [2]. Therefore, selecting this museum as the case study provides a representative basis for examining how Jingdezhen ceramic culture is narratively presented through museum exhibition spaces and visual elements.

The study employs literature review and case study methods. Relevant studies on museum exhibitions, visual narrative, and the exhibition of ceramic culture are reviewed to establish the analytical framework, which is then applied to the exhibition spaces and exhibition content of the Jingdezhen China Ceramics Museum. The scope of the analysis includes four main dimensions: the narrative organization of exhibition spaces, the visual presentation of ceramic exhibits, color and lighting in exhibition spaces, and the visual communication of exhibition information. Based on these dimensions, the study further identifies the principal characteristics of the museum's visual narrative of ceramic culture.

2. Theoretical Background

2.1. Museum Exhibition and Visual Narrative

Museum exhibitions serve as an important medium connecting exhibits, cultural information, and visitors. Their function has gradually expanded from the traditional display of cultural artifacts to the organization, interpretation, and communication of cultural information. Modern museums organize exhibition content through exhibition media, spatial layout, and information design, enabling visitors to encounter exhibits and related cultural information progressively during their visit and to develop an understanding of the exhibition theme [5]. Therefore, museum exhibitions are not

merely spatial presentations of objects but also processes through which relationships of information communication are established by means of exhibition content and media [6].

Visual narrative refers to the organization and expression of content through visual forms. The composition, hierarchy, and combination of visual elements contribute to the organization of information and the communication of meaning [7]. In museum exhibition spaces, narratives are constructed not only through textual explanations but also through the combined use of space, exhibits, color, lighting, images, and written information. Among these elements, spatial layout and visitor circulation influence the order in which visitors encounter exhibits and the ways in which they view them, allowing dispersed objects and cultural content to develop a certain degree of continuity and interconnection throughout the visiting process [8].

From the perspective of visual narrative, a key concern of museum exhibition is how abstract historical and cultural content can be transformed into visual information that can be viewed and understood. Spatial organization establishes the narrative sequence, exhibits function as the primary visual carriers of the narrative, color and lighting reinforce the characteristics of the exhibits and the exhibition atmosphere, while images and textual information further supplement the cultural context. Museum lighting not only meets basic viewing requirements but can also enhance the visual presentation of exhibits and the spatial impression through the organization of light [9]. Likewise, graphics and text in exhibitions can function as visual content and narrative resources that contribute to the construction of exhibition meaning [10]. Based on these theoretical perspectives, this study categorizes the visual narrative of ceramic culture into four dimensions: exhibition space, the visual presentation of exhibits, color and lighting, and the visual communication of exhibition information. These dimensions constitute the basic analytical framework for the case study of the Jingdezhen China Ceramics Museum.

Table 1. Principal Components of Museum Visual Narrative

Analysis Dimension	Main Content	Visual Narrative Function
Exhibition Space	Spatial layout; visitor circulation; display sequence	Establishes narrative order and content relationships
Visual Presentation of Exhibits	Exhibit grouping; display methods; visual focus	Presents cultural content and ceramic artistic characteristics
Color and Lighting	Spatial color; ambient lighting; accent lighting	Strengthens visual focus and exhibition atmosphere
Visual Communication of Exhibition Information	Text; images; panels; charts; way-finding	Supplements cultural context and supports information comprehension

2.2. Components of the Visual Narrative of Ceramic Culture

Ceramic culture is characterized by a long historical development, diverse craftsmanship, and distinctive visual features. In museum exhibitions, ceramic objects are viewed not only as cultural artifacts and works of art, but also as carriers of form, glaze color, decorative patterns, craftsmanship, and historical context, all of which constitute important components of ceramic cultural narratives. Therefore, ceramic museums organize ceramic objects together with related cultural information through various display methods and exhibition media, thereby facilitating visitors' understanding of ceramic history and culture[11]. Ceramic exhibitions should not be limited to the arrangement of individual objects; rather, they should construct continuous exhibition content through the integrated relationship among objects, display methods, and spatial environments [12].

Based on the fundamental characteristics of visual narrative in museum exhibitions, this study identifies four major components of the visual narrative of ceramic culture.

First, the narrative organization of exhibition spaces arranges different historical periods and cultural content through exhibition themes, spatial layouts, visitor circulation, and display sequences, thereby constructing a continuous trajectory of ceramic cultural development.

Second, the visual presentation of ceramic exhibits highlights the forms, glaze colors, decorative patterns, and craftsmanship of ceramic objects through exhibit selection, grouping, display arrangement, and visual focal points. The systematic arrangement of ceramic objects from different types, periods, and craft traditions can create visual comparisons and connections, enabling visitors to recognize the artistic characteristics of ceramics and their development over time.

Third, color and lighting in exhibition spaces enhance the visual characteristics of ceramic objects and create an appropriate exhibition atmosphere through background color, light–dark contrast, lighting direction, illumination hierarchy, and correlated color temperature. Previous studies have shown that stereoscopic lighting can increase visitors’ visual attention to local decorative patterns and changes in the forms of ceramic exhibits [13], while different correlated color temperature conditions can influence perceptions of ceramic glaze surfaces, including glossiness, translucency, and surface texture [14].

Fourth, the visual communication of exhibition information uses text, images, exhibition panels, and digital visual media to supplement historical background, production processes, and cultural information that cannot be directly conveyed by ceramic objects themselves. Previous research indicates that in ceramic exhibitions oriented toward understanding, exhibition media such as panels, video images, and models can increase information density and assist visitors in understanding exhibition content [15]. These four components are interrelated and together constitute the visual narrative system of ceramic culture within museum exhibition spaces.

Accordingly, this study adopts the narrative organization of exhibition spaces, the visual presentation of ceramic exhibits, color and lighting in exhibition spaces, and the visual communication of exhibition information as the four principal dimensions for analyzing the Jingdezhen China Ceramics Museum.

3. Visual Narrative Analysis of Exhibition Spaces at the Jingdezhen China Ceramics Museum

3.1. Museum Overview

The Jingdezhen China Ceramics Museum is located in Changjiang District, Jingdezhen, Jiangxi Province, and its architectural exterior is shown in Figure 1. The museum was formerly known as the Jingdezhen Ceramics Museum, officially opened to the public in 1954, and relocated to its current site in 2015. It is now designated as a National First-Class Museum and is one of the earliest specialized ceramics museums established in China[16]. The museum occupies approximately 59,000 square meters, with a total building area of about 32,000 square meters. Its facilities include permanent exhibition halls, temporary exhibition halls, academic exchange areas, public activity spaces, and multifunctional areas. The collection contains more than 50,000 ceramic artifacts, including Neolithic pottery and ceramic works from multiple historical periods since the Han and Tang dynasties, as well as representative types produced throughout Jingdezhen’s long history of porcelain making. These collections provide a substantial material basis for systematically understanding the history, craftsmanship, and artistic development of Jingdezhen ceramics[2].



Figure 1. Exterior View of the Jingdezhen China Ceramics Museum

In terms of exhibition content and spatial organization, the museum structures ceramic cultural content from different historical periods through exhibition themes, spatial layouts, and exhibit arrangements. It also integrates color, lighting, graphic and textual information, and modern display techniques to create a multi-layered visual exhibition environment, as shown in Figure 2. Ceramic exhibits interact with the visual elements of the exhibition space, presenting the forms, glaze colors, decorative patterns, and craftsmanship of ceramic objects while also constructing a visual narrative with continuity and hierarchy around their historical information and artistic value. This provides the case basis for the subsequent analysis of the narrative organization and visual presentation of the museum's exhibition spaces.

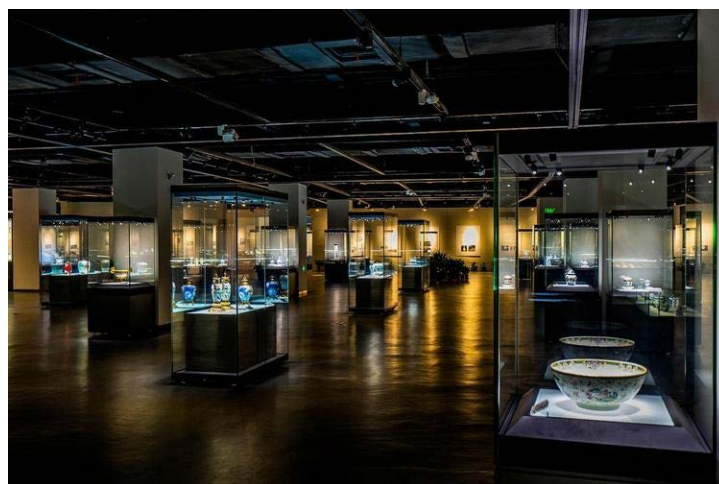


Figure 2. Exhibition Space of the Jingdezhen China Ceramics Museum

3.2. Narrative Organization of Exhibition Spaces

Based on the analytical framework of the visual narrative of ceramic culture established above, the narrative organization of exhibition spaces is mainly reflected in the relationships among exhibition themes, spatial organization, visitor circulation, and display sequence. The exhibition spaces of the Jingdezhen China Ceramics Museum take the historical development of ceramics as the principal narrative thread. Through the continuous organization of different galleries and exhibition

units, ceramic cultural content from different historical periods is incorporated into an integrated exhibition system. The permanent exhibitions cover historical periods from the Tang, Song, Yuan, Ming, and Qing dynasties to the Republican period, and representative ceramic objects are used to present changes in Jingdezhen's porcelain-making techniques and ceramic art. In this way, exhibition content from different historical periods forms a relatively clear spatial sequence, allowing visitors to encounter ceramic objects, craftsmanship, and cultural information from each period progressively throughout the visit.

In terms of specific spatial organization, the museum primarily establishes connections among different exhibition contents through spatial extension, circulation routes, and spatial nodes. As shown in Figure 2, continuously arranged exhibition areas allow display cases and exhibits to form a visual sequence with a sense of spatial depth along the direction of movement [Figure 2(a)]. Staircases and passageways connect different exhibition areas, creating transitions in circulation and spatial continuity during the visit [Figure 2(b)]. Meanwhile, vertical circulation through the atrium, elevators, and different floors connects various functional and exhibition areas and forms important spatial nodes [Figure 2(c)]. These spatial relationships allow different exhibition units to maintain relatively clear content divisions while forming a continuous visiting experience through visitors' movement.

Table 2. Narrative Organization of Exhibition Spaces in the Jingdezhen China Ceramics Museum

(a)		Spatial Extension and Display Sequence: Continuous display cases and spatial depth create an orderly visual sequence.
(b)		Visitor Circulation and Spatial Transition: Staircases and passageways connect different exhibition areas, forming a continuous visitor route.
(c)		Vertical Circulation and Spatial Nodes: The atrium, elevators, and floor connections form important spatial nodes.

Therefore, the spatial narrative of the Jingdezhen China Ceramics Museum is not based simply on the classification and arrangement of ceramic objects. Instead, historical themes, thematic zoning, visitor circulation, and spatial nodes work together to allow ceramic cultural content from different periods to unfold progressively through spatial movement. The exhibition space thus functions not only as a setting for displaying objects, but also as an important narrative medium connecting different historical periods and cultural content, providing a spatial foundation for the visual presentation of the historical development of ceramic culture.

3.3. Visual Presentation of Ceramic Exhibits

Ceramic exhibits serve as important visual carriers of the narrative in the Jingdezhen China Ceramics Museum. According to the types and artistic characteristics of ceramic objects from different historical periods, the museum organizes exhibits through individual display, grouped display, and display-case presentation, allowing the forms, glaze colors, decorative patterns, and craftsmanship of the objects to be presented relatively clearly. Some representative ceramic works are positioned

in relatively independent display locations, with appropriate viewing distances and visual focal points, enabling visitors to observe both the overall form of the objects and their local details.

As shown in Table 3, representative ceramic exhibits of different types display distinctive visual characteristics. The Yuan Dynasty blue-and-white meiping vase with scrolling peony motifs features broad shoulders, a contracted lower body, and elongated proportions, forming the typical profile of a meiping vase [Figure 3(a)]. The Yuan Dynasty blue-and-white jar with scrolling peony motifs is characterized by the contrast between blue-and-white coloration and scrolling peony decoration, creating a distinctive surface decorative effect [Figure 3(b)]. The Song Dynasty Qingbai-glazed covered vase with carved and applied dragon-and-tiger decoration emphasizes craftsmanship and decorative detail through carving, applied relief, and three-dimensional ornamentation [Figure 3(c)]. Differences in form, glaze color, decorative patterns, and craftsmanship among these objects allow the artistic characteristics of ceramics to be presented more directly through visual comparison.

Table 3. Visual Presentation of Representative Ceramic Exhibits at the Jingdezhen China Ceramics Museum

(a)		Form Characteristics: A small mouth, broad shoulders, and contracted lower body create the typical silhouette of a meiping vase.
(b)		Glaze Color and Decorative Patterns: The blue-and-white coloration and scrolling peony motifs create a distinctive decorative effect.
(c)		Craftsmanship and Decorative Details: Carving and applied decoration enhance the three-dimensional ornamentation and detailed visual expression.

Within different exhibition units, ceramic objects from the same period or with similar craftsmanship are often arranged in groups to create visual associations and comparisons, making variations in form, glaze color, decorative patterns, and ornamental styles more apparent. At the same time, key exhibits and general exhibits are differentiated through display position, display scale, and spatial relationships, creating a certain degree of visual hierarchy. In this way, individual objects retain their own artistic expression while also contributing to the overall exhibition content together with surrounding exhibits. Therefore, the visual presentation of ceramic exhibits depends not only on the artistic characteristics of the objects themselves, but also on exhibit selection, grouping methods, and display relationships.

Based on the characteristics of the exhibits and their display methods described above, the visual presentation of ceramic exhibits can be further summarized into five aspects: form, glaze color, decorative patterns, craftsmanship, and display relationships, as shown in Table 4.

Table 4. Analysis of Visual Presentation Elements of Ceramic Exhibits

Visual Presentation Element	Main Observation Content	Presentation Characteristic
Form	Contour; proportion; scale; vessel type	Presents ceramic forms associated with different periods and types
Glaze Color	Color; gloss; glaze-surface effect	Strengthens color and material expression on ceramic surfaces
Decorative Pattern	Motif; painted decoration; decorative composition	Presents decorative style and visual characteristics
Craftsmanship	Carving; appliqué; glazing; painting, etc.	Reflects ceramic production techniques and artistic expression
Display Relationship	Independent display; grouped display; visual focus	Establishes comparison, connection, and visual hierarchy among exhibits

As shown in Table 4, the visual characteristics of ceramic objects constitute the direct expression of ceramic artistic information, while the display relationships among different exhibits further establish visual connections and hierarchy, allowing individual ceramic objects to be integrated into the overall exhibition narrative.

3.4. Color and Lighting in Exhibition Spaces

The Jingdezhen China Ceramics Museum establishes a visual hierarchy between ceramic exhibits and the exhibition space through the coordination of background color, ambient brightness, and display-case lighting. In some galleries, low-luminance backgrounds reduce visual interference from the surrounding environment, while internal case lighting and localized illumination help the ceramic objects stand out from the overall space. The resulting contrast between light and dark gradually directs visitors' attention from the spatial environment toward the exhibits themselves and further emphasizes the contours, colors, and decorative features of the ceramic objects.

Table 5. Color and Lighting in the Exhibition Spaces of the Jingdezhen China Ceramics Museum

(a)		Background Color and Visual Contrast: Warm ambient lighting and brightly illuminated display platforms create a clear visual hierarchy.
(b)		Accent Lighting and Visual Focus: Localized lighting emphasizes the principal form of ceramic works.
(c)		Display-Case Lighting and Material Expression: Lighting enhances colored glazes, decorative patterns, and surface luster.

As shown in Table 5, color and lighting in the exhibition space are mainly expressed in three ways. First, the contrast between warm ambient lighting and brightly illuminated display platforms creates a clear visual hierarchy within the overall space [Table 5(a)]. Second, localized accent lighting creates a visual focal point through the brightness contrast between the principal exhibit

and the darker background, thereby emphasizing the form and detailed features of the ceramic work [Table 5(b)]. Third, display-case lighting enhances the visual presentation of colored glazes, relief decoration, and glaze luster, making the colors, decorative patterns, and material qualities of ceramic surfaces more directly perceptible [Table 5(c)].

Therefore, color and lighting in the exhibition spaces of the Jingdezhen China Ceramics Museum not only fulfill basic viewing and spatial-atmosphere functions, but also establish visual hierarchy through background color, light–dark relationships, and localized illumination. The interaction between light and the surface materials of ceramic objects further enhances artistic characteristics such as form, glaze color, and decorative patterns, making color and lighting important visual elements in the visual narrative of ceramic culture.

3.5. Visual Communication of Exhibition Information

The Jingdezhen China Ceramics Museum uses exhibition panels, object labels, images, and digital media to supplement historical background, object information, and cultural content that cannot be directly conveyed by the ceramic exhibits themselves. Exhibition information is generally integrated with the exhibits and their spatial locations, enabling visitors to obtain information such as object names, dates, craftsmanship, and cultural background while viewing the ceramic objects, thereby establishing connections between the exhibits and their cultural content.

As shown in Table 6, the visual communication of exhibition information is mainly reflected in three aspects. First, exhibition panels establish an information hierarchy through titles, explanatory text, and images, enabling visitors to quickly identify the exhibition theme and key content [Table 6(a)]. Second, independent object labels correspond directly to specific exhibits, providing visitors with information such as object names, dates, and basic descriptions while assisting in exhibit identification and understanding [Table 6(b)]. Third, digital imagery and immersive displays extend the expressive possibilities of traditional text-and-image information, allowing ceramic cultural content to be further presented through dynamic images and spatialized visual environments [Table 6(c)].

Table 6. Visual Communication of Exhibition Information in the Jingdezhen China Ceramics Museum

(a)		Exhibition Panels and Information Hierarchy: Titles, explanatory text, and images create a clear hierarchy of information.
(b)		Object Labels and Exhibit Information Correspondence: Individual object labels correspond directly to the exhibits, assisting in the identification of the objects and their basic information.
(c)		Digital Media and Information Expansion: Immersive digital imagery expands the visual expression of ceramic cultural information.

Therefore, the exhibition information in the Jingdezhen China Ceramics Museum does not rely solely on textual explanation. Instead, a multi-layered system of information communication is created through the combined use of exhibition panels, object labels, and digital media. Traditional textual information provides basic explanations, object labels establish direct relationships between exhibits and information, while digital media further expand the visual expression of ceramic culture. Together, these information media enable the historical, technical, and cultural content embodied in ceramic objects to be communicated more comprehensively.

4. Characteristics of the Visual Narrative of Ceramic Culture

4.1. Continuity of Historical Narratives

One of the key characteristics of the visual narrative of ceramic culture in the Jingdezhen China Ceramics Museum is the presentation of a relatively clear historical trajectory through the continuous organization of exhibition spaces and ceramic exhibits. Jingdezhen ceramic culture has a long history of development, and ceramic objects from different periods display distinctive characteristics in form, glaze color, decorative patterns, and production techniques. The museum incorporates these time-related cultural contents into an integrated exhibition system. Through chronological sequencing, exhibition zoning, and exhibit grouping, historical information dispersed across individual objects is organized into a visually connected narrative.

This continuity is first reflected in the organization of exhibition spaces and visitor circulation. Different historical periods and thematic contents unfold sequentially through galleries and exhibition units, allowing visitors to encounter ceramic culture from different periods progressively as they move through the space. At the same time, ceramic objects from the same period or with related technical characteristics are arranged in groups and sequences to establish visual connections, while object labels, explanatory texts, and historical images further supplement the corresponding historical context. In this way, spatial sequence, exhibit sequence, and information hierarchy work together to allow the development of ceramic culture to unfold gradually throughout the visiting process.

Therefore, the Jingdezhen China Ceramics Museum does not present ceramic objects from different historical periods as isolated display objects. Instead, it establishes historical connections through the continuous organization of space, exhibits, and information. Visitors encounter not only individual ceramic works, but also a continuous viewing process that traces changes in craftsmanship and artistic characteristics across different historical periods. This visual organization, based on chronological development and carried through spatial sequence, constructs a relatively coherent narrative of the historical evolution of Jingdezhen ceramic culture and constitutes an important characteristic of the museum's visual narrative of ceramic culture.

4.2. Visual Emphasis on the Artistic Characteristics of Ceramics

Another important characteristic of the visual narrative of ceramic culture in the Jingdezhen China Ceramics Museum is the visual emphasis on the artistic characteristics of ceramics. Ceramic objects themselves possess strong visual qualities, and their form, glaze color, decorative patterns, material qualities, and craftsmanship together constitute important modes of artistic expression across different historical periods. Through exhibit selection, display methods, and the organization of the spatial visual environment, the museum transforms these artistic characteristics into major visual content within the exhibition space. As a result, ceramic objects are presented not only as historical artifacts but also as artistic objects distinguished by their form, color, and decorative qualities.

This visual emphasis is first reflected in the combination of the intrinsic characteristics of ceramic exhibits and their display methods. Representative ceramic works are highlighted through individual display, grouped presentation, and the establishment of visual focal points, allowing the overall form of the objects to stand out. Ceramic works of different types or historical periods are also juxtaposed and arranged in sequence, further revealing differences in artistic characteristics such as form, glaze color, and decorative patterns. At the same time, background color, light-dark relationships, and localized lighting within the exhibition space interact with the ceramic objects. Through visual contrast between the exhibits and their surroundings, these elements enhance the

contours, colors, glaze surfaces, and decorative details of the objects, guiding visitors' visual attention from the overall form toward the artistic qualities of the ceramic surfaces.

Therefore, the Jingdezhen China Ceramics Museum does not rely solely on the inherent artistic qualities of individual ceramic works to create visual expression. Instead, it enhances the artistic characteristics of ceramics in a layered manner through the coordinated relationship among exhibits, display arrangements, and the spatial visual environment. Form establishes the basic visual structure of the object, glaze color and decorative patterns convey its chromatic and ornamental characteristics, while display relationships, color, and lighting further emphasize visual differences among different works. In this way, the artistic characteristics of ceramics are transformed from the material properties of the objects themselves into directly perceptible visual content within the exhibition space, becoming an important component of the visual narrative of Jingdezhen ceramic culture.

4.3. Comprehensibility of Cultural Information

The third characteristic of the visual narrative of ceramic culture in the Jingdezhen China Ceramics Museum is the enhancement of cultural comprehensibility through the multi-layered organization of visual information. Ceramic culture includes not only directly observable visual characteristics such as form, glaze color, and decorative patterns, but also more complex information concerning historical background, production techniques, artistic styles, and cultural context. Since ceramic objects alone cannot fully convey these dimensions, the museum combines exhibits, text, images, graphics, and digital media to transform different types of ceramic cultural information into exhibition content with clear hierarchy and interconnections.

This comprehensibility is first reflected in the hierarchical organization of cultural information and the visual correspondence between information and exhibits. Gallery titles and thematic information establish the overall content framework, while object labels provide basic information such as the name, date, and category of each object. Explanatory texts further supplement relevant historical background and technical information, while historical images, graphics, and other visual materials provide additional support for textual explanations. Different levels of information correspond to specific ceramic exhibits, enabling visitors to move progressively from "viewing the object" to "understanding its background." At the same time, exhibition information is connected with spatial sequence and exhibit grouping, allowing historical, technical, and artistic information to unfold gradually throughout the visit and thereby creating a relatively continuous pathway for understanding.

Therefore, the Jingdezhen China Ceramics Museum does not communicate ceramic culture simply by increasing the amount of textual explanation. Instead, it establishes a relatively clear interpretive relationship through the combination of exhibits and multiple forms of visual information. Ceramic objects provide direct visual references, textual information supplements historical and contextual knowledge, while images and graphics translate certain cultural information into more intuitive visual forms. The complementary relationship among different information media extends the presentation of ceramic culture from the visual viewing of objects to an understanding of their historical, technical, and cultural contexts, thereby providing visitors with a relatively clear visual information pathway for understanding ceramic culture.

5. Conclusion

This study takes the Jingdezhen China Ceramics Museum as its research subject and examines the organization and expression of ceramic culture within museum exhibition spaces from the perspective of visual narrative. Using literature review and case study methods, the analysis focuses on four dimensions: the narrative organization of exhibition spaces, the visual presentation of ceramic

exhibits, color and lighting in exhibition spaces, and the visual communication of exhibition information. The study investigates how different visual elements jointly contribute to the presentation of ceramic history, artistic characteristics, and cultural information.

The findings show that the visual narrative of ceramic culture in the Jingdezhen China Ceramics Museum is mainly characterized by three aspects. First, through the organizational relationship among chronological sequence, exhibition zoning, visitor circulation, and exhibit arrangement, ceramic cultural content from different historical periods unfolds progressively through spatial movement, forming a relatively continuous historical narrative. Second, the visual characteristics inherent in ceramic objects—such as form, glaze color, decorative patterns, and craftsmanship—are further emphasized through display methods including individual presentation, grouped display, background color, and localized lighting. In this way, the form, color, decoration, and material qualities of ceramic works become prominent components of the visual narrative. Third, information media such as exhibition panels, object labels, images, graphics, and digital media are coordinated with specific exhibits and spatial locations, creating a relatively clear hierarchy of information concerning object names, dates, production techniques, and historical and cultural background. This provides visitors with a visual information pathway that extends from viewing ceramic objects to understanding their broader cultural context.

These findings indicate that the presentation of ceramic culture in the Jingdezhen China Ceramics Museum is not achieved through any single visual element, but through the coordinated interaction of space, exhibits, color and lighting, and information media, which together construct an integrated visual narrative. Exhibition space establishes temporal and spatial relationships within ceramic culture; ceramic objects function as the core visual carriers of the narrative; color and lighting enhance the artistic expression of the objects; and exhibition information further supplements their historical and cultural context. The interrelationship among these four visual dimensions extends ceramic presentation beyond the display of individual objects toward an integrated expression of historical development, artistic characteristics, and cultural information. This also demonstrates that visual narrative can serve as an important means for ceramic museums to organize cultural content and construct exhibition meaning.

This study is primarily based on a single museum case and a visual analysis of its exhibition spaces, with particular attention to the organizational relationships between exhibition content and visual elements. It does not directly verify the actual effects of different visual narrative strategies on visitors' understanding, memory, or emotional experience through questionnaires, interviews, or behavioral observation. Future research may compare different types of ceramic museums and incorporate methods such as visitor surveys, eye-tracking experiments, or visitor behavior analysis to further examine the specific effects of spatial narrative, exhibit presentation, lighting environments, and information design on visitors' cultural cognition and exhibition experience.

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