



Jade Carving Wisdom and Identity of Zhang Jiawei's Huai School

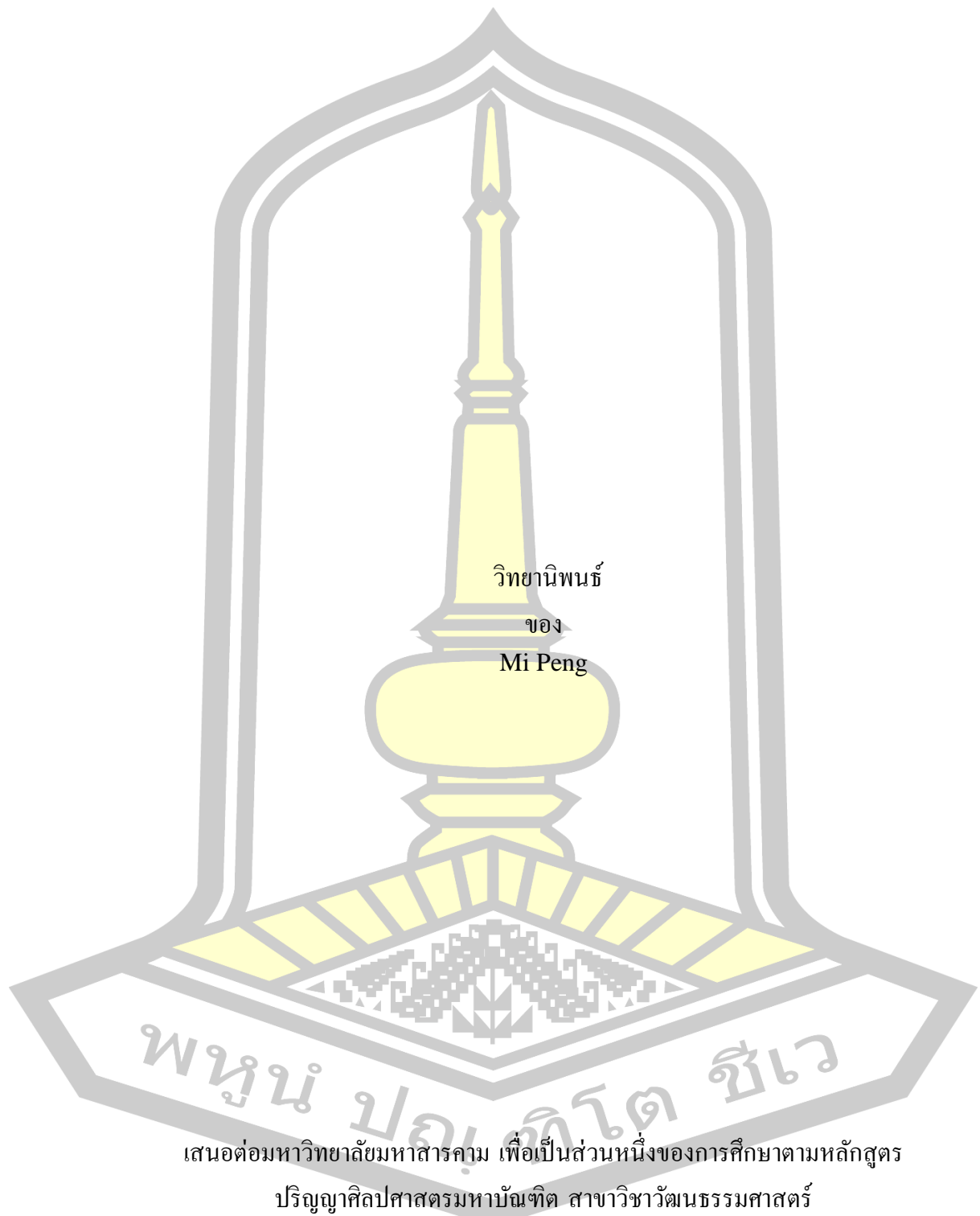
Mi Peng

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

August 2024

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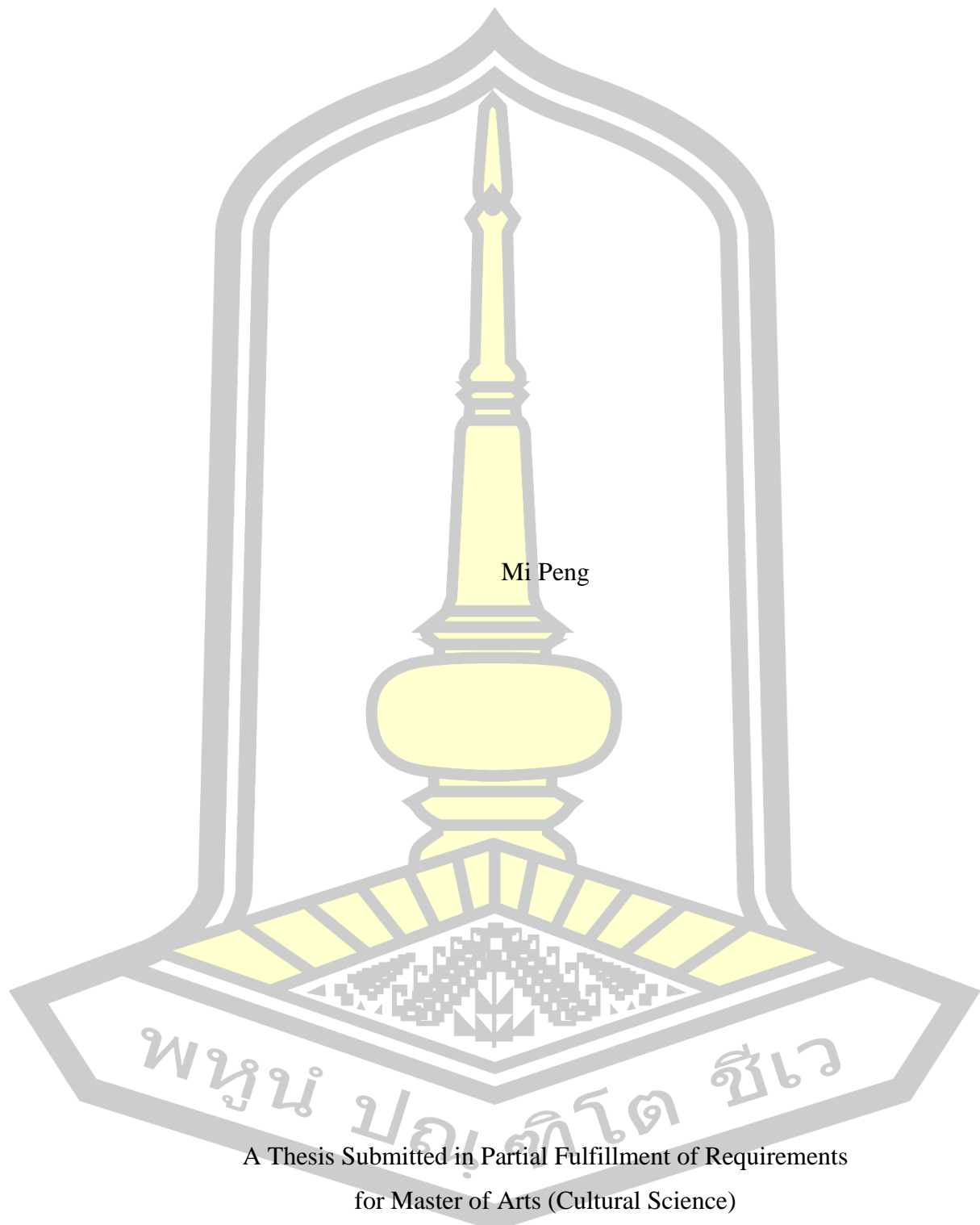
วิทยานิพนธ์
ของ
Mi Peng

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาวัฒนธรรมศาสตร์

สิงหาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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August 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Mi Peng , as a partial fulfillment of the requirements for the Master of Arts Cultural Science at Mahasarakham University

Examining Committee

Chairman

(Boonsom Yodmalee , Ph.D.)

Advisor

(Somkhit Suk-erb , Ph.D.)

Committee

(Assoc. Prof. Sastra Laoakka ,
Ph.D.)

Committee

(Thitisak Wechkama , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Arts Cultural Science

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

พหุ ม ปรณ ทิโต ชีเว

TITLE	Jade Carving Wisdom and Identity of Zhang Jiawei's Huai School		
AUTHOR	Mi Peng		
ADVISORS	Somkhit Suk-erb , Ph.D.		
DEGREE	Master of Arts	MAJOR	Cultural Science
UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

The topic of this research is Jade Carving Wisdom and Identity of Zhang Jiawei's Huai School. The purposes of this study were: 1) To conduct an in-depth study of Zhang Jiawei's research on the historical background of the development of jade carving in the Huai School, 2) to identify the current development status of jade carving in the Huai School, 3) to enhance the current heritage and development of jade carving in the Huai School. Observation and interviews were conducted with five main data providers, eight practical data providers, and 18 general data providers.

The results of this study were: 1) Chinese jade carving art has a long history, and jade carving techniques hold an important position in traditional Chinese culture. Huai school jade carving has continuously evolved with societal advancements, deeply rooted in the political, economic, cultural, and other backgrounds of each era. 2) The current development status of Huai school jade carving is facing challenges such as a lack of successors, difficulties in inheritance, limited innovation, a shrinking market, and a lack of resources, which hinder the progress of traditional jade carving culture. 3) Through the study of the development of Huai school jade carving, it is concluded that for China's jade carving industry to thrive, it needs to integrate current Chinese traditional culture with modern aesthetics. This underscores the necessity of blending jade carving creativity with contemporary culture. By analyzing the factors leading to these issues, the following countermeasures are proposed: establishing a Chinese jade carving brand, systematically developing a comprehensive jade carving theory and skill training program, enhancing jade carving skills, and expanding economic audiences.

The conclusions drawn from this study can provide reference in the following aspects: 1) Zhang Jiawei has had an important influence on intangible cultural heritage inheritance education, industry history research, industry development, and policy formulation. 2) Zhang Jiawei has solidified the talent foundation for the traditional Chinese jade carving industry. 3) Zhang Jiawei has promoted the development and cultural protection of Chinese jade carving art.

Keyword : Huai school jade carving, Development and innovation, Traditional skill, Identity of Zhang Jiawei's Huai School, Jade Carving Wisdom

ACKNOWLEDGEMENTS

Buddha said, "All things are born by fate." As a student at Mahasarakhan University, I was born through the association of Karma. As a researcher, I use the professional knowledge I have gained to analyze and specify on the theme and characters of my thesis, which is also due to a marriage.

Because I have chosen to study jade carving art with strong Chinese cultural characteristics, focusing on Chinese jade carving artists, Chinese jade carving masters, representative inheritors of Chinese intangible cultural heritage, and the foundation of Chinese Huai school jade carving techniques, Mr. Zhang Jiawei. Mr. Zhang Jiawei is a highly respected contemporary jade carving master in China and a renowned artist in the industry. He has been in the industry for 30 years and has created a large number of excellent art works. His works have a unique school, excellent craft, and every piece is excellent. And he is still one of the few historical and theoretical artists in the Chinese jade carving industry so far. He has made outstanding contributions to the historical research of Chinese jade carving art, and most importantly, Mr. Zhang Jiawei is my husband.

I am grateful to Professor Somkhit Suk Erb; Sitthisak Champadang; Sastra Laoakka; Boonsom Yodmalee and Thitisak Wechakama. These five professors for their guidance and funding over the past two years, who have contributed to my research achievements today. Finally, I would like to express my graduation to my dear classes for their company in a foreign country, and to all the kind and beautiful things I have accounted for in Mahasarakham. Professor Thank you all.

Mi Peng

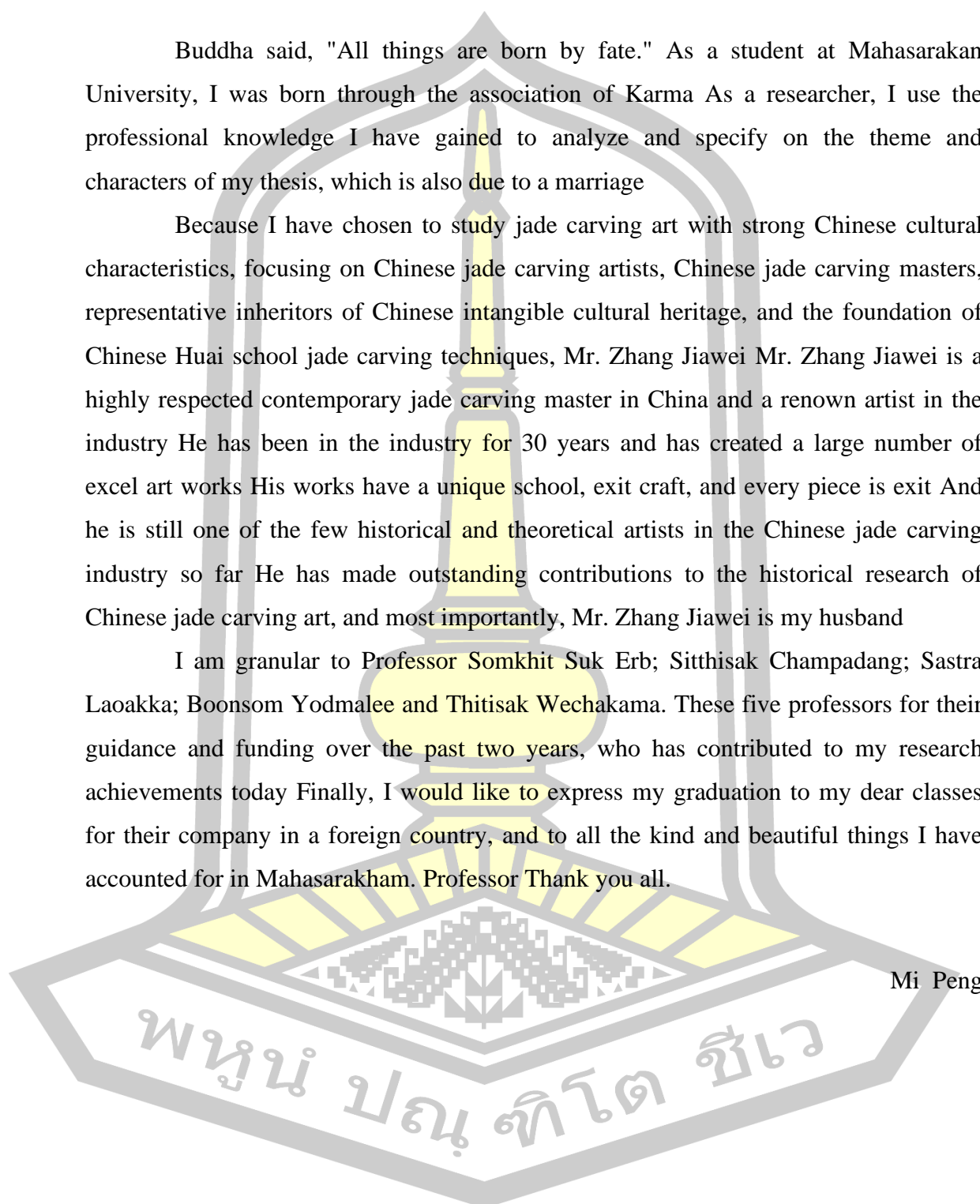
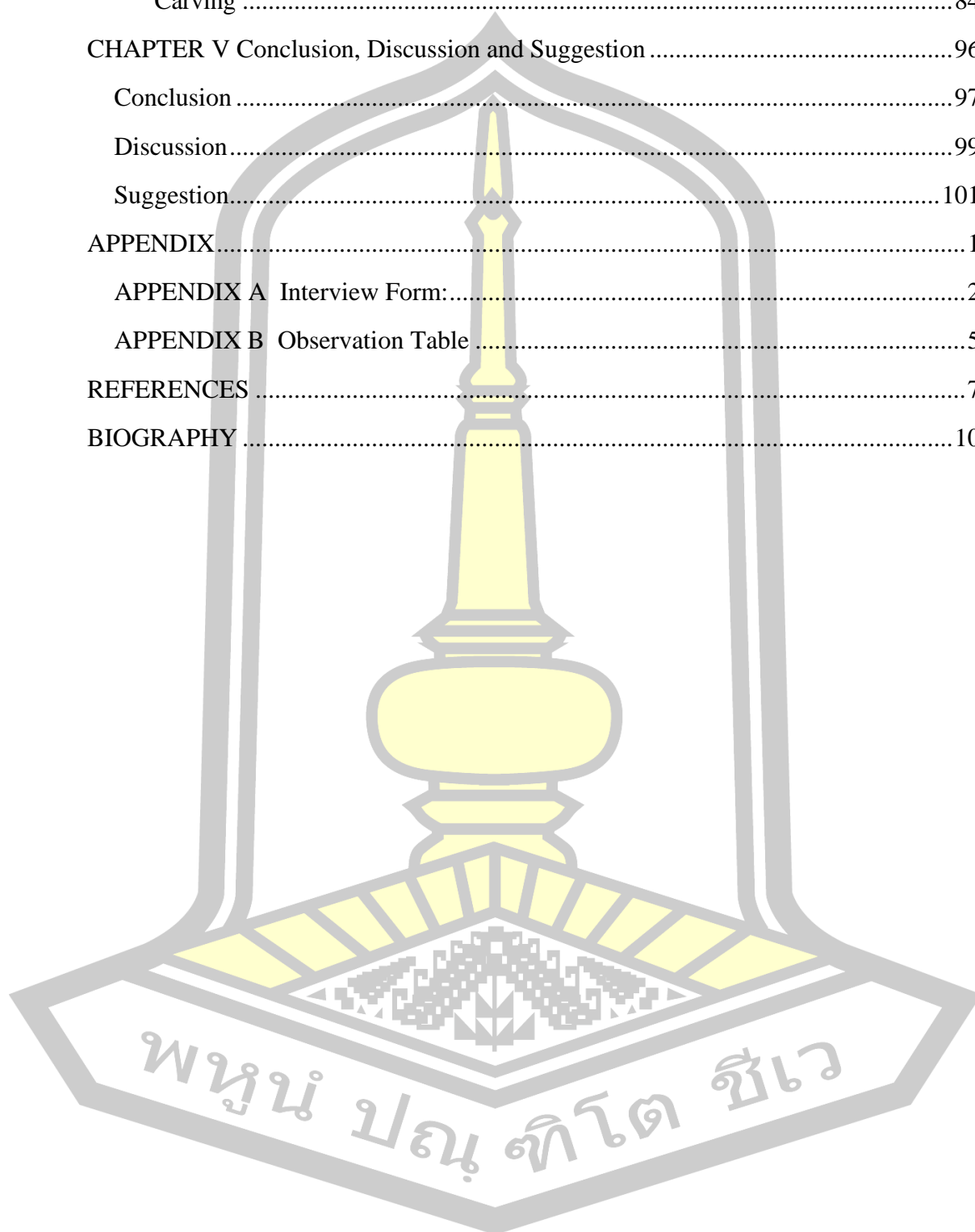


TABLE OF CONTENTS

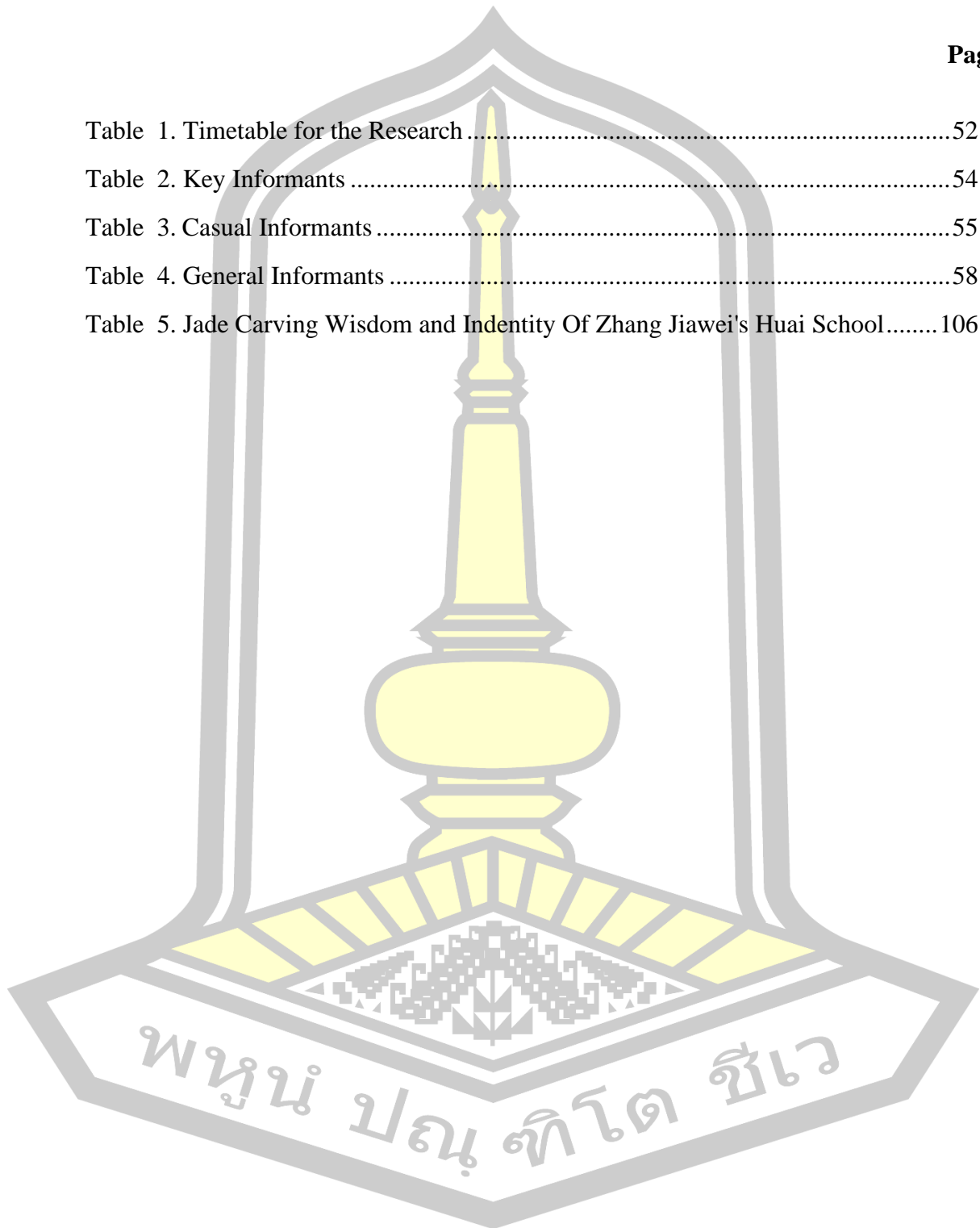
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction	1
1.1 Research Background	1
1.2 Research Objectives.....	6
1.3 Research Questions.....	6
1.4 Significance of Research	6
1.5 Definition of terms.....	6
1.6 Conceptual framework.....	9
CHAPTER II Literature Review.....	10
2.1 The Role of Zhang Jiawei and Other Artists in Jade Carving Art.....	11
2.2 The History and Cultural Background of Jade Carving Art	19
2.3 The artistic characteristics and technical analysis of Huai school jade carving	26
2.4 Market Status and Development Trends of Jade Carving Industryt.....	40
2.5 Relevant Theoretical Knowledge.....	43
2.6 Research on Jade Carving Art of a Certain Faction	48
CHAPTER III RESERCH METHODOLOGY	50
3.1 The scope of Rearcher	50
3.2 Reaearch Administration	58
CHAPTER IV Research Result	61
4.1 Historical Development Background of Chinese Jade Carving	61
4.2 Current Status of Inheritance of Huai School Jade Carving Culture.....	77

4.3 Research on Improving the Inheritance and Development of Chinese Jade Carving	84
CHAPTER V Conclusion, Discussion and Suggestion	96
Conclusion	97
Discussion	99
Suggestion	101
APPENDIX	1
APPENDIX A Interview Form:	2
APPENDIX B Observation Table	5
REFERENCES	7
BIOGRAPHY	10



LIST OF TABLES

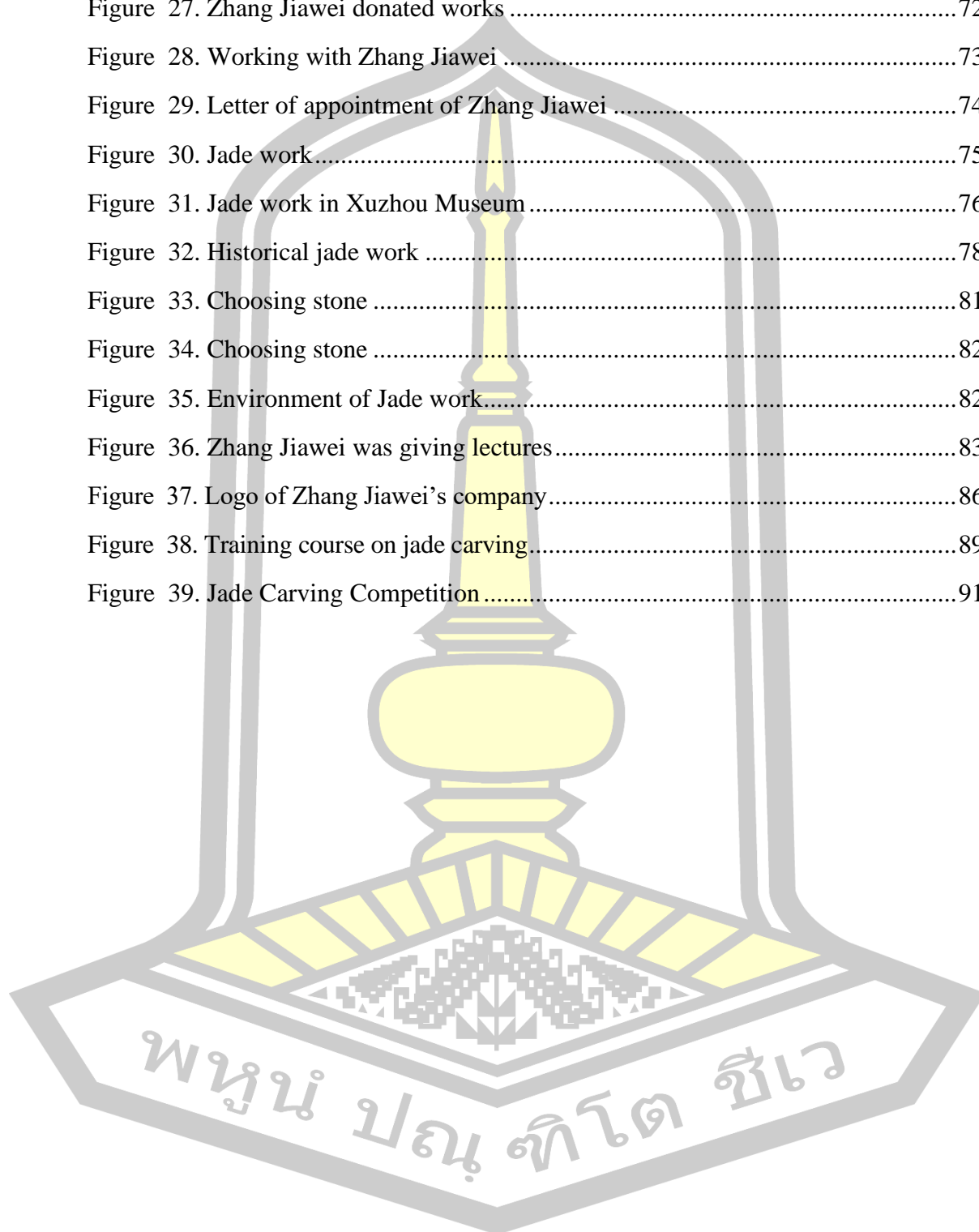
	Page
Table 1. Timetable for the Research	52
Table 2. Key Informants	54
Table 3. Casual Informants	55
Table 4. General Informants	58
Table 5. Jade Carving Wisdom and Indentity Of Zhang Jiawei's Huai School.....	106



LIST OF FIGURES

	Page
Figure 1. Concept Framework	9
Figure 2. Introduction of Zhang Jiawei.....	13
Figure 3. Zhang Jiawei's Inheritance Genealogy	14
Figure 4. Zhang Jiawei and his master Mr. Liu Jiting	15
Figure 5. Zhang Jiawei and his disciple Mr. Ding Nan	15
Figure 6. Honorary Certificates of Zhang Jiawei.....	16
Figure 7. Jade work by Zhang Jiawei	28
Figure 8. Jade work by Zhang Jiawei	33
Figure 9. Huai school Jade Carving was established in 2012.....	35
Figure 10. Jade work by Zhang Jiawei	35
Figure 11. Jade work by Zhang Jiawei	36
Figure 12. Document of Zhang Jiawei's Invention Patent	38
Figure 13. Document of jade work	39
Figure 14. Machine of jade work.....	42
Figure 15. Location of xuzhou area	52
Figure 16. Peng Mi and Zhang Jiawei	53
Figure 17. Inside Zhang Jiawei's Studio	53
Figure 18. Peng Mi and Mr. Chen Jingyu.....	54
Figure 19. Peng Mi and Ms. Yao Qinhua	56
Figure 20. Peng Mi and Mr. Liu Qingqing, Zhang Jiawei's Apprentice.....	56
Figure 21. Peng Mi and Mr. He DaJun	57
Figure 22. Peng Mi and Mr. Ding Nan Zhang Jiawei's Apprentice.....	57
Figure 23. Jade work by Zhang Jiawei	62
Figure 24. Jade work by Zhang Jiawei.....	63
Figure 25. Zhang Jiawei's Huai school.....	66

Figure 26. Zhang Jiawei was working Source: By Peng Mi (2023).....	72
Figure 27. Zhang Jiawei donated works	72
Figure 28. Working with Zhang Jiawei	73
Figure 29. Letter of appointment of Zhang Jiawei	74
Figure 30. Jade work.....	75
Figure 31. Jade work in Xuzhou Museum	76
Figure 32. Historical jade work	78
Figure 33. Choosing stone	81
Figure 34. Choosing stone	82
Figure 35. Environment of Jade work.....	82
Figure 36. Zhang Jiawei was giving lectures.....	83
Figure 37. Logo of Zhang Jiawei's company.....	86
Figure 38. Training course on jade carving.....	89
Figure 39. Jade Carving Competition.....	91



CHAPTER I

Introduction

In exploring China's profound cultural heritage and rich artistic traditions, jade carving art stands out with its unique charm and historical value. This study focuses on Huai school jade carving, especially the artist group represented by Zhang Jiawei, aiming to deeply explore the development and inheritance of this traditional art form in modern society. The research background section will introduce the historical importance and current development status of jade carving art, emphasizing the necessity of studying this traditional art form. In 1.2 research objectives, we will clarify that the aim of this study is to reveal the artistic characteristics, technological evolution, and market development trends of Huai school jade carving. By raising research question 1.3, we will explore how Huai school jade carving can adapt to the demands of the modern art market while maintaining its unique cultural characteristics. In the significance section of 1.4, we will elaborate on the importance of this study in understanding the development of traditional Chinese art in the context of globalization and promoting the protection and inheritance of cultural heritage. 1.5 Definition of Terms will provide clear explanations of key terms and concepts used in this study to ensure the clarity and accuracy of the paper. Finally, in the 1.6 conceptual framework, we will establish a theoretical framework to guide the methodology and analytical process of the entire study.

Through this chapter, the aim of this study is to provide readers with a comprehensive background introduction, laying the foundation for in-depth exploration of the artistic characteristics, technological evolution, market development, and the role played by Zhang Jiawei in Huai school jade carving.

1.1 Research Background

In the brilliant river of China's excellent traditional culture, there is a shining existence called jade culture. Famous Chinese master of traditional Chinese culture Mr. Ji Xianlin, a tenured professor at Peking University in China, said in his documentary "The Origin of Civilization" in the fourth episode of "General History of

China" in 2016, "If we use a substance to represent Chinese culture, it is jade!" (Ji Xianlin, 2016) Mr. Yang Boda also pointed out: "Taking jade as beauty is a sublimation of ancient people's concept of jade after gaining a clear understanding of its physical properties. This sublimation is very important for the formation of Chinese civilization. It can be said that it is a decisive condition for the emergence of Chinese jade culture."

Jade culture is a unique cultural phenomenon that gradually forms through various crafts and works made of jade, and is constantly developed and sublimated through changes in function, aesthetics, meaning, etc. The reason why this phenomenon has gradually improved with the sedimentation of time and continuously developed with the changes of the times is inseparable from the perseverance, inheritance, promotion, and innovation of jade carving craftsmen.

Chinese jade carving is an ancient and young industry. Chinese jade has a long history, is famous overseas, and ranks first among the world's ancient Vegetarian gelatin loving nations. Compared with other traditional Chinese handicrafts, it spans the longest time dimension and can be traced back to the Hongshan Culture period of the Neolithic Age, where jade carvings began to sprout. Later, various dynasties in China have particularly admired jade, and to this day, jade remains a precious artifact that people are passionate about and love. It is said that it is young because after the establishment of the People's Republic of China and the implementation of the national policy of reform and opening up in 1978, the jade carving industry also ushered in a new opportunity for vigorous development. The ancient Chinese people had a special fondness for jade. Throughout their long history, they created countless jade art works, which are truly admirable for their variety and wide range of uses. Jade carving art, as an important component of ancient Chinese culture, carries profound historical and cultural values. Since ancient times, jade has held a pivotal position in the history of Chinese art due to its unique beauty and cultural significance. Jade carving is not only an art form, but also a material expression of Chinese philosophy, aesthetics, and culture. From ritual vessels during the Shang and Zhou dynasties to exquisite ornaments during the Ming and Qing dynasties, jade carvings have witnessed the changes in Chinese society and cultural evolution.

Chinese people have cherished jade for more than 8000 years. Chinese jade art, shrouded in a mysterious veil and carrying spiritual sustenance, is deeply rooted in traditional Chinese culture and plays an unparalleled role in Chinese social life compared to any other form of art. As early as 6000 BC, people began using jade to make tools and decorations. With the emergence of primitive religions in the Neolithic period, jade gradually became seen as a gift from gods, and then became a symbol of social status during the Shang and Zhou dynasties, when sacrificial rituals developed. In the Han Dynasty, due to the prevailing concept of the existence of gods and the belief that "treating death is like treating life", people regarded jade as a symbol of eternal life. Although the art of jade making experienced difficult times during the turbulent period from the Three Kingdoms to the Southern and Northern Dynasties, during the Tang, Song, Ming, and Qing dynasties, with the restoration of peace in civil society, the art of jade making regained its vitality, providing people with spiritual sustenance and allowing them to express their inner feelings. Jade ware combines exquisite craftsmanship and is carved based on the unique properties of natural materials, shining like brilliant stars in traditional Chinese culture throughout world history. In the past 8000 years, a unique Chinese culture has been created, in which jade has been respected for generations, and the love for jade has been integrated into the heritage of the Chinese people. Jade culture is an integral part of Chinese civilization and plays a unique and important role in cultural history. (Ming Yu, 2011)

The production of jade carving is not only a technical activity, but also the transmission of cultural and historical knowledge. Every jade carving work is the crystallization of craftsmanship, aesthetic concepts, and cultural traditions. This inheritance of craftsmanship indicates that material culture is not only stored in the goods themselves, but also reflected in the skills and practices related to their production.

Entering modern society, jade carving art faces unprecedented challenges and opportunities. With the advancement of globalization and the development of market economy, jade carving art not only needs to maintain its traditional essence, but also needs to adapt to modern aesthetics and market demands. The introduction of new design concepts and technological means, as well as the expansion of the international

market, has brought new impetus to the development of jade carving art, but also brought many challenges. How to absorb modern elements while maintaining traditional skills has become a problem that jade carving artists and industry development must face.

When exploring the historical significance of jade carving art, we not only focus on its aesthetic value as a handicraft, but also delve into its symbolic significance in Chinese culture. Jade symbolizes virtue and noble qualities in Chinese culture, such as the saying "a gentleman is more virtuous than jade", reflecting the profound connection between jade and traditional Chinese values. Therefore, jade carving is not only an artistic expression, but also an important carrier of cultural inheritance. This deep-seated cultural connotation has enabled jade carving art to transcend simple material value and become a bridge connecting the past and present, as well as the East and the West.

Currently, with the globalization of the economy and the diversification of culture, jade carving art is facing new challenges. On the one hand, the inheritance of traditional crafts is influenced by the pace of modern life, and the younger generation's interest and understanding of traditional art have weakened. On the other hand, the increasing demand for jade carving works in the market has prompted artists to explore more innovative designs and forms of expression while maintaining traditional skills. In this context, the modern transformation and development of Huai school jade carving is particularly important.

Huai school jade carving, as a treasure of traditional Chinese jade carving art, carries rich cultural heritage and profound artistic connotations. However, academic research on Huai school jade carving has not received the attention and in-depth exploration it deserves, especially in the field involving outstanding artist Zhang Jiawei. This paper aims to fill the obvious gap in this research field and explore the intellectual inheritance and Identity construction of Huai school jade carvings.

As an outstanding representative of Huai school jade carving, Zhang Jiawei's works and creative philosophy provide us with a unique research perspective. His works not only inherit the traditional techniques of Huai school jade carving, but also incorporate modern design elements, making traditional art shine with new vitality in contemporary society. Through in-depth analysis of Zhang Jiawei's works, we can

better understand how traditional jade carving art adapts and develops in modern society, as well as how to maintain its unique cultural characteristics and artistic value in the context of globalization.

When exploring China's rich cultural heritage and artistic traditions, jade carving art, as a unique form of expression, carries profound historical significance and cultural value. This study focuses on an outstanding jade carving artist, Mr. Zhang Jiawei, who has not only achieved significant achievements in the field of jade carving art creation, but also played an important role in art education, theoretical research, industrial development, and policy formulation. Mr. Zhang Jiawei's multiple identities and extensive influence provide a unique perspective to explore the development and inheritance of traditional Chinese art in modern society.

Huai school jade carving, as one of the important schools of Chinese jade carving, holds an important position in the jade carving art world with its unique school and skills. As a representative figure of Huai school jade carving, Zhang Jiawei's works not only showcase the traditional techniques of Huai school jade carving, but also incorporate elements of modern art, making Huai school jade carving more attractive and competitive in the contemporary art market. Therefore, studying Zhang Jiawei's jade carving works can not only help us understand the artistic characteristics of Huai school jade carving, but also provide valuable reference for the development of modern jade carving art.

As the spouse of Mr. Zhang Jiawei, I am fortunate to have a more intimate and comprehensive understanding of his life and creations. This unique perspective provides an opportunity for this study to delve into Mr. Zhang Jiawei's various achievements in the field of jade carving art.

In summary, Mr. Zhang Jiawei's artistic achievements, educational contributions, policy participation, and theoretical research constitute the core content of this study. Through a comprehensive study of him, this article aims to explore the development path of traditional Chinese jade carving art in modern society, as well as how to maintain and inherit this unique cultural heritage in the context of globalization.

1.2 Research Objectives

1.2.1 To study the Historical Background of the Development of Zhang Jiawei Huai School Jade Carving wisdom.

1.2.2 To study the Current Situation of Identity the Development of Huai School Jade Carving wisdom.

1.2.3 To study and Improve the Inheritance and Development of Huai School Jade Carving Today

1.3 Research Questions

1.3.1 What is the historical background of the development of Zhang Jiawei's Huai school jade carving wisdom?

1.3.2 What is the current situation of Identity the development of Huai School Jade Carving wisdom.

1.3.3 How to Improve the Inheritance and Development of Huai School Jade Carving Today

1.4 Significance of Research

The core significance of this study is that the study of the wisdom and Identity of Zhang Jiawei and Huai school jade carving is a breakthrough, and it is also the world's first research report on Zhang Jiawei and Huai school jade carving. It provides the first research model for later researchers and a new traceable perspective for the overall development of China's jade carving industry.

1.5 Definition of terms

1.5.1 Jade Carving

Jade carving is one of the oldest carving varieties in China. Jade is processed into exquisite handicrafts, known as jade carving. During the production process, craftsmen carefully design and repeatedly polish the natural colors and shapes of different jade materials to carve jade into exquisite handicrafts.

1.5.2 Zhang Jiawei Huai school Jade Carving

The jade carving art team and artistic school created by Mr. Zhang Jiawei. Its characteristics are based on Chinese Han culture, Han Dynasty jade carving

technology and cultural ideas, combined with the characteristics of the Chinese era and the regional culture of Xuzhou, China. The characteristics of the work are grandeur, grandeur, and heaviness, which can be meticulous or ingenious.

1.5.3 Jade culture

Chinese jade culture is an important part of China's excellent traditional culture, and Hotan Jade jade in Xinjiang is the material cornerstone of Chinese jade culture, which has written a brilliant chapter in the inheritance and development history of Chinese jade culture.

1.5.4 Xuzhou City

Xuzhou City, abbreviated as "Xu" and formerly known as Pengcheng, is a prefecture level city and provincial sub central city under the jurisdiction of Jiangsu Province. It is a national historical and cultural city approved by the State Council, a national comprehensive transportation hub, and a central city in the Huaihai Economic Zone. As of the end of 2022, Xuzhou City has 5 municipal districts and 3 counties under its jurisdiction, overseeing 2 county-level cities, with a total area of 11765 square kilometers and a permanent population of 9.0185 million. To the east are Donghai County, Lianyungang City, and Shuyang County, Suqian City; To the south, it borders Suyu District, Suqian City, and Sixian, Lingbi, Xiaoxian, and Dangshan counties in Anhui Province; Xiyi Shan County, Shandong Province; To the north are counties (cities) such as Yutai, Weishan, Lanling, Tancheng, and Zaozhuang City in Shandong Province. The length from east to west is about 210 kilometers, and the width from north to south is about 140 kilometers. The total area is 11258 square kilometers. Xuzhou is located in the southeast of the North China Plain and the northwest of Jiangsu Province. The Beijing Hangzhou Grand Canal runs through the city. The Longhai Railway and the Beijing Shanghai Railway meet here, Known as the "thoroughfare of five provinces", Xuzhou is an important gateway city in East China, an important economic, science and education, cultural, financial, medical and foreign trade center in East China, an important node city of the national "the Belt and Road" initiative, a demonstration area for national sustainable development agenda innovation, a sub central city in the northern wing of the Yangtze River Delta, a core city in the Xuzhou metropolitan area, and has the reputation of "the capital of construction machinery in China".

1.5.5 Wisdom

Zhang Jiawei has his unique skills, including "hairschool carving" technique, "multi-layer shallow relief character technique", "jade carving vessel nesting technique", and so on. Most of the tools he used were made by himself, and he also invented "multifunctional jade carving workbenches" and obtained Chinese invention patents. The selection of jade carving materials is extremely strict, and he is more adept at embodying beauty based on the shape, color, and texture of the materials. The design philosophy of Zhang Jiawei's Huai school jade carving is that he will contemplate the themes of creation in the brilliant treasures of Chinese culture, and insist on using the profound and concise language of jade carving to carve jade into objects. This is his wisdom and also his unique feature

1.5.6 Identity

Zhang Jiawei's Identity is very clear, which is very important reflected in his personal sense of identification with the group he belongs to, social roles, and the individual's status and role in society. He also integrates this strong self-awareness and emotional attitude into his Huai school jade carving career. It is also mainly reflected in the explicit characteristics of Huai school jade carving: the characteristics of Huai school jade carving are based on the historical school of Han culture, characterized by reproducing the majestic and heavy Chu Han cultural context, decorated with intricate and harmonious patterns, and distinguished from other schools by exquisite and elegant knife techniques and exquisite craftsmanship. The most typical characteristic that distinguishes Huai school jade carving from other schools is that it has the grandeur of the Northern School but is more delicate than the Northern School, and the delicate craftsmanship of the Southern School is more magnificent than the Southern School. Based on all the advantages of these two schools, the Huai School condenses them into four words: Beixiong and Nanxiu

1.6 Conceptual framework

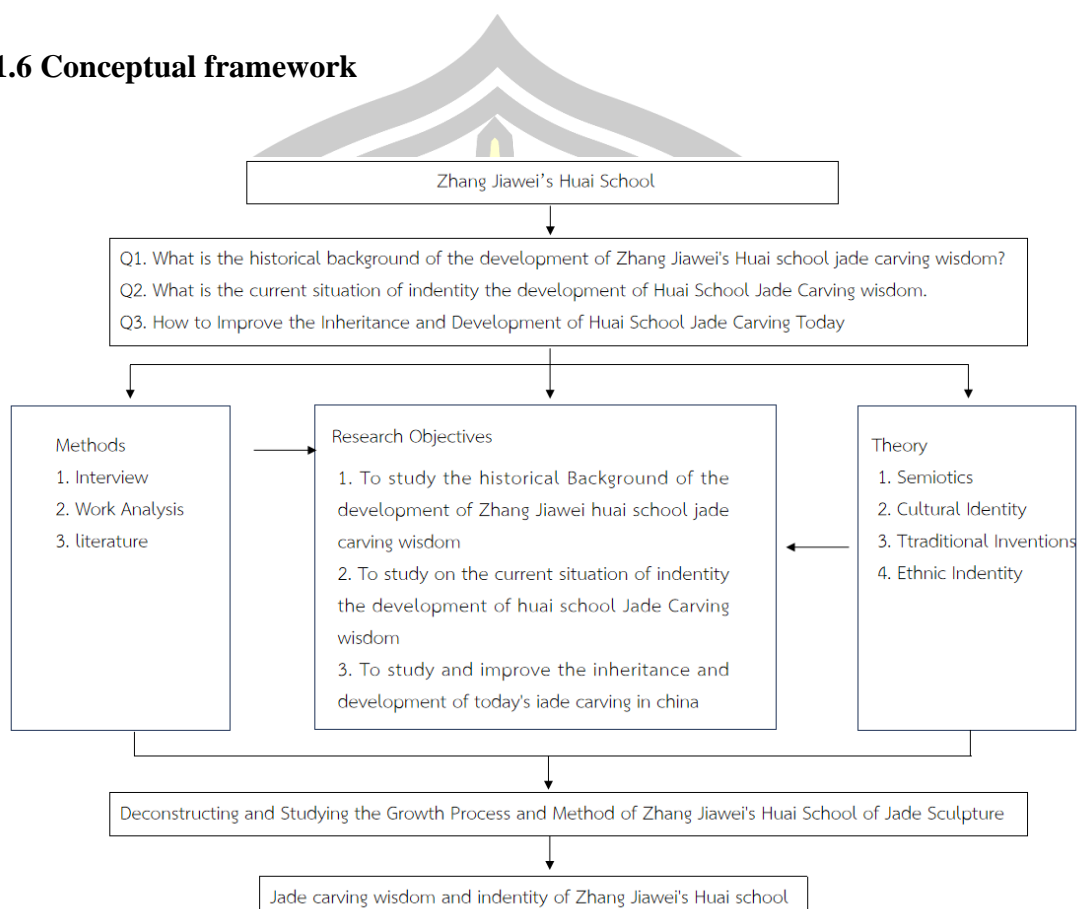
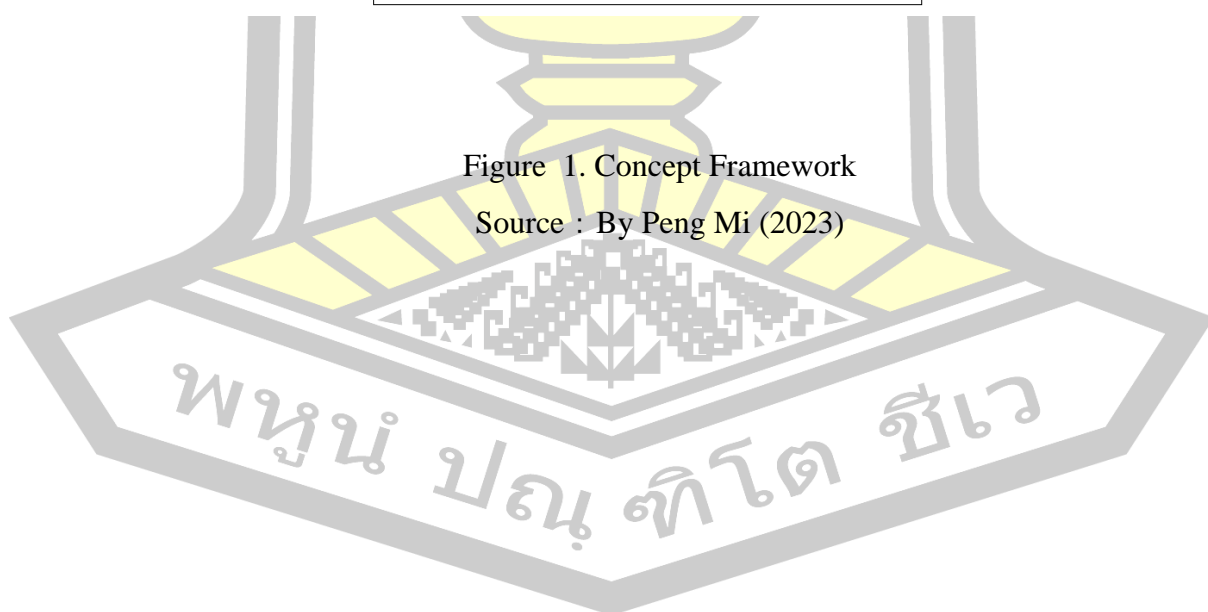


Figure 1. Concept Framework

Source : By Peng Mi (2023)



CHAPTER II

Literature Review

- 2.1 The Role of Zhang Jiawei and Other Artists in Jade Carving Art
 - 2.1.1 Zhang Jiawei's Outstanding Artistic Achievements
 - 2.1.2 The Formation and Development of Zhang Jiawei's Wisdom in Jade Carving
- 2.2 The History and Cultural Background of Jade Carving Art
 - 2.2.1 Research literature from an archaeological perspective
 - 2.2.2 Literature on Jade Appreciation and Manufacturing Techniques
 - 2.2.3 Research on the Development History and Social Background of Jade Ware
 - 2.2.4 Case Study of Jade Carving Schools and Masters
- 2.3 The artistic characteristics and technical analysis of Huai school jade carving
 - 2.3.1 Current research status of Huai school jade carving
 - 2.3.2 The artistic characteristics of Huai school jade carving
 - 2.3.3 The Lack and Urgency of Huai School Jade Carving Academic Research
- 2.4 Market Status and Development Trends of Jade Carving Industry
 - 2.4.1 Competition between Handicraft and Machinery
 - 2.4.2 Creative expansion of new themes
 - 2.4.3 Research and utilization of new materials
- 2.5 Relevant Theoretical Knowledge
 - 2.5.1 Communication Theory
 - 2.5.2 Symbolic Interaction Theory
 - 2.5.3 Popular Theory
- 2.6 Research on Jade Carving Art of a Certain Faction

The promotion of millennium old jade carving skills. At the end of the 20th century, the Chinese nation's emotions towards jade were released. Traditionally, there are almost no theoretical achievements in the academic community regarding Zhang Jiawei and his contributions to the Huai school jade carving in Xuzhou. Although there is a large number of literatures on jade carving in the online

publishing database of Chinese academic journals, as of March 12, 2022, using "jade carving" as the search term, CNKI has covered 9096 articles from 1949 to 2022. However, there are very few specific studies on Huai school jade carvings. In order to further promote the development of this field, it is necessary to conduct in-depth discussions from a comprehensive academic analysis, research on a certain school of jade carving art, exhibition award-winning works collection, university textbooks, regional jade carving culture introduction perspective.

Through searching professional book websites outside of China National Knowledge Infrastructure, we found that there are numerous books related to "jade carving", covering eight main categories: jade carving technology, collection appreciation, artist case study, and research-oriented academic works.

Among these books, technical books on jade carving provide us with a deep understanding of the Huai school jade carving production process and practical technical references for research. Books on appreciation and appraisal of jade carving collections can help cultivate our artistic appreciation ability, thus better understanding the artistic value of Huai school jade carving. In addition, books on case analysis of jade carving artists provide us with some information on the creative process and artistic school of jade carving masters, but there is a lack of specialized research on Huai school jade carving masters.

2.1 The Role of Zhang Jiawei and Other Artists in Jade Carving Art

2.1.1 Mr. Zhang Jiawei's Outstanding Artistic Achievements

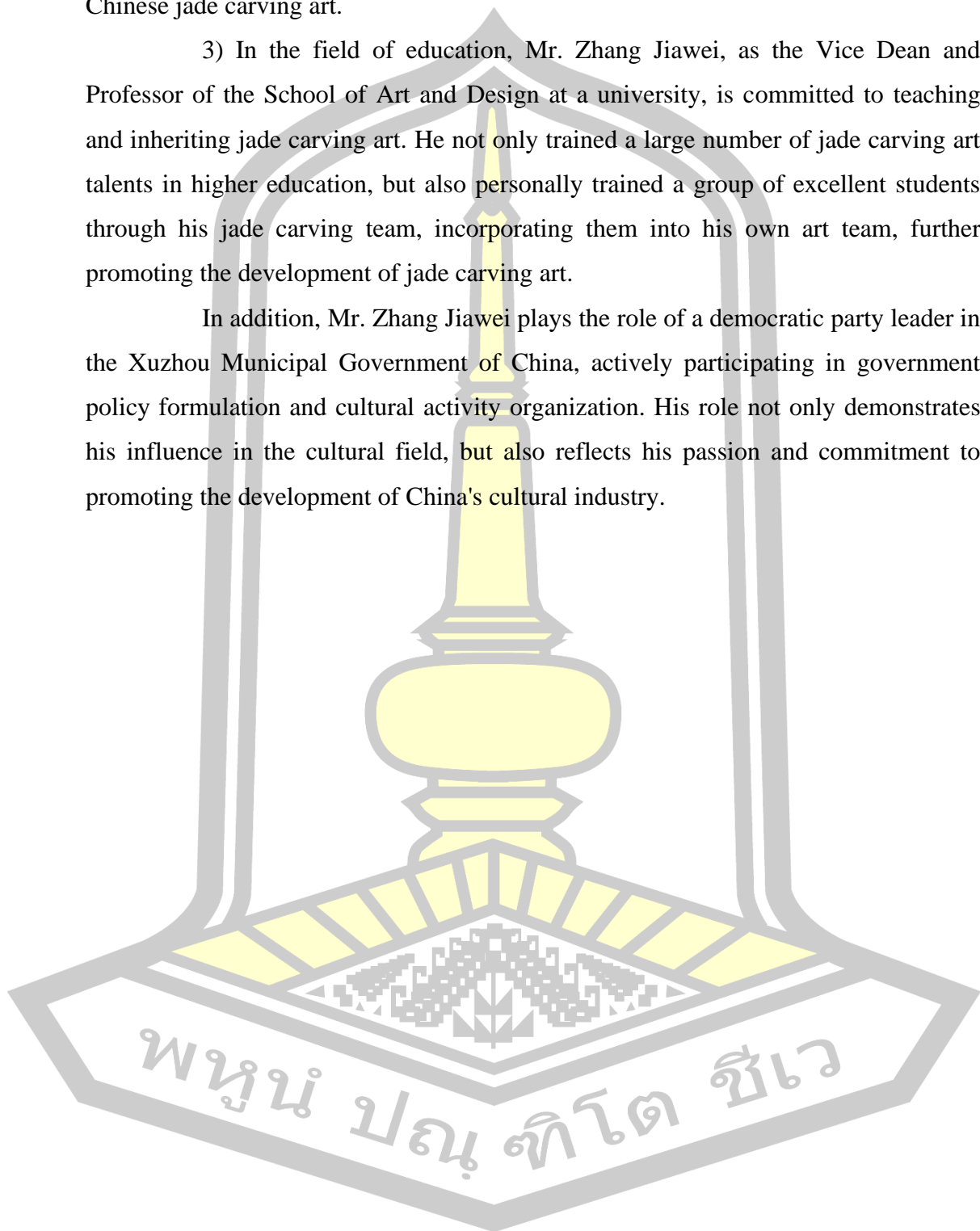
1) Mr. Zhang Jiawei, born in Xuzhou, China in 1976, has been engaged in the jade carving industry since the age of 16. After 30 years of unremitting efforts and innovation, his works have won 107 gold awards, 115 silver awards, and 269 bronze awards in domestic and international jade carving art competitions. These honors not only demonstrate his outstanding talent in artistic creation, but also reflect his profound understanding and unique insights into jade carving art. (Zhang Jiawei, Interview 2023)

2) As a successful jade carving artist, Mr. Zhang Jiawei's works not only reach a high level of skill, but also demonstrate profound cultural connotations and innovative spirit in artistic expression. His works are widely collected by the Chinese

government, museums, and collectors, becoming an important representative of Chinese jade carving art.

3) In the field of education, Mr. Zhang Jiawei, as the Vice Dean and Professor of the School of Art and Design at a university, is committed to teaching and inheriting jade carving art. He not only trained a large number of jade carving art talents in higher education, but also personally trained a group of excellent students through his jade carving team, incorporating them into his own art team, further promoting the development of jade carving art.

In addition, Mr. Zhang Jiawei plays the role of a democratic party leader in the Xuzhou Municipal Government of China, actively participating in government policy formulation and cultural activity organization. His role not only demonstrates his influence in the cultural field, but also reflects his passion and commitment to promoting the development of China's cultural industry.



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新风采 | 张嘉伟：新阶层工艺美术行业的匠人，用作品为人民抒情为时代讴歌！



张嘉伟

徐州工艺美术行业协会理事长
 徐州淮派玉雕艺术研究院院长
 中国玉文化研究会玉雕专业委员会副会长
 中国工艺美术行业协会常务理事
 江苏省工艺美术行业协会副会长
 徐州半山青庐艺术馆馆长
 朗润梵响珠宝集团（香港）有限公司董事长

中国玉雕艺术家
 中国传统工艺美术名人
 首届中国玉雕大工匠
 首届江苏省“三带”名人
 江苏省非物质文化遗产项目（徐州玉雕）代表性传承人
 徐州市优秀专家

<https://mp.weixin.qq.com/s/Eww9cHMHUeT6O7q8YO5Ifg>

3/17

Figure 2. Introduction of Zhang Jiawei

Source: <http://mp.weixin.qq.com/s/Eww9cHMHUeT6O7q8yo5ifg>. (2023)

张嘉伟传承谱系图

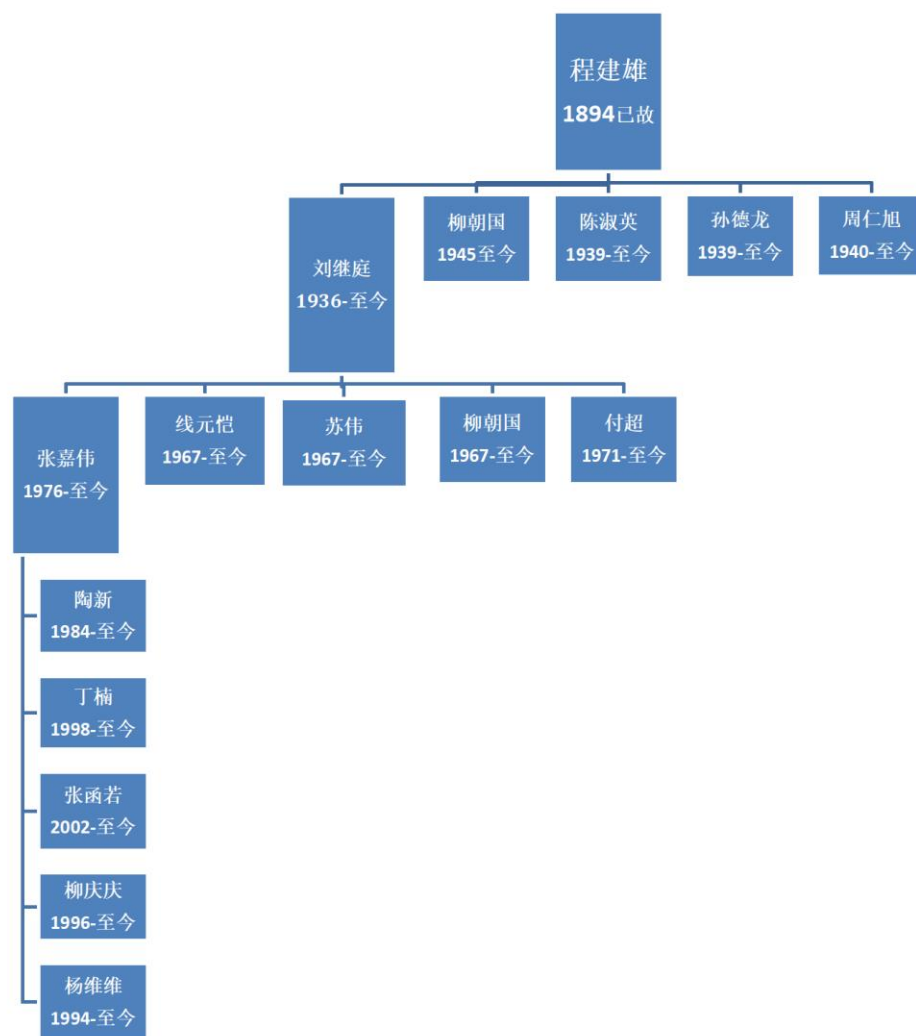


Figure 3. Zhang Jiawei's Inheritance Genealogy
Source: Provided by Zhang Jiawei Art Museum (2023)



Figure 4. Zhang Jiawei and his master Mr. Liu Jiting
Source: photo by PengMi (2023)



Figure 5. Zhang Jiawei and his disciple Mr. Ding Nan
Source: photo by Peng Mi (2023)



Figure 6. Honorary Certificates of Zhang Jiawei

Source: By Peng Mi (2023)

2.1.2 The Formation and Development of Zhang Jiawei's Wisdom in Jade Carving

The contemporary jade carving discussed in this article does not refer to all jade carving works produced, designed, and processed in the current era, but rather to jade carving art works that are expressed within a certain range using the language of jade carving art and can reflect the melody and artistic trends of the current era. It should specifically include the inheritance and development, contemplation and interpretation, subversion and innovation of traditional jade culture and jade carving techniques, as well as the grasp of contemporary elements. Through the medium of jade, it should express people's reflection on their own existence and their understanding and reflection on social reality. Zhang Jiawei believes that there are many factors that affect his jade carving creation, first of all, the changes in jade carving tools.

1) Changes in Jade Carving Tools

The earliest jade and stone products were carved by ancient humans using hard stones, such as obsidian with extremely high hardness. In the Book of Songs, there are records that "the stones of other mountains can be used to attack jade" and "the stones of other mountains can be mistaken.". In the process of polishing jade, the ancients discovered and understood the function of jade sand, and gradually began to use tools such as bones, wood, animal skins, and stone pieces to drive the process of removing jade sand and processing jade. With the popularization of iron tools in the Han Dynasty, jade carving tools had significant development. Iron mound tools replaced the bronze mound tools used during the Xia, Shang, and Zhou dynasties, leading to the emergence of complex shapes that could not have been completed before, and also marking the further maturity of Chinese jade carving technology. In the Sui and Tang dynasties, with the reform of furniture, jade carving tools also underwent a leapfrog change, with the emergence of high table jade carving machines. This type of jade carving machine was called a "water stool" during the Ming and Qing dynasties. Its emergence greatly liberated manpower, making it possible to make jade carving independently. The "water stool" was invented during the Sui and Tang dynasties and has become the most important jade carving processing equipment in the jade carving industry. This tool has accompanied jade carving craftsmen throughout history and has gone through a long history. It was not until the 1950s and 1960s that various electric devices were gradually applied in the domestic jade carving industry. The traditional jade carving tool "water bench" has been replaced by the jade carving horizontal machine. However, the biggest difference between this horizontal machine and the water bench is only in terms of power, and the working principle is still traditional, no different from the water bench. Electric jade carving tools, as well as various artificial diamond weights and drills that followed, liberated jade carvers from heavy physical labor and greatly improved the efficiency of the jade carving industry. At the same time, traditional family workshop school jade carving workshops have transformed into state-owned enterprises, and the division of labor in jade making has become more refined. Thanks to this, many new shapes have gradually emerged, and the production of jade carvings has become more delicate and exquisite.

The contemporary jade carving discussed in this article does not refer to all jade carving works produced, designed, and processed in the current era, but rather to jade carving art works that are expressed within a certain range using the language of jade carving art and can reflect the melody and artistic trends of the current era. It should specifically include the inheritance and development, contemplation and interpretation, subversion and innovation of traditional jade culture and jade carving techniques, as well as the grasp of contemporary elements. Through the medium of jade, it should express people's reflection on their own existence and their understanding and reflection on social reality. Zhang Jiawei believes that there are many factors that affect his jade carving creation, first of all, the changes in jade carving tools.

2) Changes in creative concepts

The vast majority of ancient Chinese jade makers were jade carving craftsmen, belonging to the "hundred skilled" class. This profession appeared very early and was written in the Book of Rites of Zhou during the Warring States period, which detailed the division of various professions: "The nine professions serve the people... the five are called hundred workers, and the eight materials are cultivated." The so-called "eight materials" refer to materials such as ivory, jade, metal, leather, etc. Craftsmen who process and make these materials are called "hundred workers", and jade carving craftsmen are one of them. They mainly serve the ruling class, and making jade carvings is their means of livelihood, with little independent creative freedom. Therefore, the jade carving works created are often influenced by the ruling class, market, and consumers, with a relatively single form and value orientation. The ancient jade carving techniques were mostly passed down through mutual teaching between masters and apprentices. Therefore, while apprentices learned the techniques, they were also deeply influenced by the creative concepts and thinking patterns of their masters. They were conservative and lacked innovation. Furthermore, the high price of jade raw materials and the processing technique of jade carving, which relies on grinding off jade to shape shapes, result in extremely high trial and error costs. Ordinary jade carving craftsmen dare not easily attempt innovation, which suppresses the breakthrough and innovation of jade carving art. They only make small creative attempts on mature and widely recognized themes in the market. Traditional jade

carving craftsmen often use images with specific meanings to present the inherent meaning of their jade carving works based on established expressions. These meanings are usually beautiful blessings and prayers. Taking the jade artifacts in the collection of the Forbidden City as an example, animal themed expressions often choose animal species with auspicious meanings. In ancient times, "A" and "duck" were homophonic, hence the meaning of "Jia" in the imperial examination. For ancient China, as a representative agricultural civilization, the importance of grains is self-evident. The image of this jade carving, with a duck turning its head and holding ears of grain, conveys the beautiful vision of becoming a first-class scholar, promoting national peace and prosperity, and abundant grain. Another jade artifact in the museum's collection, "Three Yang Blooming Tai," depicts an animal called a sheep. Sheep holds an extremely important position in traditional Chinese culture. In the idiom "six animals prosper", among the six animals that represent a prosperous and peaceful life, there is a place for sheep. When the ancient ruling class held major sacrificial activities, sheep were an essential sacrifice. In his book "Shuowen Jiezi", Xu Shen of the Eastern Han Dynasty interpreted the Chinese character "beauty" as "beauty, sweetness. From sheep to big." This shows the important position of sheep in the minds of ancient people. The jade carving of "Three Yang Kai Tai" in the collection of the Palace Museum uses homophonic techniques to depict the auspicious hexagram "Three Yang Kai Tai" in the Book of Changes as three gentle and lovely sheep cuddling each other, warming their emotions. This expressive technique is highly likely to resonate with the audience and evoke inner warmth. However, this conventional form also inevitably lacks change and novelty, gradually becoming rigid and stagnant

2.2 The History and Cultural Background of Jade Carving Art

Among these numerous literatures, analysis reveals that research on jade culture in China can be roughly divided into four main categories: archaeological perspective, jade appreciation and production techniques, research on the development history and social background of jade, and case studies of jade carving masters. However, there is little in-depth exploration of the unique school of Xuzhou Huai school jade carving, as well as the contributions of artists such as Zhang Jiawei.

In addition, through searches on professional book websites outside of China National Knowledge Infrastructure, 3948 related books were found on Dangdang website with the keyword "jade carving". These books cover eight main categories: jade carving techniques, collection appreciation, artist case analysis, research on a certain school of jade carving art, exhibition award-winning collections, university textbooks, regional jade carving culture introductions, and research-oriented academic works. Although these books have to some extent expanded our understanding of jade carving, there is still a huge space for in-depth research on Huai school jade carving.

In summary, the lack of academic research on Huai school jade carving is obvious. This paper will take this as the starting point, aiming to deeply analyze the intellectual inheritance and Identity construction of Zhang Jiawei and his Huai school jade carving, fill the current research gap, open up new perspectives for the study of Chinese jade carving art, and promote the academic development of Huai school jade carving.

2.2.1 Research literature from an archaeological perspective

In the archaeological research on Chinese jade carving, the focus is mainly on excavating jade carving relics related to the ancient Xuzhou area. These documents, through the sorting and analysis of unearthed cultural relics, reveal the historical evolution trajectory of Huai school jade carving, providing important clues for us to understand the origin and development of Huai school jade carving.

In Zhou Nanquan's "Chinese Jade Appreciation Encyclopedia", historical development is used as a clue, and unearthed cultural relics are used as a basis to systematically introduce the varieties, patterns, materials, and jade carving techniques of jade, in order to trace back to its eight thousand year brilliant and colorful artistic history and appreciate its warm charm and cultural connotations. (Zhou Nanquan, 2008)

2.2.2 Literature on Jade Appreciation and Manufacturing Techniques

This type of literature mainly focuses on in-depth exploration of the artistic value, aesthetic characteristics, and manufacturing techniques of jade. By organizing and analyzing pictures of jade artifacts, these documents showcase the uniqueness of Chinese jade carving, providing us with a way to understand Huai school jade carving from an aesthetic perspective.

In Zhai Zhenyu's book "Appreciation of Chinese Jade", the outstanding position of jade in Chinese culture is deeply elaborated. Through the study of oracle bone inscriptions and Zhong Ding inscriptions, it is revealed that the character "jade" was originally the character "king", emphasizing the nobility and nobility of jade. As the most brilliant and noble existence among the cultural relics, jade has gone through the simplicity and elegance of prehistoric times, the elegance of Shang and Zhou dynasties, the grandeur of Qin and Han dynasties, the grace of Sui and Tang dynasties, and the beauty of Ming and Qing dynasties, showcasing its rich development process over the past thousand years. The author emphasizes the spirituality and spiritual power of jade, viewing it as a existence that transcends material attributes. The aesthetics of jade artifacts are described as praiseworthy because jade itself has spirituality. The article emphasizes that the ancients regarded jade as the stone of heaven, and believed that jade contains the essence of heaven and earth, and is a spiritual thing. Jade is not only considered to have artistic taste, but also plays a profound influence in the political etiquette and aesthetic taste of Chinese society, becoming a high-level cultural carrier.

Jade not only possesses material beauty, but also nourishes human spirit. The author cites the saying "a person nurtures jade for three years, and jade nurtures a person for a lifetime", emphasizing the intimate relationship with jade. Jade is described as a beautiful existence beyond the essence of stone, a gift from nature, integrating the essence of mountains and rivers and the aura of the sun and the moon. By summarizing the development and evolution of jade over the past 8000 years, the characteristics of different eras, and different production techniques, the author demonstrates the vastness and profoundness of Chinese jade. The book mentions that "gentlemen wear jade" and "gentlemen do not leave jade for no reason", emphasizing the noble status and important role of jade in people's minds.

Overall, this book provides a comprehensive overview of jade culture, combined with rich picture materials, conveying correct and scientific knowledge of jade, and showcasing the rich connotations and profound cultural heritage of Chinese jade. (Zhai Zhenyu, June 2009)

In the book "Selected Works of Chinese Wisdom Chinese Jade Carving Artists", the author deeply analyzed the status of jade in Chinese civilization and

emphasized the national tradition of worshipping, Vegetarian gelatin, appreciating and playing with jade in ancient times. The jade culture has a long and rich history, and is hailed as an important component of the excellent cultural arts of the Chinese nation. It is also a treasure of world culture, constantly shining with brilliant brilliance in the long river of history and culture. The preciousness, rarity, solidity, and warmth of jade make it highly favored by people, leaving behind a large number of exquisite jade artifacts in various historical periods, becoming precious cultural heritage.

After thousands of years of evolution, jade making has gradually developed into a jade carving craft that integrates art, design, culture, and craftsmanship. This craft inherits the characteristics of palace art and folk crafts, forming a unique artistic school. Jade works have accumulated rich cultural connotations and national spirit, covering various aspects such as mythology, folk allusions, religion, etc., and have always been highly valued and valued by people.

In recent years, the national jade carving industry has flourished, with over 10000 employees distributed in major cities and provinces. Through activities such as professional talent cultivation, jade award selection, and the cultivation of young jade carving artists, many high-level design and carving talents have emerged in China. This collection provides a detailed introduction to the artistic experiences and achievements of these jade carving masters, gathering their outstanding works, covering a wide range of themes, showcasing profound design concepts, rich imagination, and superb skills.

Overall, this collection of works highlights the contemporary atmosphere of national prosperity and prosperity through a comprehensive presentation of jade carving masters. This not only showcases the broad and magnificent national temperament of the Chinese nation, but also reflects the profound influence of jade culture in the inheritance of Chinese culture. The selection of works fully reflects artistic taste and profound cultural influence, making important contributions to the prosperity of Chinese jade carving art. (China Light Industry Federation, China Light Industry Jewelry Center, Editor in Chief of China Arts and Crafts Society, 2013)

2.2.3 Research on the Development History and Social Background of Jade Carving

This type of literature is dedicated to revealing the development history of Huai school jade carving and its evolution in specific social contexts. Through in-depth research on the historical trajectory of Huai school jade carving, these documents enable us to have a more comprehensive understanding of the interactive relationship between Huai school jade carving and society and culture, providing important clues for interpreting the inherent meaning of Huai school jade carving.

In his book "Jade Carving Studies", He Ma also reviews the long history of jade carving in China, which has continued to develop from the Old Stone Age to the present day. Especially after the establishment of the People's Republic of China, jade carving practitioners organized and formed production units and cooperatives. Jade carving factories were established in various regions, promoting the inheritance of jade carving skills. After the 1970s, technical schools and arts and crafts schools were established in various regions, further promoting the inheritance and promotion of Chinese jade carving techniques. Contemporary jade carving art flourished and formed a prosperous situation. (He Ma, 2021)

On the basis of the four major schools of thought, numerous new schools of thought emerged, such as the "Huai School", "Hui School", "Yangzhou State", "Suzhou State", "Central Plains State", "Northeast State", "Northwest State", "Southwest Gang", "Academy School Jade Carving", etc. Outstanding works of various genres are collected and displayed by museums, enterprises, institutions, and collectors. Contemporary jade carving art not only inherits traditional culture and artistic achievements, but also continuously innovates in themes and expressive techniques, resulting in the emergence of many jade carving artists and masters with profound artistic expertise. Contemporary Chinese jade carving art has reached an unprecedented stage of prosperity, with works not only possessing timeless beauty, but also presenting rich and diverse characteristics in form, variety, artistic school, creative themes, expressive techniques, and material use. The diversity of jade carving works showcases a brilliant and splendid situation.

In his book, He Ma proposes that in the context of the prosperity of Chinese jade carving, a series of issues that need to be paid attention to and studied have emerged. Firstly, explore what kind of art form Chinese jade carving should be positioned as, whether it is plastic art or sculpture art, visual art or tactile art, symbolic

art or practical art. Like calligraphy and purple clay pot art, it is difficult to classify Chinese jade carving into a specific art category. Similar to painting and sculpture, jade carving masters need to draw design patterns on the jade before carving. However, unlike painting, jade carving cannot use rich colors like painting. The difference between jade carving and sculpture lies in the creative process. Sculpture is "finding materials based on art", while jade carving is "performing art based on materials", that is, conceptualizing based on the shape, texture, and defects of the materials.

This leads to the second topic, which is the role of materials in jade carving art. In Western sculpture, there is a viewpoint of "material fusion and form", that is, people focus on the image when appreciating works, while ignoring the nature of the material. However, jade carving is different, and materials play an important role in it, not only as a medium, but also as the beauty itself. Jade carving art encompasses two major categories of aesthetics, namely natural beauty and artistic beauty. It combines the beauty of materials with the beauty of craftsmanship, achieving a "win-win" effect.

2.2.4 Case Study of Jade Carving Schools and Masters

This category in the literature focuses on in-depth analysis of the development background, characteristics, and representative figures of a certain jade carving school, involving the lives, artistic achievements, and influence of masters from various schools. However, systematic research on Huai school jade carving masters, especially Zhang Jiawei, is relatively scarce. For a deeper understanding of the characteristics of the Huai school jade carving school and the individual contributions of artists, this type of research is particularly important.

In Sun Min's book "The Inheritance of Haipai Jade Carving", it is introduced that Haipai jade carving is a national and municipal intangible cultural heritage project, and also a cultural calling card of international metropolises in the jade carving industry. In this book, 30 masters of Shanghai school jade carving and their exquisite works are selected and compiled into a book, summarizing their inheritance lineage, cultural connotations, craftsmanship characteristics, and artistic value, and elevating them to a certain theoretical level. At the same time, this book is also a

precious historical material in the field of Shanghai school jade carving. (Sun Min, 2015)

In Zhang Juntao's book "Gu Yongjun and Yangzhou Jade Carving", it is pointed out that with the continuous development of China's cultural industry, the inheritance of traditional arts and crafts has gradually received attention from all sectors of society. On May 20, 1997, in order to protect traditional arts and crafts and promote the prosperity and development of traditional arts and crafts, the state formulated and promulgated the Regulations on the Protection of Traditional Arts and Crafts. In March 2005, the State Council issued the "Opinions on the Protection of Intangible Cultural Heritage in China", and in December of the same year, the "Notice on Strengthening the Protection of Cultural Heritage" was issued. On May 20, 2006, "Yangzhou Jade Carving" was approved by the State Council to be included in the first batch of national intangible cultural heritage list. As a result, traditional jade carving techniques represented by Yangzhou jade carving have received increasing protection. (Zhang Juntao, 2000)

Yangzhou jade carving can be listed as a national intangible cultural heritage because: firstly, from the perspective of inheritors, it has a group of excellent inheritors such as Gu Yongjun; Secondly, from the perspective of inheritance forms, its skills are developed in a dynamic process and are the crystallization of the wisdom of the working people; Thirdly, from the perspective of inheritance time limit, Yangzhou jade carving has a history of thousands of years of inheritance; Fourthly, from the perspective of expressive form, Yangzhou jade carving is attached to the form of jade carving; Fifthly, Yangzhou jade carving has become an important national cultural treasure in China. (Yuan Li and Gu Jun believe that intangible cultural heritage should have these five elements. Yuan Li and Gu Jun. Intangible Cultural Heritage Studies [M]. Beijing: Higher Education Press, July 2009.)

The book "Gu Yongjun and Yangzhou Jade Carving", as a research achievement, systematically describes the artistic experience, creative philosophy, representative works, skills, and inheritance of the jade carving master Gu Yongjun. In addition, it also conducts in-depth research on the connotation and development status of Yangzhou jade carving. This book has important reference value for us to understand Master Gu Yongjun and Yangzhou jade carving. At the same time, it also

has certain significance for the protection and development of Yangzhou jade carving, an intangible cultural heritage. (Gu Yongjun, 2019)

In the overview of these literature, we found that there is currently relatively little specialized research on Huai school jade carving, especially in archaeology, art appreciation and production techniques, historical and social background, and case studies, which have significant research gaps. Therefore, this paper aims to explore these aspects in depth, in order to provide a more systematic and profound understanding for the comprehensive understanding of Huai school jade carving.

2.3 The artistic characteristics and technical analysis of Huai school jade carving

2.3.1 Current research status of Huai school jade carving:

The investigation of the academic research status of Huai school jade carving in Xuzhou shows that research in this field is still in its early stages, and the number of related literatures is relatively limited. Domestic scholars have mainly focused on the descriptive level of jade collection and production techniques in the study of Huai school jade carving. However, research on the deeper historical and cultural connotations, technological inheritance, and the position of Huai school jade carving in the contemporary artistic context has not yet been thoroughly carried out.

Although there are some scattered papers and books mentioning Huai school jade carving, few works focus on deeply interpreting the unique artistic school and individual creative characteristics of Huai school jade carving in Xuzhou area. Therefore, current research is limited to a general overview of jade carving and has not truly explored the deep cultural connotations of Huai school jade carving and its importance in regional context.

2.3.2 The artistic characteristics of Huai school jade carving

1) Firstly, through Zhang Jiawei's jade carving method, we will study his cultural inheritance philosophy:

In Western civilization, the "golden ratio" is a very important aesthetic standard, which establishes the basic principles of a pyramid of Western aesthetics in a mathematical way. As is well known, Leonardo da Vinci used graphics to deduce the "golden ratio" to the extreme. Take a look at Leonardo da Vinci's "The Vitruvian", where he placed a person in the middle of a circle, the height of the person, and the

width of the arm after unfolding, forming a very beautiful classic proportionality theory. It can also be said that under the care of this proportional aesthetics, the West has given birth to the aesthetics of classical art, and the aesthetics of modern art have been extended. After careful consideration, they are all in such a continuous line.

Another civilization parallel to Western civilization since the existence of humans on Earth is the ancient civilization of China. That is, whether there is a similar proportional aesthetic in the art created by China's ancestors, which is a topic worth pondering and delving into in the modern art community.

Here, if the golden ratio is regarded as a pinnacle of Western aesthetics, let's name the jade that is very beloved by Eastern people and preset a name called "jade carving ratio". It has already become a benchmark of Eastern aesthetics and is influencing Eastern aesthetics.

Opening chapters and laying volumes, the "jade carving ratio" is inevitably closely linked to Chinese tradition. Therefore, as the first chapter of a relatively systematic art theory in Chinese civilization, Sheikh's "Six Laws" has become the source of this aesthetic. As a core criterion for measuring the success or failure of painting art, and for evaluating and discussing a piece of art, some historians have said that the "Six Laws" in the "Six Laws Theory" is "the essence of the Six Laws, and will never be moved". That is to say, we can delve deeper into whether there should also be such a proportional relationship as this aesthetic standard in China.

Whether it is the six principles of artistic creation and aesthetics mentioned in the "Six Laws Theory", such as vivid charm, location management, bone technique using pen, or coloring according to category, object pictographic representation, transfer and imitation, etc., it can be said that its core standards come from the Chinese people's understanding of the universe and all phenomena. Of course, the understanding of all phenomena in heaven and earth cannot be separated from a very important original concept in ancient Chinese civilization, which is the "Gui" made of jade and the principle of "Gui Biao - Shadow". To be more precise, the "Gui Biao" standing on the ground and its shadow projected on the ground form a "Gougu" relationship, thus becoming the aesthetic beginning of ancient Chinese civilization. That is: the law of "three, four, and five", which evolved into the relationship between the Eight Trigrams and the Eight, Six, and Four Trigrams in the Book of Changes. In

fact, it uses the description of the combination of yin and yang to manage and deduce a series of proportional relationships.



Figure 7. Jade work by Zhang Jiawei
Source: www.baidu.com/index.htm (2023)

2) Secondly, this proportional relationship has always existed. If we look at the forms of expression presented by the six ancient Chinese artifacts (also known as the Six Rui) "Bi, Huang, Gui, Zhang, Cong, and Hu", in fact, it has long standardized the aesthetic school of Chinese art. It can be seen that, especially in the form of "Gui and Zhang", they form an arrangement relationship between three and four, four and five, and three and five, thereby forming a mathematical proportional relationship. This should be the aesthetic prototype of the "jade carving ratio".

In artistic works, we can see that this proportional relationship actually consciously or unconsciously sorts out the creative methods of Chinese art, forming the aesthetic school of Chinese art. Explore the classic masterpieces passed down by Chinese painting, so that French school is reflected in the composition of many works. For example, just now when we talked about the first vivid aura mentioned in Sheikh's "Six Laws", there is a manifestation of this aspect. People who have a basic understanding of art know that "vivid charm" is actually the core of Chinese aesthetics. The seemingly indescribable word "qi" is actually a very specific physical

concept. According to the Huangdi Neijing, "Qi" is mainly composed of two factors: one is the weather, and the other is the earth's atmosphere. Qi is related to sunlight, temperature, dryness, and wetness; The term 'vivid' is also a physical term, and in art, it is generated through the continuous advancement of artistic techniques at each level. Art theorists have geometrically analyzed the proportion relationships between the composition height, width, height, and some diagonal lines in the paintings of "Journey to Rivers and Mountains" and "Pine Creek and Cold Crows" from the Five Dynasties and Ten Kingdoms. It can be seen that these proportion relationships are actually the same as the entire proportion relationship principle in the West. Of course, this rule is not a simple template, but a template applied by artists in artistic creation. Modern jade carving artists are also using this principle to create. For example, the composition of Zhang Jiawei's creation of "One Generation, One Road" places great emphasis on the vivid charm. In his work, he meticulously manages the moving line position from the waist to the tail of the chilong. If we take the center of the waist and find the center of the chilong shape composition, and pull a line, we will find that there is already an aesthetic relationship of "jade carving proportion" between them. Of course, as another important form of jade carving creation, the creation of "vessels", such as Zhang Jiawei's representative work "Condensed Fragrance and Gathering Auspiciousness," is extremely vivid and lively, with both traditional patterns and modern design concepts. The entire shape of the vessel absorbs the "smoked" shape of the Song Dynasty in China and the patterns of bronze ware. This fusion design not only produces its unique charm but also extremely reflects the technical beauty of craftsmanship carving. This art carves a stone so light, thin, and exquisite, and reflects the aesthetic of "jade carving proportion" in a strong way.

It can be said that in the principle of "vivid charm", one can see the artist's inherent temperament and cultivation. This means that the "jade carving ratio" can be used as a sample of a rule, or a process of thinking can be materialized in artistic creation.

The most closely related aspect to the "vivid charm" in the "Six Laws" is the "business location". How to manage the location is actually the most effective way to reflect the vivid charm. If 'vivid charm' still reflects the 'technical ability' of the

creator's talent and talent, then 'elegant charm' represents the creator's' artistic strength '. It is particularly important for the artistry of Chinese art to vividly and vividly express the "elegance and charm".

That is to say, if we compare these two points in parallel with the overall arrangement of art (images) in the West, then China's "business position" should be the so-called "composition" in the West. Of course, when we look at the composition rules in the West, many artists have summarized many classic methods, such as triangular composition, S-shaped composition, parallel composition, and many classic methods that have evolved into modern "planar composition" - understanding artistic creation as a "point, line, and surface" approach, with the aim of making it easier for people to grasp a reading path.

Everyone knows that the proportion of natural phenomena already exists in the ultimate beauty! In fact, here Zhang Jiawei is using a more extreme method to extend the proportional relationship of nature. That is, when Eastern artists create, they will try their best to respect the state of matter itself - in simple terms, to respect the beauty formed by the growth mode of this jade. Then, based on the prototype of the entire piece of jade, perform "material based craftsmanship". Especially, Zhang Jiawei carved nine chi dragons from the outside to the inside based on the natural edge cracks of jade, and placed a huge chi dragon statue in the center of this composition. It can be said that in terms of composition, it is an important embodiment of the Chinese school "business location jade carving principle". Here, the audience can also see how Zhang Jiawei arranges the proportional relationship between the big chi dragon (mother) and the small chi dragon (son) in his meticulous carving, and how to arrange the composition position appropriately in his business. For example, Zhang Jiawei's "Chi Long Zun" can be regarded as a classic work in Chinese jade carving art. The upper cover features a playful and playful young dragon in an S-shaped shape, echoing the steady and heavy shape of a tall relief dragon. It cleverly sets the brightest red skin part of the top of the pretty colored jade statue at the dragon's corner and carves it into a piece of jade. And this approach to complexity and simplicity in composition meets the aesthetic standard of Chinese art, which is "sparse and impenetrable". The smooth and clean body of the jade statue bottle

contrasts with the very complex double-sided patterns next to it, forming a unique visual effect.

3) One of the important aspects of Zhang Jiawei's experience with the "Six Methods" of jade carving is called "Transfer and Moulding". Transmission refers to copying, but why do Chinese people call it "transmission and imitation" instead of copying or imitation, and call it writing? Because this Chinese school imitation is a form of imagery imitation, rather than a simple physical imitation. Taking Zhang Jiawei's work "Watching the Mountains" made of Bai Lingshi as an example, he is actually using a realistic approach - using the method of "mountains to write mountains, and stones to write stones" to depict the mountains and water we understand. At the same time, Eastern artists have solved the limitations caused by different volumes and materials of stones. That is, the method of 'seeing the big from the small', so in the process of copying, we should strive to 'be as subtle as possible and as vast as possible'. In the process of tracing, Zhang Jiawei actually used another method called "transmission method - transmission of spirit and form". Transmission is the meaning conveyed, spirit is the charm, movement is the meaning of movement, and form is the form in rhythm. In this core concept, the artist meticulously carved "Yushan, Yuhai, Yuren, Yuting, Yushu..." in order to convey his lean grasp of this artwork. Here, the mountain itself has quietly detached itself from the simple imitation of the natural mountain, but has expanded the physical space of the viewer with a hazy and dizzy feeling.

So compared to the "jade carving aesthetics" in the East, Western art history uses a different word when describing mountains and rivers, which translates to "scenery". It can be said that landscape painting is a sight that can be seen by the naked eye. It depicts the physical world that can be seen by the eye through the "perspective method". When Western artists use the "perspective method" to meticulously depict art, Chinese landscape painting not only sees a physical world, but more importantly, it is a vivid, a kind of understanding and expression of our inner world's rational and emotional world.

In Zhang Jiawei's "jade carving proportion" rule, there is an important part that is "coloring according to the category and using the bone technique pen". Western classical painters often respect the "coloring according to category" of fixed

colors, ambient colors, and halo colors when creating. Jade carving artists, on the other hand, follow the principle of "performing according to materials" for individual designs, and based on a thorough understanding of the materials, create based on their form and color quality. And I am looking forward to strengthening the composition based on the most prominent color of jade during the creative process, which is called "Qiao Se Qiao Diao". It can be said that different colors of jade preset the artwork with a strong sense of rhythm or irresistible. The use of beautiful colors for carving is one of Zhang Jiawei's artistic characteristics. He skillfully utilizes the special factor of natural mineral colors of jade to create unique visual designs. However, the principle of "jade carving proportion" also requires finding a balance between beauty and shape, that is, Chinese jade carving artists will create based on the color of the material, the color itself, and the jade block itself. Taking Zhang Jiawei's creation of "Watching the Mountains" as an example, Zhang Jiawei used the natural black and white colors of jade to "cleverly carve", forming an infinitely expanding "picturesque landscape". Chinese artists are adept at expressing people's admiration and understanding of "mountains and waters" through the use of "these subtle mountains and waters". This understanding is placed here on different inherent colors, and is created in rich materials, which is a way of expressing and expressing literati. There is also the "bone technique pen", which should be called "bone technique knife" on jade carving. "Bone" here is a metaphor, which is the basic unit and structure of jade carving art, and when expanded, it is the basic framework. If constructed in the Western way, the corresponding shapes are "unit bodies" and "points, lines, and surfaces". What is the shape of a unit? What is the relationship between points and lines? What is its turning point like? Is the strength of the lines hard or soft? Is the carved quick cut made by punching or gathering? Is force strong or weak, soft or firm? These are all the characteristics that "bone techniques" need to convey and express. Taking Zhang Jiawei's work "Condensing Fragrance and Gathering Auspiciousness" as an example, in the middle of the third layer, how the "Passion Lotus Entangled Branch Pattern" is expressed in a simple and profound way through the intersection of broken points, how the "Entangled Branch Pattern" is completed using a hard knife technique to create a long and broken shape, and how the dense spear knife technique is used to depict the intricate and slender branches, while also

using traditional gluttonous patterns, cloud patterns, and other patterns for rhythmic design and production, It can be seen that Zhang Jiawei's understanding and expression of "bone technique using a pen". In terms of craftsmanship, we can see that Zhang Jiawei is quite firm in using the knife, with each line and edge neatly organized. This rich structural relationship is very interesting in the design of Chinese jade carvings. The harmony and contrast between softness and hardness in the shape, as well as the complexity and simplicity in the composition, together create the aesthetic principle of "jade carving proportion". (Zhang 2023)

In the "Zhou Benji", there are words such as "overlapping Milun has bone techniques" and "having heavenly bones but less delicate beauty", which truly convey the extreme and classic nature of Eastern art in tradition.



Figure 8. Jade work by Zhang Jiawei

Source: By Peng Mi (2023)

4) During the Spring and Autumn period and the Warring States period, Confucianism proposed the theory of "seeking knowledge through material objects", which was the fundamental method for understanding and understanding all things in the world. And the last important word in the "Six Laws" is called "Ying Wu Xiang

Xing", how to inherit the object image and how to model the form. In Zhang Jiawei's "Zhan E Tao Jing" work, the dragon in the middle position of the work would be interesting if carefully observed. The composition is clearly not in the right proportion? Do you feel that the dragon is too thick and large in the entire incense burner? In fact, as one object and the incense burner as another, the two are cleverly integrated here, interacting with the static phase of the incense burner through the movements of the chi dragon. The dragon is both a pattern and an "insulation pad" for burning hands when using the incense burner, which means "corresponding to the shape of the object". The peak of Chinese art lies in the relationship between resemblance and non-resemblance. Mr. Qi Baishi once said that the beauty lies in the relationship between resemblance and non-resemblance. If it is too similar, it is too vulgar, and if it is too dissimilar, it is too deceiving. Therefore, how to grasp this degree between resemblance and non-resemblance is the most challenging skill for jade carving artists.

If you use a sentence to describe a beauty: 'Even if you're fat, you're full, and even if you're thin, you're dry. It's just right.'. This sentence, which is highly imbued with Eastern philosophical ideas, is the aesthetic wisdom of the Chinese people and the aesthetic standard for the proportion of jade carvings. The use of ancient jade treatment techniques to carve pieces of rough jade into beautiful works of art is a representative of the most elegant art in China and a reflection of the spiritual backbone of the Chinese people. Huai school jade carving originated in Zuting, the core city of the Huaihai Economic Zone in the Han Dynasty and Xuzhou. Its craftsmanship began in the early Western Han Dynasty and flourished until the reign of Emperor Wu of the Han Dynasty, when it was classified as a secret system in the palace. Since then, jade carving has been in the service of the royal family and private production, storage, and decoration are strictly prohibited, thus opening up the glorious past and present lives of Huai school jade carving. In the mid-1950s, with the five major jade carving factories under China's state-owned system as the background, Xuzhou Jade Carving Factory persisted in operating until its dissolution in the 1990s, and for nearly half a century, it trained a large number of excellent industrial workers, laying a solid foundation for the arts and crafts industry and jade carving industry in Xuzhou. By 2012, Xuzhou jade carving master Zhang Jiawei, at

the invitation of the local government, fully integrated and sorted out these resources, The Xuzhou jade carving was named "Huai School Jade Carving", and from then on, Huai School Jade Carving became one of the five major schools of jade carving in China.



Figure 9. Huai school Jade Carving was established in 2012

Source: www.baidu.com/index.htm (2023)



Figure 10. Jade work by Zhang Jiawei

Source: By Peng Mi (2023)

And now the development of Huai school jade carving in Xuzhou is still silently making significant contributions. Huai school jade carving should fully utilize

the Xuzhou Huai school jade carving art research institute and the Huai school jade carving magazine to lay its own theoretical foundation and development platform.

(Zhang Jiawei,2023)



Figure 11. Jade work by Zhang Jiawei

Source: By Peng Mi (2023)

Ms. Gao Yingwei, Executive Vice Chairman of the Jade Culture Professional Committee of the China Arts and Crafts Association, is very optimistic about the development prospects of Huai school jade carving in Xuzhou. She believes that Huai school jade carving has cognitive advantages, cultural advantages, resource advantages, and regional advantages. By leveraging these four advantages, and doing a good job in the high-end boutique market and the national market, Huai school jade

carving will quickly occupy an important position in the domestic jade carving market. (Gao Yingwei, 2012)

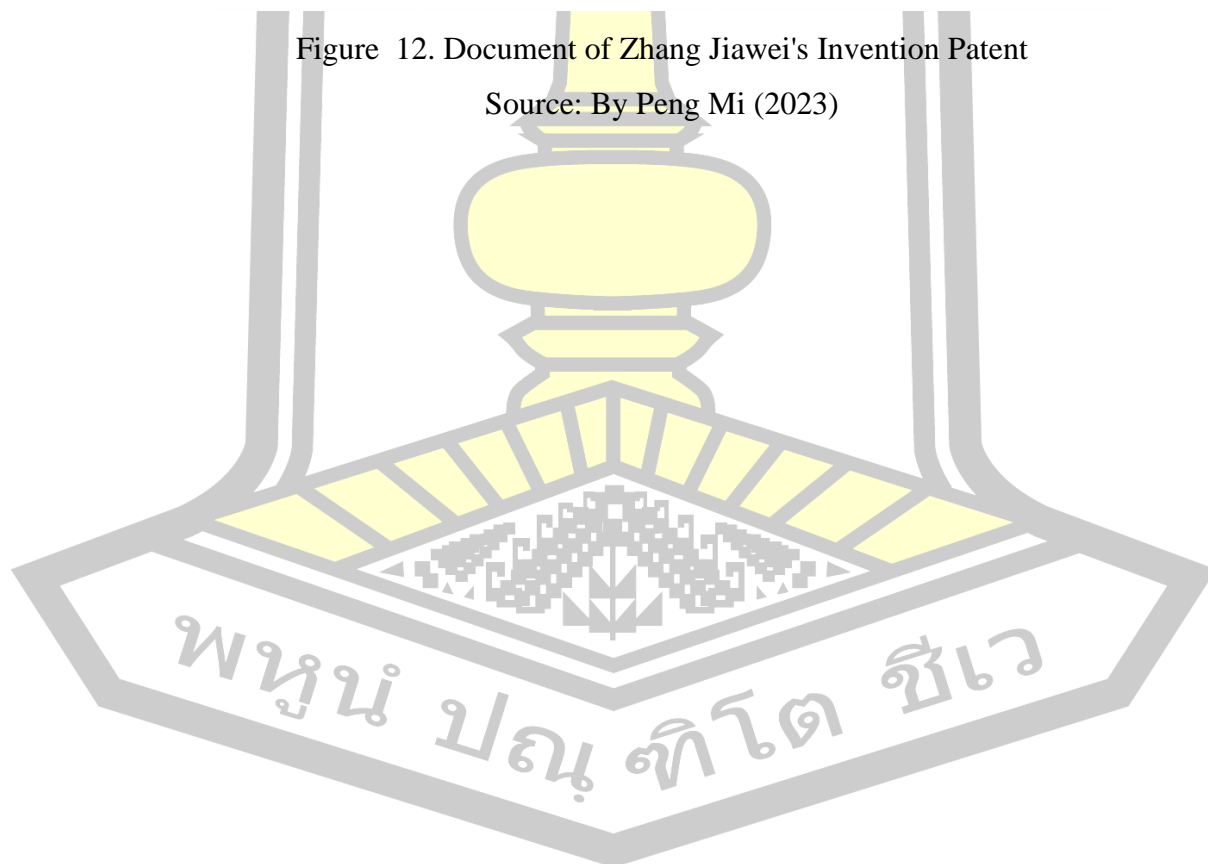
As an important jade carving town, Xuzhou's inheritance is very important, and artistic innovation is even more important. With the theoretical guidance and promotion of the Huai School Jade Carving Art Research Institute, Huai School jade carving will further unify and standardize its artistic forms, and the market growth space will also be further opened up. Xuzhou is the only one, and the Huai school jade carving that combines Han cultural elements, Xuzhou regional characteristics, and jade carving techniques is definitely also the only one.





Figure 12. Document of Zhang Jiawei's Invention Patent

Source: By Peng Mi (2023)



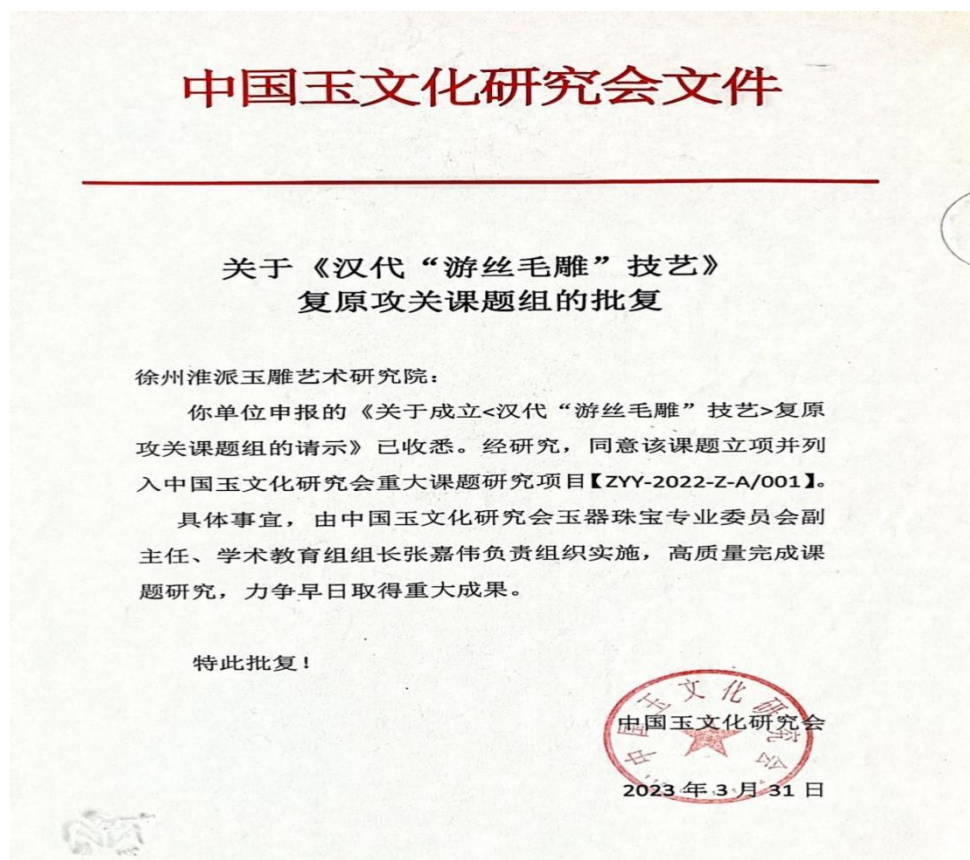


Figure 13. Document of jade work

Source: By Peng Mi (2023)

2.3.3 The Lack and Urgency of Huai School Jade Carving Academic Research

Faced with the academic deficiency in the field of Huai school jade carving, especially in the Xuzhou area, we urgently need to conduct in-depth research. Firstly, a thorough examination of the historical development, artistic characteristics, and positioning of Huai school jade carving in regional context is of significant value for the sustained inheritance and innovative development of traditional jade carving. Secondly, case studies of Zhang Jiawei and other Huai school jade carving masters will help to understand the formation process, development trajectory, and unique contributions of this school in the field of art.

In this context, this paper aims to fill the current research gap by conducting in-depth research on Xuzhou Huai school jade carving and paying attention to Zhang Jiawei's artistic practice, providing new perspectives and theoretical support for academic research in this field. Through a systematic analysis of Huai school jade

carving, we hope to reveal its unique wisdom inheritance and Identity construction, thereby contributing new thinking and understanding to the academic research of traditional Chinese jade carving.

2.4 Market Status and Development Trends of Jade Carving Industryt

Jade carving is a traditional handicraft that accompanies the history of Chinese civilization and is one of the important carriers of Chinese traditional culture. Its performance in different eras almost represents the highest level of handicraft development at that time, and is an important cultural element that the Chinese nation takes pride in. After nearly eight thousand years of development, it has demonstrated different roles and values in different historical stages, and still has a wide audience in contemporary times, with a relatively common understanding among various social classes. But for most ordinary consumers, jade is a charming and very mysterious collectible, with little understanding of materials, craftsmanship, and jade culture. They crave to have it but are hesitant to do so. In addition, some practitioners deceive consumers only for immediate benefits and do not put effort into product design innovation, but only cater to the market from the perspective of cost reduction, which is also a constraint on the jade carving industry. In the contemporary context, the development of jade carving craftsmanship cannot be separated from the inheritance of history, and it is even more necessary to constantly explore new development directions. The development of contemporary jade carving technology can be said to be the third peak in the history of Chinese jade carving, following the Han Dynasty and the mid Qing Dynasty. This unprecedented scale of development and prosperity is unparalleled in any era of history. The jade carving industry is highly aligned with commerce for the first time in history. The rapidly developing business environment and market capital have brought material driving forces to the jade carving industry. (Cao Tianhui and Wang Jinping, 2022)

In the mid-1950s, with the five major jade carving factories under the state-owned system in China, namely Beijing Jade Carving Factory, Yangzhou Jade Carving Factory, Shanghai Jade Carving Factory, Suzhou Jade Carving Factory, and Xuzhou Jade Carving Factory, as the background, Xuzhou Jade Carving Factory persisted in operating until its disintegration in the 1990s, and for nearly half a

century, it trained a large number of excellent industrial workers, laying a solid foundation for the arts and crafts industry and jade carving industry in Xuzhou. By 2012, At the invitation of the local government, Xu Zhou jade carving master Zhang Jiawei fully integrated and sorted out these resources, and named Xu Zhou jade carving "Huai school jade carving". From then on, Huai school jade carving became one of the five major jade carving schools in China

The development of contemporary jade carving technology can be said to be the third peak in the history of Chinese jade carving after the Han Dynasty and the mid Qing Dynasty. This unprecedented scale of development and prosperity is unparalleled in any era in history. For the first time in history, the jade carving industry is highly aligned with commerce. The rapidly developing business environment and market capital have brought material driving forces to the jade carving industry.

2.4.1 Competition between Handicraft and Machinery

The use of CNC machine tools for jade carving is a new thing in the 21st century. From single axis relief to multi axis linkage three-dimensional carving, the mass production of machine carving has reduced the labor cost of jade carving and played a good role in guiding the market. It can bring in those who have little knowledge of jade carving but desire to own it. The exquisite and cheap machine carving technology is the first choice for many beginners in jade carving. The machine carving process is indeed better in appearance than rough handmade products. The market demand is multifaceted, like a pyramid, with the lowest requirements and the largest market at the bottom. Those jade carvers who have a low level of creativity and can only simply replicate a few fixed jade carving schools will become increasingly powerless in the face of machine carving challenges. If they do not make progress, they will only be eliminated.



Figure 14. Machine of jade work
Source: www.baidu.com/index.htm (2023)

2.4.2 Creative expansion of new themes

In traditional jade carving culture, the patterns carved have a fixed semantic meaning, and the so-called "jade must be intentional, meaning must be auspicious". Due to the constraints of this guiding ideology, many farfetched jade carving works have emerged. I believe that there is no need to limit it at all. Jade carving works should be elevated to the level of expressing beauty and cultural spirit, and jade carving should be used as a carrier to express the cultural spirit of the new era, making it a pure artistic creation. Jade is a gift given to us by nature, but it is just a cold stone. For jade carvers, the process of creation is to integrate our lives into the stone, thus giving it new life. Based on this understanding, the theme of sculpture can be extended to the entire field of art. As long as it can reflect the beauty of the material, perfectly combine the characteristics of the material with the theme, and express beauty, bold innovative attempts can be made. Contemporary outstanding jade carvers have made breakthroughs in jade carving themes. Combining new themes, new carving techniques have emerged, which is the contribution of contemporary jade carvers to jade carving craftsmanship. From the perspective of the development of the entire industry, a clear current is enough to influence an era.

2.4.3 Research and utilization of new materials

Hotan Jade has always been the mainstream of traditional jade carving, and jadeite has also become the main material for jade carving since the Qing Dynasty. The interpretation of jade culture by Confucian culture is basically based on the cognition of Hotan Jade. However, in the contemporary multicultural environment, only Hotan Jade and jadeite cannot meet the huge market demand. Some new materials, such as Sichuan Nanhong agate and Gobi agate, have also been well utilized. Combining traditional carving techniques to bring new materials to life and create enormous economic value. In my research on carving techniques, I have tried many materials. Except for Shoushan stone, serpentine stone (Xiuyu), and honey wax, which are relatively soft, the hardness of other materials is generally above six degrees Mohs. Hotan white jade and jadeite are relatively difficult to carve because of their relatively high refractive index, which makes it difficult to express lines in shallow carving. The artistic conception of a work is expressed through the virtual and real, hidden and exposed lines. When this process is applied to materials with low refractive index or even opacity, it often produces captivating artistic effects. The key to the utilization of new materials is to fully utilize their own characteristics and use appropriate techniques to express the beauty of the materials, rather than adhering to traditional jade carving techniques.

2.5 Relevant Theoretical Knowledge

2.5.1 Communication Theory

The Chinese jade carving industry is a field with profound cultural heritage and enormous economic potential. In recent years, with the development of technology and the transformation of consumption patterns, how to effectively promote and disseminate jade carving culture and its products has become an important issue for industry development. The application of communication theory in this field provides new ideas to solve this problem.

Communication theory is a science that studies the laws and techniques of information dissemination, and its key lies in how to effectively transmit information and achieve the expected dissemination effect. In the jade carving industry, the application of communication theory is mainly reflected in the following aspects:

- 1) Inheritance and Promotion of Jade Carving Culture: Utilize various media platforms such as books, magazines, television, and the internet to promote and

disseminate jade carving culture to a wider audience, and enhance public awareness and understanding of jade carving art.

2) Marketing of jade carving products: Using modern marketing strategies such as event marketing and social media marketing to enhance the popularity and reputation of jade carving products, thereby stimulating consumption.

3) Construction and optimization of industrial clusters: Through information sharing, business cooperation, and other means, optimize the allocation of industrial resources, enhance the synergy and overall competitiveness of industrial clusters.

The Specific Application of Communication Theory in the Jade Carving Industry

1) Database marketing: By establishing a database of jade carving enthusiasts and potential consumers, analyzing their purchasing behavior and preferences, precise product recommendations and marketing activities are carried out.

2) Social media marketing: Utilize social media platforms such as Weibo and WeChat to publish jade carving works, production processes, and related stories, attract fans' attention and interaction, and enhance brand influence.

3) Event marketing: By holding exhibitions of jade carving masters' works and jade carving skill competitions, we aim to attract media and public attention and increase the exposure and influence of the jade carving industry.

4) Industrial cluster collaboration: Optimize resource allocation and enhance the synergy and overall competitiveness of industrial clusters through information sharing, business cooperation, and other means. For example, a jade carving industry alliance can be established to promote cooperation and communication between upstream and downstream enterprises in the industry chain, reduce costs, and improve efficiency.

5) Inheritance and Innovation: While inheriting traditional jade carving techniques, combined with modern technology and consumer demand, promote the innovation and development of jade carving products. For example, using modern technological means to develop new jade carving materials and production processes to meet consumers' demand for personalized and fashionable jade carving products.

6) Education and training: By conducting jade carving skill training and related cultural education activities, we aim to cultivate more jade carving enthusiasts and professional talents, and promote the sustainable development of the jade carving industry. In addition, international exchanges and cooperation can be carried out to introduce advanced jade carving techniques and concepts from abroad, enriching and expanding the connotation and extension of China's jade carving industry.

The application of communication theory in the jade carving industry not only helps to enhance the social influence of jade carving culture, but also effectively promotes innovation and development of the jade carving industry. By utilizing modern communication strategies and technological means, we can better inherit and promote Chinese jade culture, and promote the prosperity and development of China's jade carving industry. (Shao Peiren 2007)

2.5.2 Symbolic Interaction Theory

Through the theory of symbolic interaction, jade carving can be transformed into a unique cultural symbol of China. As an ancient Eastern country with a history of 5000 years of civilization, China is renowned for its rich and colorful cultural and artistic heritage. Among them, jade carving, as a unique art form, contains profound cultural connotations and Chinese characteristics. 1) Inheriting and Developing Traditional Jade Carving Techniques

Traditional jade carving techniques are the essence of Chinese jade culture and a cultural heritage that has been accumulated over thousands of years.

1) Firstly, it is necessary to strengthen the protection and inheritance of traditional jade carving techniques. This includes protecting and funding traditional jade carving craftsmen, as well as strengthening the promotion and promotion of traditional jade carving works. At the same time, attention should be paid to the cultivation of the new generation of jade carving artists, allowing them to continuously innovate and develop jade carving skills on the basis of inheriting tradition.

2) Enhancing the Quality and Aesthetic Value of Jade Carving Works

In addition to inheriting and promoting traditional jade carving techniques, we should also focus on improving the quality and aesthetic value of jade carving works. This includes improving the creative level of jade carving artists and enhancing

the design quality of their works. At the same time, attention should be paid to combining modern aesthetic concepts with traditional cultural elements to create jade carvings that better meet the aesthetic needs of modern people.

3) Promote Chinese jade culture

To make jade carving a landmark symbol of China, it is necessary to widely promote Chinese jade culture. By various means, such as holding jade culture exhibitions, publishing relevant books, and filming documentaries, more people can learn and understand Chinese jade culture. In addition, jade carvings can also be presented as national gifts to foreign friends to showcase the unique charm of Chinese culture.

4) Strengthen brand building and intellectual property protection

While promoting jade culture, we also need to focus on strengthening brand building and intellectual property protection. Protect the legitimate rights and interests of excellent jade carving works through trademark registration, patent application, and other means. At the same time, attention should be paid to cracking down on counterfeit and inferior products to maintain a good order in the Chinese jade carving market.

5) Promote the integration of jade carving industry and tourism industry

By building jade carving museums, jade carving theme parks, and jade carving tourism routes, more tourists from around the world can learn and experience the charm of Chinese jade carving. At the same time, jade carving DIY experience activities can be carried out, allowing tourists to personally experience the joy of jade carving production.

In summary, making jade carving a landmark symbol of China requires multiple efforts. On the basis of inheriting and promoting traditional jade carving techniques, we need to improve the quality and aesthetic value of our works, promote Chinese jade culture, strengthen brand building and intellectual property protection, and promote the integration of the jade carving industry with the tourism industry. Only in this way can more people understand and love Chinese jade carving, making it a shining pearl of Chinese culture. (Zhao Wanli 2021)

2.5.3 Popular Theory

By using popular theories to combine the development of jade carving with modern society, with the rapid development of modern Chinese society, the integration of traditional art and modern elements has become the key to the development of the jade carving industry.

Firstly, the design of jade carvings should focus on innovation. In traditional jade carving design, we can apply modern aesthetic concepts and design concepts to create works that contain both traditional cultural elements and conform to modern aesthetics. For example, modern design techniques such as abstract art and three-dimensional composition can be attempted to make jade carvings more modern. In addition, jade carving can also be combined with other art forms, such as painting, sculpture, etc., to create more contemporary jade carving works.

Secondly, the craftsmanship of jade carving should focus on the application of technology. The development of technology has provided more possibilities for the jade carving industry. For example, the application of digital technology can digitize and model jade carvings, thereby achieving precise replication and promotion of the works. In addition, you can also try using 3D printing technology to quickly produce jade carvings, thereby improving the production efficiency and accuracy of the works.

The marketing of jade carving should focus on the promotion of the internet. In today's highly developed era of the internet, the internet has become an important channel for people to obtain information and purchase goods. Therefore, the marketing of jade carving works should also fully utilize the advantages of the Internet. For example, jade carving shops can be opened on e-commerce platforms, displaying jade carving works through images and videos, and providing online purchasing services. In addition, social media platforms such as WeChat and Weibo can also be used to promote the cultural connotations and craftsmanship value of jade carving works.

Finally, the jade carving industry should focus on talent cultivation and education. With the changes of the times and the development of society, people's demand for jade carving works is also constantly changing. Therefore, in order to meet the needs of the times, the jade carving industry should pay attention to talent cultivation and education. For example, by organizing jade carving training courses and organizing jade carving master exchange activities, the skill level and innovation ability of practitioners can be improved. In addition, professional jade carving talents can be

trained through cooperation with universities to provide more talent support for the development of the industry. (Deuze M. 2006)

From various aspects of the literature review, we can clearly see the research gaps in existing literature regarding multi-faceted artists and cultural promoters like Zhang Jiawei, as well as the academic research status and existing research gaps in the field of Huai school jade carving. The goal of this paper is to fill these gaps and provide new theoretical support and insights for the academic development of Huai school jade carving through in-depth research. Through systematic research on the intellectual inheritance and Identity construction of Zhang Jiawei and Huai school jade carving, we hope to contribute new knowledge to the research of traditional Chinese jade carving and promote the academic prosperity of Huai school jade carving.

2.6 Research on Jade Carving Art of a Certain Faction

This type of research work specifically studies the specific artistic schools and characteristics of different schools. The Huai school jade carving art founded by Zhang Jiawei is particularly suitable for serious reading and research of such works. Learn their writing strategies and identify their strengths and weaknesses.

Haipai Jade Carving (Shanghai Intangible Cultural Heritage Series Catalogue)

International Standard Book Number ISBN: 9787545818840

The formation of Shanghai school jade carving has gone through a relatively long process, and has injected new vitality with the continuous development of the times. The opening of Shanghai provided an opportunity for the formation of Shanghai school jade carvings. This has closely linked Shanghai with China's modernization history and globalization situation, providing a broad historical background for the development of Shanghai school jade carving, which integrates China and the West and embraces all rivers. The influx of "Yang Gang" and "Su Gang" has found an ideal place to showcase their talents in Shanghai, a diverse and intersecting metropolis, and has produced a large number of excellent inheritors of the Shanghai school. This book not only provides an overview of the historical development process of Shanghai school jade carving, but also combines the changes and developments of jade carving craftsmanship, with illustrations and text. It also gathers 39 Shanghai school jade carving masters, and the jade carving works have rare pictures, which are highly

valuable for collection and appreciation. It can be seen that this is a book with strong readability and knowledge, and has publishing value.

Shanghai school jade carving is a jade carving art genre centered around the Shanghai region, and together with the "North School", "Yang School", and "South School", it is known as one of the four major schools of art in the country. It is a highly integrated product of Shanghai's culture, economy, folk customs, and craftsmanship. Based on a wide market, it plays an important role in enriching life, beautifying forms, conveying emotions, and cultivating fun. It also plays an important role in circulation, preservation, investment, and collection. This book mainly discusses the historical development, craftsmanship, and appreciation of Shanghai school jade carving, accompanied by a large number of exquisite pictures, allowing readers to visually experience its unique charm and understand the inheritance and development of Shanghai school jade carving in the cultural soil of Shanghai. He not only reflects the aesthetic taste of regional sculpture, but also reflects the vastness and profoundness of Chinese culture.

The Shanghai Intangible Cultural Heritage Protection Association has been preparing since 2014. The Shanghai Intangible Cultural Heritage Protection Center, in collaboration with nearly a hundred specialized institutions for protection, grassroots communities with intangible cultural heritage resources, and relevant units responsible for protection work, initiated the establishment of the Shanghai Intangible Cultural Heritage Protection Association. At present, there are more than 600 members in the first batch of units and individuals. According to the Articles of Association of Shanghai Intangible Cultural Heritage Protection Association, the business scope of the association includes: carrying out intangible cultural heritage protection, researching industry conditions, and publishing research results; Organize domestic and international exhibitions, performances, training, academic exchanges and cooperation; Carry out productive protection and certify related intangible cultural heritage products, works, etc.

CHAPTER III

RESEARCH METHODOLOGY

3.1 The Scope of Research

3.1.1 Research Content

3.1.2 Research Method

3.1.3 Research Period

3.1.4 Research Area

3.1.5 Population and Sample

3.2 Research Administration

3.2.1 Research Tools

3.2.2 Data Collection

3.2.3 Data Process and analysis

3.2.4 Research Result and Presentation

3.1 The scope of Researcher

This chapter aims to elaborate in detail on the methodological framework adopted in this study, including the specific methods of data collection and analysis. As the spouse of Mr. Zhang Jiawei, my unique Identity provides an in-depth and comprehensive perspective for this research, as well as a special channel for data acquisition. This study adopts a qualitative research method, with a focus on gaining a deeper understanding of Mr. Zhang Jiawei's multiple roles and contributions in the field of Chinese jade carving art. Qualitative research allows for deeper analysis and a comprehensive understanding of complex phenomena, making it particularly suitable for exploring case studies in the fields of art and culture. The research will cover various aspects such as the artistic creation, educational contributions, theoretical research, industrial development, and policy participation of Mr. Zhang Jiawei and Huai school jade carving. This comprehensive perspective helps to reveal his comprehensive influence in the field of jade carving art. This study was conducted as follows

3.1.1 Research content

1) To study the Historical Background of the Development of Zhang Jiawei's Huai School Jade Carving wisdom

2) To study the Current Situation of Identity the Development of Huai School Jade Carving wisdom

3) To study Improving the Inheritance and Development of Huai School Jade Carving Today

3.1.2 Research Methods

This study used a qualitative research method, where researcher collected data from relevant literature and research papers, and used field work methods to collect data and information through surveys, observations, interviews, and work analysis. Analyze Zhang Jiawei's works using research concepts, theories, literature, and related research, and use descriptive analysis methods to analyze data based on research objectives

1) Interview: As one of the main sources of data for the study, researcher will conduct a series of semi-structured interviews. These interviews will revolve around Mr. Zhang Jiawei's artistic career, creative philosophy, educational practice, and views on jade carving art. Due to my close relationship with him, these interviews can delve deeper into his personal experience and profound understanding of art, thereby obtaining more authentic and comprehensive information.

2) Work Analysis: researcher will conduct a detailed analysis of Mr. Zhang Jiawei's representative jade carving works, including artistic school, technical characteristics, cultural connotations, and other aspects. This analysis will combine art history and aesthetic theory, aiming to gain a deeper understanding of his artistic creations and their position in contemporary jade carving art.

3) Literature research: researcher will extensively collect and study relevant academic literature, art reviews, historical materials, and news reports. These documents will help me construct a comprehensive background on the history, theory, and current development of jade carving art, providing necessary theoretical support for analyzing Mr. Zhang Jiawei's artistic contributions.

3.1.3 Research period

Research time: September 2022 to December 2023

Table 1. Timetable for the Research

No.	Period	Time
1	Gather general information of the research	3 months
2	Plan for field research	2 months
3	Field research and data collection	4 months
4	Data analysis	2 months
5	Conclusion and submit the result	4 months

Source: By Peng Mi (2023)

3.1.4 Research area

The Jade Carving Industry in Xuzhou City, Jiangsu Province, China and the Zhang Jiawei Jade Carving Art Museum, this article takes Huai school jade carving as the core and comprehensively explores the rich history and contemporary development trend of Chinese jade carving techniques. Special attention is paid to artists represented by Zhang Jiawei, whose personal cases have become the focus of research. Through their work and innovation, the development and inheritance of jade carving art have been demonstrated.



Figure 15. Location of xuzhou area

Source: www.google.com



Figure 16. Peng Mi and Zhang Jiawei
Source: By Peng Mi (2023)



Figure 17. Inside Zhang Jiawei's Studio
Source: By Peng Mi (2022)

3.1.5 Population and Sample

1) Key Informants, about 5 persons

Choose from jade carving artists, material suppliers, and consumers. Jade carving artists choose to focus on Zhang Jiawei and radiate to other artists. Material

suppliers should have more than 10 years of experience and have a sensitive observation of the trend of the jade carving market. Finally, consumers should choose consumers with higher consumption levels and have a certain understanding of jade.

Table 2. Key Informants

Key Informants				
No.	Name	Age	Gender	Role
1	Liu Jiting	88	Male	Zhang Jiawei's teacher master
2	Liu Chaoguo	79	Male	Zhang Jiawei's teacher master's younger classmate
3	Tian Jianqiao	60	Male	Zhang Jiawei's elder classmate of the same master teacher master
4	Chen Jingyu	61	Male	He is a director of Jiangsu Provincial Lung Transplantation Center
5	Yang Xinshun	48	Male	He is the chairman of Xuzhou Bocai Human Resources Co., Ltd



Figure 18. Peng Mi and Mr. Chen Jingyu

Source: By Ding Nan (2023)

2) Casual Informants, about 8 persons

Among the inheritors, sellers, and consumers of jade carving techniques, those who have inherited jade carving techniques with over 5 years of work experience and high sensitivity to new era characteristic products are chosen. Jade carving salespeople need to have a familiar understanding of the prices of various schools of jade, and finally, consumers. These consumers have experience in purchasing jade and have a great interest in jewelry and decorative handicrafts.

Table 3. Casual Informants

Casual Informants				
No.	Name	Age	Gender	Role
1	Ding Nan	26	Male	Zhang Jiawei's disciple
2	Tao Xin	41	Female	Zhang Jiawei's disciple
3	Liu Qingqing	28	Male	Zhang Jiawei's disciple
4	Wang Gang		Male	He is a minister of the United Front Work Department of Quanshan District, Xuzhou City
5	Yao Qinhua		Female	She is a inheritor of Suzhou embroidery
6	Zhao Pei		Female	She is a freelancer
7	He Dajun		Male	He is a university teacher
8	Shi Jianjun		Male	He is an interior designer



Figure 19. Peng Mi and Ms. Yao Qinhu

Source: By Ding Nan (2022)



Figure 20. Peng Mi and Mr. Liu Qingqing, Zhang Jiawei's Apprentice

Source: By Ding Nan (2023)

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Figure 21. Peng Mi and Mr. He DaJun

Source: By Ding Nan (2023)



Figure 22. Peng Mi and Mr. Ding Nan Zhang Jiawei's Apprentice

Source: By Peng Mi (2023)

3) General Informants, about 15 persons

Choose jade carving workers, jade carving vendors, and the general public, with 5 persons for each sample. Jade carving workers choose to work for less than 5 years and have a strong sense of innovation. Jade carving vendors search for merchants who do not have storefronts in the Chinese market and have a broad understanding of the types of goods. The general public is already working in society and has the ability to consume, but their attitude towards luxury goods is relatively conservative.

Table 4. General Informants

General Informants				
No.	Name	Age	Gender	Role
1	You Qingfeng	45	Male	Zhang Jiawei's Fans
2	Li Yong	48	Male	Zhang Jiawei's regular customer
3	Zhang Ming	38	Male	Zhang Jiawei's regular customer
4	Zhao Liang	35	Male	Zhang Jiawei's regular customer
5	Ma Chao	30	Male	Zhang Jiawei's regular customer
6	Liu Hengjun	45	Male	Zhang Jiawei's regular customer
7	Wang Yunjiang	36	Male	Zhang Jiawei's regular customer
8	Lu Kai	46	Male	Zhang Jiawei's regular customer
9	Chen Chen	30	Male	Zhang Jiawei's regular customer
10	Peng He	32	Male	Zhang Jiawei's Fans
11	Liu Yong	49	Male	Zhang Jiawei's Fans
12	Chen Juan	39	Female	Zhang Jiawei's Fans
13	Sun Tingting	41	Female	Zhang Jiawei's regular customer
14	Zhang Mingshu	39	Female	Zhang Jiawei's regular customer
15	Meng Lei	40	Female	Zhang Jiawei's regular customer

3.2 Research Administration

3.2.1 Research Tools

1) Literature investigation

Documents are one of the important tools for anthropological cultural research. This study mainly uses journal academic articles, professional books, academic papers and other resources to find and obtain the history of Bai kuyao and some information required for research. By analyzing previous research and results, it provides relevant theoretical basis and method information for the development of this study.

2) Interview

Interview data is an important tool for collecting receipts in qualitative research in social anthropology. The process is for the researcher to formulate interview questions through preliminary preparations. After entering the interviewer's life circle and eliminating obstacles, the questions are put in written form. Send it to the interviewee, then solve the questions that the interviewee does not understand or do not understand, and conduct a face-to-face interview while ensuring that the interviewee understands everything. The entire interview process is not limited to questions formulated in advance. The researcher can appropriately expand and add questions based on the responses of the interviewees to obtain more information and materials. As a researcher, you should record the interviews during the process, such as using paper and pen, recording tools, etc. If the interviewee agrees, it is necessary to save the interviewee's contact information, such as detailed home address, contact number, etc., so as to facilitate subsequent more in-depth interviews.

3) Observation

The observations used in this study mainly include direct observation and participant observation. During the research process, the method of direct observation was used. As a bystander, we observed the lives or activities of the people participating in Zhang Jiawei, and recorded relevant information. Participant observation chooses open participation, establishing a close relationship with the Huai school, assuming a certain role, going deep into the daily life of Huai school, and feeling and observing the attitudes and living habits of Zhang Jiawei.

4) Group Discussion

Group Discussion is a face-to-face conversation. The Group Discussion process in this research process is to inform the members of each group of the Huai school related issues prepared in advance and let everyone prepare for 2-5 minutes to ensure that everyone can speak and explain their own opinions on the issue. Views and opinions, and record the key points and details in the process. Be prepared for further data research.

3.2.2 Data Collection

1) Interview: As one of the main sources of data for the study, I will conduct a series of semi-structured interviews. These interviews will revolve around Mr. Zhang Jiawei's artistic career, creative philosophy, educational practice, and

views on jade carving art. Due to my close relationship with him, these interviews can delve deeper into his personal experience and profound understanding of art, thereby obtaining more authentic and comprehensive information.

2) Work Analysis: Reseaercher will conduct a detailed analysis of Mr. Zhang Jiawei's representative jade carving works, including artistic school, technical characteristics, cultural connotations, and other aspects. This analysis will combine art history and aesthetic theory, aiming to gain a deeper understanding of his artistic creations and their position in contemporary jade carving art.

3) Literature research: Resaercher will extensively collect and study relevant academic literature, art reviews, historical materials, and news reports. These documents will help me construct a comprehensive background on the history, theory, and current development of jade carving art, providing necessary theoretical support for analyzing Mr. Zhang Jiawei's artistic contributions.

3.2.3 Data Process and Analysis

1) Qualitative analysis: I will use qualitative analysis methods to interpret the interview content and the results of work analysis. This includes thematic analysis, identifying key themes and patterns by summarizing and interpreting data.

2) Comparative research: Compare Mr. Zhang Jiawei's works and educational practices with those of other jade carving artists and educators to highlight their uniqueness and influence.

3) Case study: Conduct in-depth research on Mr. Zhang Jiawei's case as a whole to demonstrate his multifaceted contributions in the field of jade carving art.

3.2.4 Research Result and Presentation

After obtaining the consent of the interviewee, publicly record the interview, reconfirm the research conclusion, and submit the research results to the society for legitimate authentication. Each content should include sub content and should also be analyzed in detail. In the process of research and analysis, the extracted knowledge can be published in the form of academic papers or reports, and the research and analysis can be followed by writing the paper.

CHAPTER IV

Research Result

This chapter is the conclusion, mainly analyzing from three research objectives, and summarizing the author's strategy research on improving the current situation of jade carving.

4.1 the Historical Background of the Development of Zhang Jiawei Huai School Jade Carving.

4.1.1 Historical Background of Traditional Chinese Jade Carving Culture

4.1.2 The Origin and History of Huai School Jade Carving

4.1.3 History of Inheritance of Jade Carving Techniques

4.2 the Current Situation of the Development of Huai School Jade Carving

4.2.1 Current Status of Inheritance of Jade Carving Techniques

4.2.2 Main factors hindering the development of traditional jade carving culture

4.3 the Inheritance and Development of Huai School Jade Carving Today

4.3.1 Establishing a Chinese Jade Carving Brand

4.3.2 Establishing Jade Carving Training Program in the System

4.3.3 Improving Jade Carving Skills and Developing Economic Audiences

4.1 Historical Development Background of Chinese Jade Carving

Jade carving is one of the oldest carving varieties in China. Jade is processed and carved into exquisite handicrafts, known as jade carving. During the production process, craftsmen carefully design and repeatedly polish jade based on the natural colors and shapes of different jade materials, in order to carve jade into exquisite handicrafts. There are many varieties of jade carvings, mainly including large works such as figures, utensils, birds and animals, flowers, as well as small works such as pins, rings, seals, and ornaments. Chinese jade carvings enjoy a high reputation in the world. The beauty of jade carving lies in its craftsmanship, and the beauty of craftsmanship lies in the design and production of jade carvers. In 2008, jade carvings were selected for the second batch of national intangible cultural heritage list. The

large jade carving "Da Yu Zhi Shui" collected in the Palace Museum in Beijing demonstrates the superb skills of Chinese jade carving. Jade has a high hardness and is difficult to carve with a knife. The so-called jade carving is actually completed through techniques such as carving, grinding, grinding, and drilling. The high skill of jade carving is mainly manifested in "cross cutting" and "clever color". Nesting is the process of making full use of the leftover materials from the carved objects during design, and then carving them into the components of the objects. For example, on a jade bottle, a pair of interlocking chains, of equal length and size, are connected to the objects as a whole. In fact, the jade material of this chain was dug out from the inside of the bottle. Skilled color refers to the clever use of different colors, textures, and shapes of jade to apply techniques according to materials. The entire production process, also known as the design process. The exquisite craftsmanship of Chinese jade carvings fully demonstrates the high level of wisdom, outstanding craftsmanship, and rich artistic creativity of the Chinese working people.



Figure 23. Jade work by Zhang Jiawei

Source: By Peng Mi (2023)



Figure 24. Jade work by Zhang Jiawei

Source: By Peng Mi (2023)

4.1.1 Historical Background of Traditional Chinese Jade Carving Culture

Jade carving art has a long history. According to archaeological discoveries, jade carvings have already appeared in the Neolithic Age. The earliest jade carvings were mostly tools, weapons, and decorations, such as jade knives, axes, and walls. During the Shang and Zhou dynasties, the art of jade carving underwent significant development, with the emergence of jade carvings with figures, animals, and other shapes. During the Spring and Autumn Period and the Warring States Period, the jade carving technique became increasingly mature, and many exquisite jade carvings appeared, such as "Hetian Jade Dragon Pattern Pendant". During the Qin and Han dynasties, the art of jade carving reached a new peak, with the emergence of difficult techniques such as round carving and transparent carving. In the Tang Dynasty, the art of jade carving further developed, and many exquisite jade Buddha statues, jade belts, jade hairpins, etc. appeared. During the Song and Yuan dynasties, jade carving techniques became increasingly perfect, and many realistic jade carving works began to appear, such as "Jade Peacock with Hook". During the Ming and Qing dynasties, the art of jade carving reached its peak, and many exquisite jade carving works emerged, such as "Jade Cabbage" and "White Jade Double Dragons Playing with Beads". The jade carving works of this period have vivid shapes and profound

meanings, making them a classic work of Chinese jade carving art. Overall, jade carving art has a long history in China, and jade carving works from various periods reflect the cultural, aesthetic, and technical levels of society at that time.

4.1.2 The Origin and History of Huai School Jade Carving

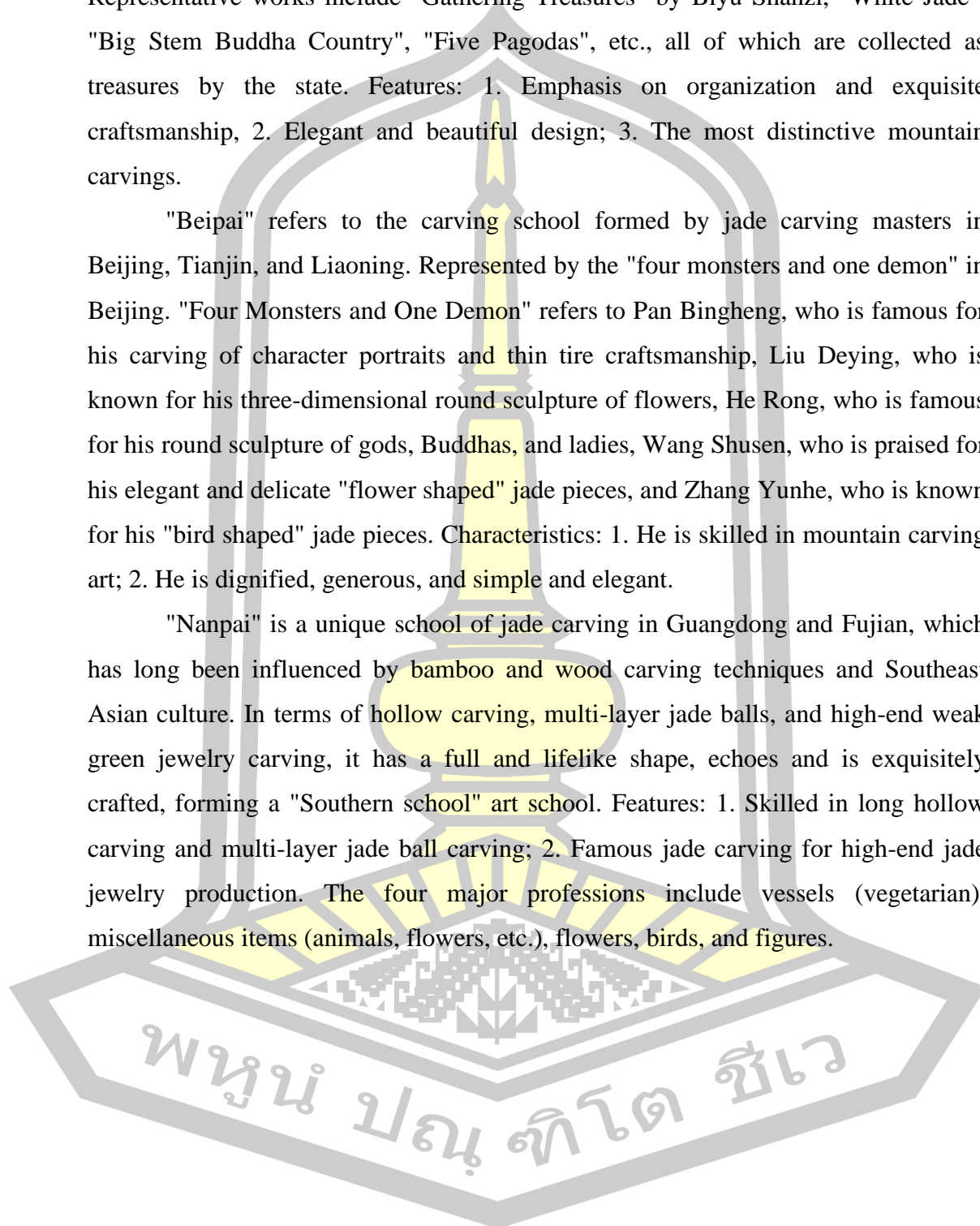
The flourishing era of "jade" culture has reappeared, with "Shanghai school", "Beijing school", "Yang school", "Su school", and "Zhun school" Big flags lead the trend of contemporary white jade, and their culture, region, and craftsmanship determine their absorption and compatibility in all aspects. The worship and absorption of a large number of domestic scholars' art types, ideas, and schools, as well as the recognition and inheritance of ancient aesthetic models, have led to the influx of a large number of foreign art forms, trends, and forms, which have influenced and even changed the aesthetic trends of modern people, providing today's jade carving artists with a comprehensive and rich nutritional environment. They have extensively absorbed the essence of various Chinese and foreign arts, such as painting, sculpture, calligraphy, stone carvings, and even contemporary art. In the traditional craftsmanship of jade carving, which is the most representative of Chinese culture, modern aesthetics are boldly introduced into the design and production of jade, forming reasonable expression schools with their own artistic characteristics, forming the most glorious era of jade carving art in the history of jade carving.

"Shanghai school" refers to the art school of jade carving centered around Shanghai. The true contribution of Shanghai school jade carving lies in its "Hai Na" and "exquisite craftsmanship". Its "Haina, inclusive everything -- painting, sculpture, calligraphy, stone carving, folk shadow play and Paper Cuttings, contemporary abstract art, as long as it is beautiful, as long as it is good, but it is not far from the origin. What is valuable is that after the digestion of " Haina ", it is still" slim, representative of the figure bottle king "Sun Tianyi and Zhou Shouhai, "The Three Wonders" by Wei Gongrong and "Nan Yu Yi Guai" by Liu Jisong are characterized by: 1. Exquisite vessels mainly imitating bronze ware; 2. Vivid and lifelike animal shapes; 3. Exquisite and rigorous carving, with an ancient and elegant school. Investment potential: Shanghai school jade carving is known for its elegant and delicate design, and is loved by jade enthusiasts. The famous masterpieces have great artistic value.

"Yangpai" - a unique craft exhibited by jade carving in the Yangzhou region. Representative works include "Gathering Treasures" by Biyu Shanzi, "White Jade", "Big Stem Buddha Country", "Five Pagodas", etc., all of which are collected as treasures by the state. Features: 1. Emphasis on organization and exquisite craftsmanship, 2. Elegant and beautiful design; 3. The most distinctive mountain carvings.

"Beipai" refers to the carving school formed by jade carving masters in Beijing, Tianjin, and Liaoning. Represented by the "four monsters and one demon" in Beijing. "Four Monsters and One Demon" refers to Pan Bingheng, who is famous for his carving of character portraits and thin tire craftsmanship, Liu Deying, who is known for his three-dimensional round sculpture of flowers, He Rong, who is famous for his round sculpture of gods, Buddhas, and ladies, Wang Shusen, who is praised for his elegant and delicate "flower shaped" jade pieces, and Zhang Yunhe, who is known for his "bird shaped" jade pieces. Characteristics: 1. He is skilled in mountain carving art; 2. He is dignified, generous, and simple and elegant.

"Nanpai" is a unique school of jade carving in Guangdong and Fujian, which has long been influenced by bamboo and wood carving techniques and Southeast Asian culture. In terms of hollow carving, multi-layer jade balls, and high-end weak green jewelry carving, it has a full and lifelike shape, echoes and is exquisitely crafted, forming a "Southern school" art school. Features: 1. Skilled in long hollow carving and multi-layer jade ball carving; 2. Famous jade carving for high-end jade jewelry production. The four major professions include vessels (vegetarian), miscellaneous items (animals, flowers, etc.), flowers, birds, and figures.



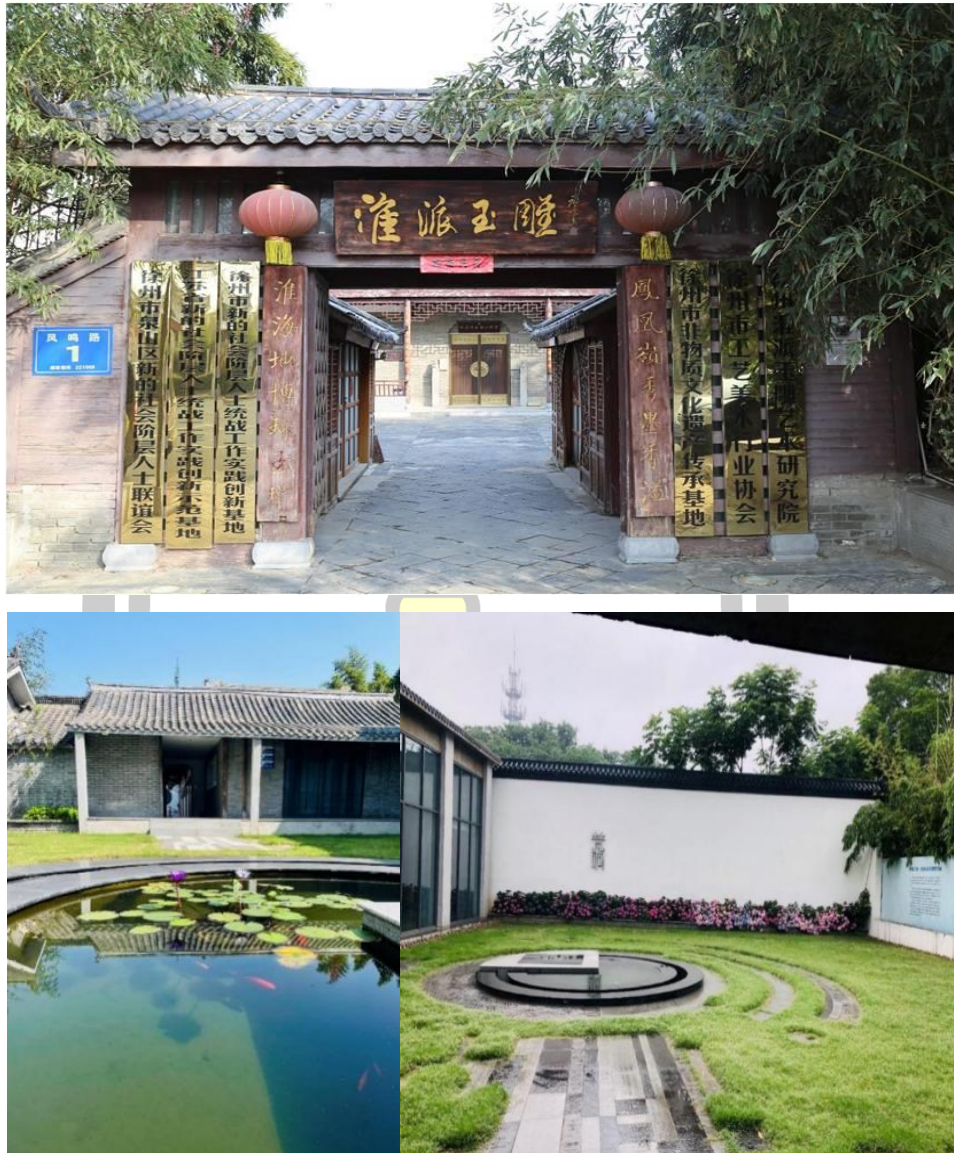


Figure 25. Zhang Jiawei's Huai school

Source: By Peng Mi (2023)

The Chinese Han culture inherits the pre-Qin period, gathers north and south, and takes shape during the Han Dynasty. With a history of over 400 years, it has established a unique cultural symbol and symbol of the Chinese nation. During the Han Dynasty, the country was strong and vast, with frequent transportation between the Central Plains and the Western Regions, A large number of exquisite and high-quality jade materials are constantly being imported (Xuzhou Chu King's Mausoleum "all the jade used by the tomb owner is Xinjiang and white jade, and there should also be yellow jade, blue jade, and jasper unearthed from the Manas River basin in

Xinjiang". A feudal king buried so many Xinjiang jade and clearly told people that through the Silk Road, a large amount of Hetian jade has flowed thousands of miles into the Central Plains and eastern regions); The political, social, ethical, and moral factors of the Han Dynasty, especially the Confucian doctrine, Enriched the connotation of Han Dynasty jade (the types of Han jade include ritual jade: jade Bi, jade Gui, jade Zhen, etc.; funeral jade: jade Xiang, jade clothing, jade cover, jade Ling, jade swing, and nine hole plug, etc.; decorative jade and art: jade galloping horse, jade dancer, jade bear, jade bird, jade beast, jade frog, jade lion, jade dragon, jade tiger, etc.; and practical and dietary jade vessels, etc.). The "Han jade" formed a glorious period in the development of Chinese jade, reaching an unprecedented peak in the history of Chinese jade. It is renowned for its exquisite craftsmanship and unparalleled beauty, with over 7300 varieties often used in rituals, sacrifices, funerals, decorations, and daily necessities. The vivid, unique, and beautiful shapes and patterns of "Hanyu" have formed a unique artistic feature. It is a dazzling treasure in traditional Chinese history and culture, and is also unique among the world's art flowers, with distinct ethnic characteristics.

From ancient times to the present, whether it is in the treatment and appreciation of jade, or in the appreciation and collection of jade, the jade culture of Xuzhou has a long history that can be traced back thousands of years. Opening the long scroll of history, the Huai school jade carving processing industry can be said to have originated in prehistory, flourished in the Xia and Shang dynasties, flourished in the Qin and Han dynasties, gone through the Tang and Song dynasties (Yuan), refined in the Ming and Qing dynasties, and flourished to this day. The prehistoric jade culture of Xuzhou City. Early jade carvings were mainly produced using practical tools such as jade axes, shovels, and knives, with distinct historical characteristics. From May 2018 to December 2020, a large number of jade making tools, fragments of jade, and other items were unearthed during archaeological excavations at the Xuzhou site. After identification by relevant departments and experts, this site belongs to the late Yangshao Culture and Qujialing Culture period (approximately 5300-4500 years ago) as a large-scale jade making "base" site. Recently, a manually polished jade artifact was unearthed again from the early tombs of Yangshao. After expert appraisal, it was determined that this jade artifact has increased the processing

and use of jade from the previous qualitative analysis of about 5000 years ago to 7000 years ago. This archaeological discovery reveals that seven thousand years ago, hardworking and intelligent ancestors had already extensively mined, processed, and used jade, leading to the emergence of jade culture.

In recent years, researchers have conducted research on the Fenghuang Mountain in Xinye during the Neolithic period and the Erlitou site in Yanshi during the Xia and Shang dynasties, using a large number of excavated jade shovels, jade pendants, jade hairpins, and other objects as research objects. It has been found that apart from Xuzhou City, no second place has been found, and it accurately proves that the birthplace of the Central Plains jade culture is ancient Xuzhou City. In addition, there are a certain number of jade artifacts found in the excavation of Xia Shang period sites in many places in southern Shanxi, northern Hunan, and western Jiangsu. The Jade Culture of Xuzhou City during the heyday of the Qin and Han Dynasties. The earliest record of jade in Xuzhou City can be traced back to the Qin and Han dynasties. In the "Letter of Advising and Chasing Guests", the Prime Minister of the Qin Dynasty, Li Si, mentioned that "... it is the hairpin of Wan Zhu, the ear of Fu Ji, the clothing of A Qi, and the decoration of Mian Xiu..." This describes the hairpins of palace women at that time as jade products. With the change of local customs, jade was classified as a national ritual, gradually permeating into military, political, and cultural aspects. In addition, Zhang Heng, a famous scientist and writer of the Eastern Han Dynasty, wrote in his "Nan Du Fu": "Its treasures and treasures are strange, and then it is golden and jade is pure, shining with pearls at night." Li Daoyuan of the Northern Wei Dynasty recorded in his "Shui Jing Zhu": "There is Yushan in Xuzhou City, and jade comes from the mountains." In addition to the poetry, one can feel the popularity of jade at that time. According to the "Book of Han", Shagangdian Village, where jade carving processing has reached a considerable scale, with considerable prosperity, was a famous jade production and sales area at that time. There is a prosperous scene of "one street and two rows, workshops standing, and the sound of jade carving is constantly heard", which is still preserved in Xuzhou to this day. The Han Dynasty Yujie Temple Site. The jade carving industry that continued to develop during the Tang, Song, and Yuan dynasties. During the Tang, Song, and Yuan dynasties, a "jade court" was established in the palace, mainly as a collection and

plaything for nobles, nobles, officials, and dignitaries. Ordinary people were unable to access or purchase it. According to the "County Annals of Xuzhou City", the jade carving technique was introduced to the Central Plains from Beijing, Suzhou and other places during the Song Dynasty. Due to the fact that jade artifacts were only tribute to the upper echelons of society, the precision and skill requirements of the carvers were extremely high. As a result, there were significant breakthroughs in the processing, carving, and design of jade carving in this stage compared to before. However, due to the inability of ordinary people to participate, the audience was small and single, resulting in strong limitations in the carving subject matter. In addition, influenced by the painting school of that time, jade carvings and ornaments with themes such as figures, Buddhism, landscapes, flowers and birds emerged. Therefore, the jade carvings of this period cannot truly showcase the full picture of the era, and can only represent the aesthetic taste of some people. It can be said that only the "Huang family is wealthy and noble" and not the "Xu Xiyeyi". During the Jin Dynasty, the first county magistrate of Xuzhou, Yuan Haowen, left behind a poem praising jade carvings: "Within ten thousand households, red sand carves jade cliffs." This shows that Xuzhou had a large jade carving market during the Jin Dynasty (same as the Southern Song Dynasty). The Yuan Dynasty was dominated by ethnic minorities, influenced by previous dynasties and combined with ethnic characteristics, resulting in works with distinctive characteristics of the times. The "Dushan Dayuhai" jade carving ornament weighing 3.5 tons in front of the Chengguang Hall in Tuancheng, Beihai Park, Beijing, was carved by a craftsman commissioned by Kublai Khan during the Yuan Dynasty and has been reliably identified as a jade carving. It is also the largest jade carving work in the history of jade carving in China to this day.

The jade carving during the Ming and Qing dynasties had exquisite shapes and diverse techniques. In the early Ming Dynasty, the production of jade carving industry has reached a scale. The raw materials are mainly Hotan Jade produced in Xinjiang, and gradually expanded its prosperity. In the late Ming Dynasty, jade carving products from Xuzhou City were transported southward to Wuhan by water, and then sold overseas from Wuhan. But in the late Ming and early Qing dynasties, frequent wars led to the decline of the jade carving industry. Unlike the Song and Yuan dynasties, after the stability of the Qing Dynasty, the development of jade carving

reached a new peak. All aspects of clothing, food, housing, and transportation were closely related to jade, breaking free from the limitations of only providing for the upper echelons of society to play with, decorate, and decorate. Jade artifacts entered the daily lives of people at all levels of society. During the Guangxu period, high-end jade carving products were mainly made of Dushan jade and Xiu jade, while a large number of practical products such as jade bowls, jade bracelets, rings, cigarette butts, chest plaques, buttons, wine pots, and wine glasses were mostly made from local Qingshan stone and Lushan green as raw materials. During the reign of Emperor Guangxu of the Qing Dynasty, the "Newly Revised County Annals of Xuzhou City" recorded that "the people living in the north often had workshops." At this time, Xuzhou City had become a famous jade carving production and processing base in China, capable of producing small ornaments, jade pendants, and large jade artifacts. The exquisite craftsmanship and exquisite design of the works gradually formed a jade carving industry group. At this time, the jade carving industry flourished and began to sell overseas, and the "hometown of jade carving" had begun to take shape. From the end of the Qing Dynasty to the beginning of the Republic of China, the number of practitioners in the jade carving industry increased day by day. Multiple works were sent to the Qing Palace for collection by the royal family. In 1939, Chinese jade carving participated in the San Francisco International Exposition in the United States, receiving a high praise and selling out. Due to the rich variety of products and a large number of practitioners, the products are also sold to various regions across the country. Most distributors adopt a self-produced and self-sold model, with stores in front of the house and factories behind the house. From jade picking, cutting, design, carving, to final sales, they are all completed by one family and one room. After the outbreak of the War of Resistance Against Japan, the jade carving industry in Xuzhou city suffered a huge impact due to war disasters and other reasons, as well as the withholding of taxes and fees by the Nationalist government, and fell into a slump for a time. In the early stage of liberation, prices fluctuated and fluctuated, and the jade market was cold. Handicrafters switched careers, and the jade carving industry was on the brink of death. After the founding of the People's Republic of China, the Party and the state proposed to protect and develop the arts and crafts industry. The government provided policy support to the Huaipai jade carving

industry, enabling Xuzhou City to develop into the largest jade carving distribution center in the country with advantages in natural resources, technical talents, industrial clusters, project introduction, festival promotion, and other aspects. In the 1990s, Xuzhou City had the largest professional market for jade carving in Asia. Several local townships established jade factories and jewelry and jade carving appraisal centers, promoting the flourishing development of jade culture. Sales of various types of jade carving products accounted for more than 60% of the country's total, becoming the most distinctive industrial business card of Xuzhou City, gradually becoming a pillar cultural industry, driving local economic development, and providing numerous employment opportunities.

From ancient times to the present, Xuzhou has a great reputation in the Huaihai Economic Zone and even throughout the country, whether it is for managing and appreciating jade, or for appreciating and storing jade. Today, Xuzhou has a profound cultural heritage of traditional "Han jade", and she is dutifully responsible for the continuation and development of innovative "Han jade". In fact, the people of Xuzhou have had a long history of jade carving. More than 2000 years ago, the magnificent and glorious scenery permeated several generations of jade carvers. The fertile and nutritious Huaihai region nourished countless jade carvers, making Xuzhou in the middle and later stages of the last century the successor to the three major jade carving patterns of Yangzhou, "Zhun Pai", and "Su Gang". After more than half a century of passing through the jade carving center in Suzhou, the "Yang Gang" and the century's inheritance have been formed. As the center of quasi school jade carving, Xuzhou jade carving today has over 30000 skilled craftsmen, and the carving school combines the beauty of the south and the grandeur of the north. The works have gradually formed a distinct school in the inheritance and innovation of ideas, art, and craftsmanship, playing an indispensable role in the national jade carving industry. Jiang Dachang, Wang Hongshun, Wang Hongliang It is not surprising that Fan Tongsheng and others have won numerous national awards for their exquisite production of "The Battle of Lu Bu in the Three Kingdoms". The establishment of the Xuzhou Jade Culture Research Association in 2009 brought together four insightful individuals from Xuzhou, namely those who govern jade, appreciate jade, appreciate jade, and collect jade. They made great efforts to explore and discuss the content of

Xuzhou jade carving, promote jade culture, and promote the development of the industry and industry.



Figure 26. Zhang Jiawei was working Source: By Peng Mi (2023)



Figure 27. Zhang Jiawei donated works

Source: By Peng Mi (2023)

Xuzhou jade carvings have the innate advantages of Han Dynasty jade artifacts and Han Dynasty portrait stones, and forming their own school is of utmost importance. The cultural characteristics of the Han Dynasty are majestic and bold: Xuzhou's geographical characteristics are compatible with north and south, hard and

soft, and the aesthetic characteristics of art are thick structure and beautiful lines. This is the core competitiveness of the future "Huai School" jade carvings.



Figure 28. Working with Zhang Jiawei

Source: By Peng Mi (2023)

The lines in Chinese art are the most advanced. If modern jade carving art can apply the single line and double line surface lines of Han Dynasty portrait stones, combined with imagination and charm expression, "quasi school" jade carving will surely be able to reborn from complexity. While visiting the Han Portrait Stone Museum, Guishan Han Tomb, and Shengzhi Museum, Yu Yiqing's answers to the jade carving exhibition, exchange, activities, and selection market were recognized by his colleagues in Xuzhou.

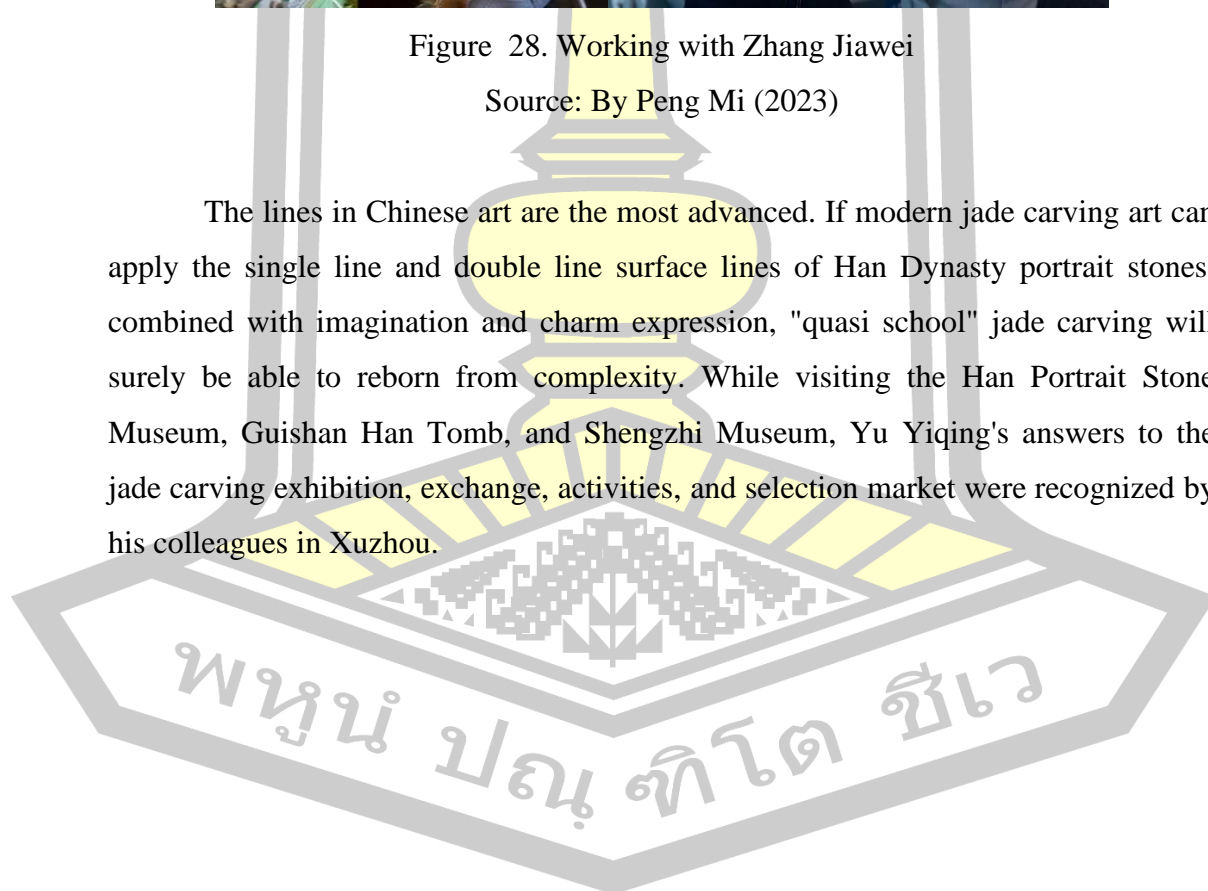




Figure 29. Letter of appointment of Zhang Jiawei

Source: By Peng Mi (2023)

4.1.3 History of Inheritance of Jade Carving Techniques

The art of jade carving has held an important position in traditional Chinese culture since ancient times. It integrates exquisite craftsmanship, unique cultural connotations, and profound historical inheritance.

1) Jade carving techniques

Jade carving techniques can be subdivided into various types such as relief, round carving, carving, and interior carving, each with its unique artistic expression and craftsmanship characteristics. Circular sculpture uses a comprehensive three-dimensional design to achieve realistic and vivid artistic effects; Carving is the process of creating unique light and shadow effects by carving internal voids while maintaining the quality of jade.



Figure 30. Jade work

Source: By Peng Mi (2023)

2) Cultural Connotation of Jade Carving

The cultural connotation of jade carving is rich and profound. Firstly, from a material perspective, jade carving is a manifestation of people's pursuit of beauty and material enjoyment. At the same time, the themes of jade carving are diverse, such as landscapes, characters, flowers and birds, reflecting the breadth and depth of Chinese culture. In addition, jade has been given special significance in Chinese culture and is a symbol of the virtues of a gentleman, which is also reflected in jade carving works.

3) Inheritance of Jade Carving

The inheritance of jade carving techniques mainly involves family inheritance and apprenticeship inheritance. Family inheritance refers to the transmission of skills from one generation to the next in a family, which allows skills to remain pure and stable within the family. Master apprentice inheritance refers to the transfer of skills from the master to the apprentice, which includes both the teaching of technology and the moral education provided by the master to the apprentice.

4) Development History of Jade Carving

The jade carving technique in China has a long history and can be traced back to the Neolithic Age. Over time, jade carving techniques have continuously

developed and improved, gradually forming various distinctive local schools. The Beijing School in Beijing, the Wu School in Suzhou, and the Nanyang School in Henan have all injected strong vitality into Chinese jade carving techniques with their unique techniques and schools.

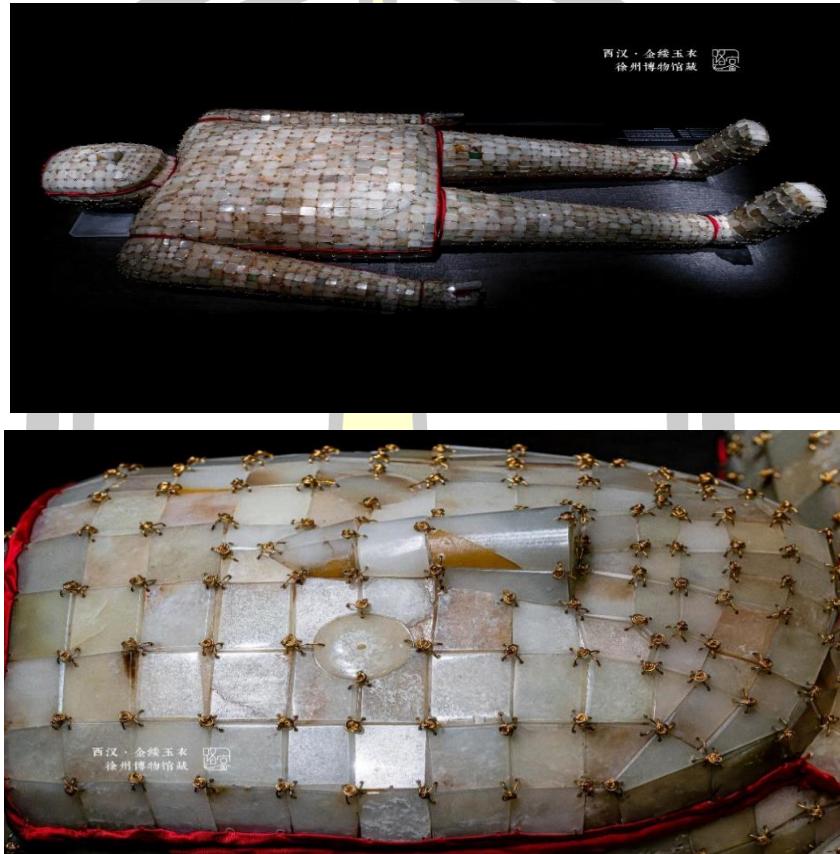


Figure 31. Jade work in Xuzhou Museum

Source: www.baidu.com/index.htm (2023)

In recent years, with the progress of technology and changes in aesthetic concepts, jade carving techniques have also been constantly innovating and developing. The application of digital technology has made the design and production of jade carving works more precise and efficient, and the popularization of the Internet has also enabled more people to have access to and understand jade carving art. At the same time, in order to adapt to modern lifestyles, jade carvings are gradually developing towards small and practical pieces to meet the diverse needs of modern consumers.

The jade carving technique, as an important component of traditional Chinese culture, its unique techniques, rich cultural connotations, and profound inheritance

history all reflect its unique artistic charm. In the process of modernization, jade carving techniques are also constantly innovating and developing to meet the needs and changes of the times. Nevertheless, its core values and concepts remain unchanged, allowing us to not only enjoy jade carvings, but also deeply feel the vastness and profundity of Chinese culture.

This section, through the study of the characteristics of Zhang Jiawei's jade carving art, obtains the characteristic structure, design aesthetic characteristics, and artistic school construction conclusions of Zhang Jiawei and Huai School jade carving art. It also explains the growth and maturity of Zhang Jiawei and Huai School jade carving art characteristics, and conducts relevant comparisons and analyses. Therefore, an important conclusion is drawn: Zhang Jiawei and Huai School jade carving art have distinct characteristics, unique schools, and exquisite craftsmanship, emphasize visual effects, strengthen craftsmanship details, and be adept at utilizing the artistic layout of design to improve the convergence of one's artistic modeling ability. Also, be able to solve the aesthetic limitations of the times through abstract traditional innovation.

4.2 Current Status of Inheritance of Huai School Jade Carving Culture

4.2.1 Current Status of Inheritance of Jade Carving Techniques

Jade carving, an ancient and prestigious art form, holds an unshakable position in Chinese culture. However, nowadays, the art of jade carving faces the dilemma of no successor. This has raised concerns about the future of this traditional art form. This article will explore the current situation of jade carving techniques without possible solutions.



Figure 32. Historical jade work

Source: www.baidu.com/index.htm (2023)

The traditional inheritance model of "teachers personally leading apprentices" has some drawbacks. In this mode, the entry threshold for apprentices is low, which leads to some people with low cultural quality entering the jade carving industry. In addition, some of the teachers are rigid in imparting skills, and the jade carving artists trained are often conservative and lack innovative spirit. This situation directly affects the inheritance and development of this art category. In order to change this situation, some secondary vocational schools and jade carving enterprises have attempted to implement modern apprenticeship systems, cultivating a group of jade carving artists with high cultural qualities. Even so, the lack of innovative spirit in jade carving creation has not been resolved. Currently, some undergraduate universities have also offered jade carving majors, but most university teachers do not have practical experience in jade carving work. Although schools may invite local jade carvers to teach students, these people have not received higher education and although they have practical experience, it is difficult to elevate them to a theoretical level, which hinders the cultivation of jade carving talents.

In the past few years, the jade carving industry has been facing a shortage of reserve talents. Many older generation jade carving masters are already old, while the younger generation's enthusiasm and investment in jade carving art are far less than the former. Although the government and some jade carving industry associations

have made efforts to promote the inheritance of traditional jade carving techniques, the lack of successors remains the biggest problem at present. There are three specific reasons for this.

1) Firstly, there is a lack of training and education: traditional jade carving techniques require long-term practice and in-depth learning. However, in the current education system, there are not many specialized educational institutions targeting traditional arts and crafts, especially jade carving. This leads to a lack of opportunities for the younger generation to systematically learn jade carving techniques.

2) Lack of attractiveness: The impact of modern technology and the influx of popular culture have made the younger generation more inclined to choose emerging industries. In contrast, the learning process of jade carving skills is long and difficult, which makes many young people hesitant.

3) Insufficient economic returns: Currently, despite the increasing prices of jade carving works, the overall economic benefits of the jade carving industry are not significant. Many young people are often unwilling to engage in this industry considering the input-output ratio.

The lack of successors in jade carving skills is an urgent problem to be solved, but it is not an insurmountable problem. Through the joint efforts of the government, industry associations, educational institutions, and various sectors of society, we can effectively enhance the attractiveness of jade carving art, stimulate young people's interest in jade carving, and provide them with more learning and practical opportunities. Ultimately, this ancient art form can be inherited and developed, contributing to the prosperity of Chinese culture.

4.2.2 Main factors hindering the development of traditional jade carving culture

The development disadvantages of jade carving as a traditional culture are mainly manifested in the following aspects:

1) Difficulty in Inheritance: As a traditional craft, jade carving has many techniques and aesthetic standards that only exist in the oral and heartfelt teachings of its masters, and often require years of practice to master. However, this traditional way of inheritance is susceptible to the impact of modernization, and young inheritors

often lack the opportunity to deeply learn and understand this art, leading to the loss of skills.

2) Limited innovation: Due to the traditional and unique nature of jade carving art, its innovation is often limited. Inadequate innovation and the influence of inheritance methods on the overall school of jade carving. Jade carvers often use traditional artistic expression methods in their creations, resulting in a serious problem of stylization in jade carving creation. In the jade carving industry, the shapes of some traditional themes are basically fixed, and whether jade can be designed according to traditional thinking is even used as a standard to judge whether a jade carver is qualified. The inheritance of jade carving skills generally adopts the "teacher personally leads apprentices to learn" model, and apprentices are exposed to traditional concepts at the beginning, and their ideas are constrained. A prominent issue brought about by this inheritance method is that the shapes of jade carvings with the same theme are often identical, and the only difference between different works is the quality of the materials and the size of the volume. At present, homogenization of design has become the main factor hindering the development of jade carving art. Due to the habit of following tradition, when encountering high-quality jade materials, jade carvers are afraid that their ingenuity will reduce the value of the materials, and they are even more afraid to innovate in artistic design. At the same time, there are also jade carvings that place too much emphasis on the symbolism of the work and do not give it a sense of the times. There is an old saying in the jade industry: "Jade carvings must be rich in craftsmanship, craftsmanship must be meaningful, and meaning must be blessings for auspiciousness." Chinese traditional auspicious patterns have a strong secular atmosphere, with some representing people's devout beliefs and others representing people's expectations for a better life. In China, using auspicious patterns for modeling is a tradition in artistic creation. However, an excessive tendency towards secularization in artistic creation can lead to a weakening of artistic quality. Jade carving art is a niche art, and contemporary jade carving creation is mainly based on inheriting tradition, with few breakthroughs in art design. Due to the lack of participation from mainstream cultural groups, many jade carvers do not know how to express the spirit of the times and contemporary people's life

feelings. The detachment of works from the times is also an important factor that leads to people's alienation from this traditional art.

3) Market shrinkage: With the development of social economy, people's collection and aesthetic taste are also changing. Compared to the exquisite and elegant traditional jade carvings, modern people tend to prefer simple and fashionable designs. The shift in market demand has gradually reduced the audience of traditional jade carving, putting pressure on its development.

4) Resource scarcity: High quality jade raw materials are becoming increasingly scarce and expensive, which poses a challenge to the sustainable development of the jade carving industry. At the same time, there are relatively few skilled craftsmen and designers, which makes the creation of high-quality works more difficult. Excessive emphasis on materials and craftsmanship, without putting much effort into design. From the late Qing Dynasty to the Republic of China, some people fell into a misconception when making jade, "pursuing extremely luxurious materials and complex and varied craftsmanship skills became the core of value recognition, gradually replacing the principle of craftsmanship first. This trend of "heavy industry and heavy materials" continues to this day, hindering the development of jade carving art. Jade carving is a comprehensive art, and the value of a work is related to multiple factors. While jade materials and craftsmanship are important, artistic design is also important.



Figure 33. Choosing stone

Source: By Peng Mi (2023)



Figure 34. Choosing stone

Source: By Peng Mi (2022)

5) Environmental impact: Jade carvings often require a constant temperature and humidity environment for preservation, which puts forward high requirements for preservation and transportation. In addition, dust and noise can be generated during the carving process, which can have a certain impact on the environment and the health of craftsmen.



Figure 35. Environment of Jade work

Source: By Peng Mi (2023)

6) Intellectual property issues: Due to the uniqueness and innovation of jade carving art, its intellectual property issues are becoming increasingly prominent. There is a large amount of imitation and plagiarism in the market, which not only damages the interests of creators but also hinders the healthy development of jade carving arts.

This section analyzes the modern development and innovation of Chinese jade carving techniques through the historical process of Zhang Jiawei and Huai school jade carving techniques. At the same time, through the discussion of the historical development process and socialization relationship of Chinese jade carving art, a conclusion has been drawn that the modern development of Chinese jade carving has encountered both historical opportunities and industry limitations, which is a social problem and the artistic value of this study. At the same time, the lack of innovation and aesthetic growth in the current jade carving industry are also the focus of this section. Based on this focus, this study has made important reflections and provided targeted suggestions for completion



Figure 36. Zhang Jiawei was giving lectures

Source: By Peng Mi (2023)

4.3 Research on Improving the Inheritance and Development of Chinese Jade Carving

Through research on the development of Huai school jade carving, it is concluded that if China's jade carving industry wants to develop, it needs to combine modern Chinese traditional culture with modern aesthetics, which is the necessity of combining jade carving creativity with modern culture.

Since ancient times, jade carving has always been an important part of traditional Chinese culture. It integrates craftsmanship, art, and culture, and is a unique expression of the pursuit of the Chinese national spirit. In today's society, with the development of technology and cultural diversity, the necessity of combining jade carving creativity with modern cultural creation has become more prominent.

Firstly, combining jade carving creativity with modern culture is a powerful carrier for inheriting Chinese culture. Jade carving art is an important component of ancient Chinese culture, reflecting the profound cultural connotations and spiritual pursuits of the Chinese nation. Through jade carving, we can understand the ideological concepts, value orientations, and aesthetic tastes of ancient society. On the basis of inheriting traditional culture, Chinese school jade carving integrates modern elements, maintaining the essence of traditional culture and possessing the characteristics of the times, becoming an important medium for the inheritance of Chinese culture.

Secondly, combining jade carving creativity with modern culture is an important means of promoting national spirit. Jade carving art is an important component of traditional Chinese craftsmanship. It is not only a type of artwork, but also a symbol of national spirit. The cultural connotations and aesthetic pursuits contained in jade carvings can stimulate people's sense of identification and pride in Chinese culture. By combining jade carving creativity with modern cultural creation, we can promote the excellent traditions and spiritual pursuits of the Chinese nation, and enhance national cohesion.

Once again, combining jade carving creativity with modern culture is an important force in promoting economic development. As a unique art form, jade carving has extremely high economic value. On the one hand, combining jade carving creativity with modern cultural creation can drive the development of related industries,

such as jade mining, processing, sales, etc., providing a large number of employment opportunities for society; On the other hand, combining jade carving creativity with modern culture as a high-end artwork can attract the attention of domestic and foreign collectors and investors, promoting the development and prosperity of the art market.

Finally, combining jade carving creativity with modern culture is an important way to enhance a country's image. With the improvement of China's international status, the international influence of Chinese culture is also constantly expanding. As an art form with distinct Chinese characteristics, Chinese school jade carving enjoys a high reputation internationally. Through the display and exchange of Chinese school jade carvings, more people can understand the charm of Chinese culture and enhance China's national image.

In summary, the creative combination of jade carving with modern culture is of great necessity. It is a powerful carrier for inheriting Chinese culture, an important means of promoting national spirit, an important force for promoting economic development, and an important way to enhance the national image. Therefore, we should attach great importance to the creation and development of jade carving creativity combined with modern culture, and contribute to the protection and inheritance of this unique cultural heritage. At the same time, we should actively explore innovative and developmental approaches that combine jade carving creativity with modern culture to meet the needs of the times and the expectations of the people, so that this ancient art form can shine more brightly in the new era.

4.3.1 Establishing a Chinese Jade Carving Brand

In the process of rapid development in the world, if the jade carving industry wants to develop very quickly like Huai school jade carving, it needs to have a certain degree of economic competitiveness. Huai school jade carving has already formed a favorable brand in the Chinese market. The Huai school jade carving brand was founded by Mr. Zhang Jiawei, who is an advocate of Chinese jade carving aesthetics and a researcher engaged in the transformation of traditional jade carving methods and modern aesthetics, And established Fanxiang Jewelry Co., Ltd. The value and importance of establishing a Chinese jade carving brand can be elaborated from multiple aspects.



Figure 37. Logo of Zhang Jiawei's company

Source: www.baidu.com/index.htm (2023)

Firstly, from the perspective of cultural inheritance, jade carving, as an important component of traditional Chinese culture, represents the essence of Chinese culture.

Secondly, from the perspective of industrial development, establishing a Chinese jade carving brand can help improve the visibility and competitiveness of China's jade carving industry. By building a brand, the added value and market share of products can be increased, further promoting the development of the jade carving industry. At the same time, the establishment of a brand can also drive the development of related industries, such as design, packaging, marketing, etc., forming a complete industrial chain.

Furthermore, from the perspective of artistic value, establishing a Chinese jade carving brand can help promote and protect traditional Chinese jade carving art. The inheritance and development of traditional jade carving techniques require a good platform and carrier. Through brand promotion and promotion, more people can appreciate the essence of traditional Chinese jade carving art and improve their aesthetic level of traditional culture.

In addition, establishing a Chinese jade carving brand also helps to promote the development of local economy. The development of the jade carving industry can drive local economic growth and improve the comprehensive competitiveness of the local economy. At the same time, the creation of jade carving brands can enhance the

visibility of local culture, attract more tourists to come for tourism and sightseeing, and further promote the development of local economy.

Finally, establishing a Chinese jade carving brand also helps to promote traditional Chinese culture to the world. In the context of globalization, cultural exchange and integration have become a trend. By establishing jade carving brands with Chinese characteristics, more countries and regions can understand and recognize traditional Chinese culture, and enhance the international influence of Chinese culture.

In summary, establishing a Chinese jade carving brand is of great importance and significance in various aspects. It is an important way to inherit and promote Chinese civilization, promote industrial development, protect traditional art, promote local economic development, and promote Chinese culture to the world. Therefore, we should attach importance to the creation and development of jade carving brands, and make more contributions to the development of traditional Chinese culture and economy.

Establishing a Chinese jade carving brand is a complex task that involves multiple aspects and requires careful planning and implementation. The following are some key steps and points summarized by the author for reference:

1. Understanding the market and consumer needs: Before establishing a jade carving brand, it is necessary to have a deep understanding of the market and consumer needs. This includes understanding the target market's consumer group, market demand, competitors, and their strengths and weaknesses.

2. Develop brand strategy: Based on understanding the market and consumer needs, a clear brand strategy needs to be developed. Brand strategy should include aspects such as brand positioning, brand name, brand logo, brand image, and brand communication. When formulating a brand strategy, it is important to highlight the brand's personality and characteristics, while also aligning with the culture and values of the target market.

3. Cultivate a professional team of jade carvers: Jade carvers are the core force in creating jade carving brands, and their skills and creativity directly affect the brand image and product quality. Therefore, when establishing a jade carving brand, it is necessary to cultivate a team of skilled and creative jade carvers. At the same time, in order to maintain the uniqueness and creativity of the brand, it is also necessary to

continuously strengthen the team's innovation and research and development capabilities.

4. Establish a sound production and management system: The production and management of jade carving products is an important guarantee for establishing a brand. Therefore, it is necessary to establish a sound production and management system, including raw material procurement, production production, quality control, after-sales service, and other aspects. At the same time, in order to improve production efficiency and management level, it is also necessary to continuously introduce modern technology and equipment.

5. Strengthen brand communication and promotion: Establishing a jade carving brand requires strengthening brand communication and promotion, including participating in exhibitions, holding press conferences, conducting cooperative promotion, and conducting online marketing. In the process of brand promotion, attention should be paid to highlighting the brand's personality and characteristics, strengthening interaction and communication with consumers, and improving brand awareness and reputation.

6. Pay attention to protecting intellectual property rights: As a traditional handicraft, the protection of intellectual property rights in jade carving is particularly important. Therefore, when establishing a jade carving brand, it is necessary to pay attention to protecting intellectual property rights, including applying for patents, registering trademarks, and other aspects.

7. Strengthen cooperation with cultural institutions: Cultural institutions are an important force in protecting and inheriting traditional culture, and also play an important role in promoting and promoting traditional culture. Therefore, when establishing a jade carving brand, it is possible to strengthen cooperation with cultural institutions, carry out cultural exchange activities, cooperate in the development of cultural products, and enhance the brand's connotation and value.

In short, establishing a Chinese jade carving brand requires attention to understanding the market and consumer needs, formulating a clear brand strategy, cultivating a professional jade carving team, establishing a sound production and management system, strengthening brand dissemination and promotion, paying attention to protecting intellectual property rights, and strengthening cooperation with

cultural institutions. Only by continuously improving the quality and value of the brand can we succeed in the fierce market competition.

4.3.2 Establishing Jade Carving Training Program in the System

During the investigation, it was learned that Mr. Zhang Jiawei has opened multiple jade carving training programs for the development of Huai school jade carving. For example, in 2022, he and other jade carving masters in China jointly undertook the National Art Fund's jade carving talent training program. The importance of setting up jade carving training programs is as follows.



Figure 38. Training course on jade carving

Source: www.baidu.com/index.htm (2023)

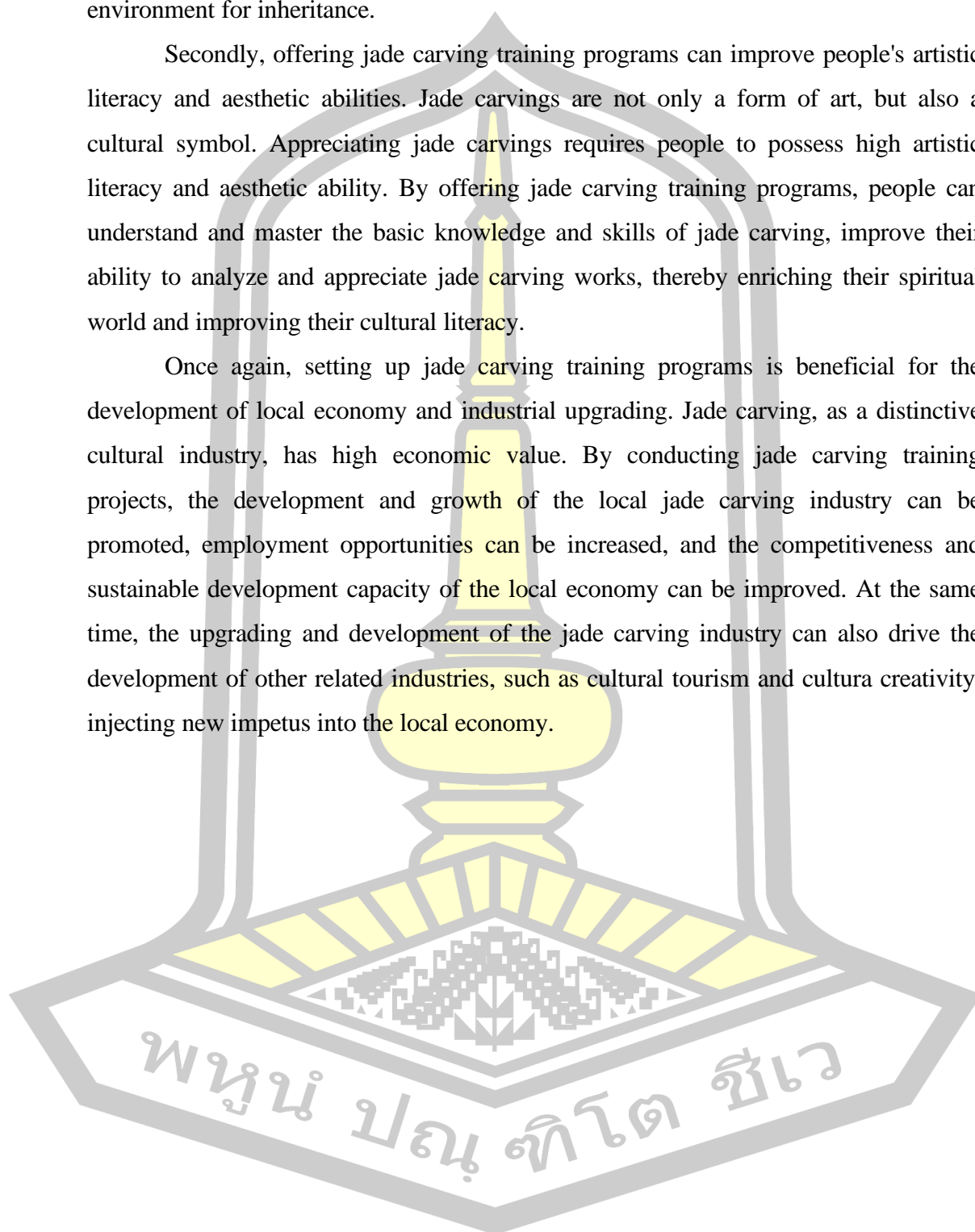
In today's society, the value of traditional handicrafts is being re recognized and valued. Among them, jade carving, as an art with a long history and profound heritage, its unique charm and value are even more eye-catching. In this context, the importance of offering jade carving training programs is self-evident. This article will explore the importance of offering jade carving training programs from several aspects.

Firstly, offering jade carving training programs helps to inherit and develop traditional culture. Jade carving, as an important component of traditional Chinese culture, contains rich cultural connotations and artistic value. However, with the rapid

development of society, this traditional skill has gradually lost its audience and environment for inheritance.

Secondly, offering jade carving training programs can improve people's artistic literacy and aesthetic abilities. Jade carvings are not only a form of art, but also a cultural symbol. Appreciating jade carvings requires people to possess high artistic literacy and aesthetic ability. By offering jade carving training programs, people can understand and master the basic knowledge and skills of jade carving, improve their ability to analyze and appreciate jade carving works, thereby enriching their spiritual world and improving their cultural literacy.

Once again, setting up jade carving training programs is beneficial for the development of local economy and industrial upgrading. Jade carving, as a distinctive cultural industry, has high economic value. By conducting jade carving training projects, the development and growth of the local jade carving industry can be promoted, employment opportunities can be increased, and the competitiveness and sustainable development capacity of the local economy can be improved. At the same time, the upgrading and development of the jade carving industry can also drive the development of other related industries, such as cultural tourism and cultural creativity, injecting new impetus into the local economy.



people to participate, and promote the inheritance and development of jade carving art.

The author has developed the following regulations on how to establish jade carving training programs.

1) Understand market demand

Before setting up a jade carving training program, it is first necessary to understand the market demand. By investigating the local jade carving market, art training institutions, and potential students, we can understand the current market demand for jade carving training, as well as the students' requirements for training content and prices. In addition, considering the diversity and complexity of jade carving techniques, students need to choose appropriate training content based on their interests and level.

2) Determine training objectives

Based on market demand, training objectives can be determined. The training objective can be to cultivate professional jade carvers, or to cultivate students' interest and basic skills in jade carving. In addition, training objectives can also include inheriting traditional Chinese culture and improving students' aesthetic level. While determining training objectives, it is necessary to consider the level and needs of students and provide different training content for students at different levels.

3) Develop training plans

After determining the training objectives, a detailed training plan should be developed. The training plan should include training content, training time, training methods, and training teachers.

1. Training content:

The content of jade carving training should include the following aspects:

(1) Basic knowledge: including knowledge of the history, characteristics, tools, and materials of jade carving.

(2) Skill training: including skills in carving techniques, design ideas, and carving processes.

(3) Appreciation of Works: By appreciating jade carvings of different schools and genres, students' aesthetic level and creative ability can be improved.

2. Training time:

According to the needs and levels of students, training time can be flexibly arranged. Generally speaking, the training time for beginner classes can be arranged around one month, while the training time for intermediate and advanced classes can gradually increase.

3. Training methods:

(1) Theoretical teaching: imparting the basic knowledge and skills of jade carving through classroom teaching.

(2) Practical teaching: Through practical teaching, students can master the skills and processes of jade carving, while also cultivating their creative ability.

(3) Online teaching: imparting knowledge and skills of jade carving through online platforms, providing students with more flexible learning methods.

4.3.3 Improving Jade Carving Skills and Developing Economic Audiences

For jade carving techniques, improving their inheritance and developing their economic audience is an important challenge.

1) Improvement of jade carving techniques

a. Innovative design: Traditional jade carving design is often too outdated; therefore, design innovation is the primary task to improve jade carving skills. This not only requires designers to have a profound historical and cultural heritage, but also to possess modern aesthetic awareness. Combining traditional elements with modern design concepts to create works that have both national characteristics and modern aesthetics.

b. Exquisite craftsmanship: Exquisite craftsmanship is the key to improving the quality of jade carving. This includes proficiency in the selection, cutting, grinding, and polishing of jade. In addition, advanced process technologies should be learned and introduced to improve production efficiency and reduce scrap rates.

c. Interdisciplinary communication: The improvement of jade carving skills requires interdisciplinary communication and learning. For example, art forms such as sculpture, painting, and architecture can be borrowed to enrich the expression techniques and themes of jade carving creation, making jade carving techniques more vibrant and vibrant.

2) Developing economic audiences

a. Enhance publicity efforts: Increase public awareness of jade carving art through various media platforms and channels. For example, exhibitions, lectures, seminars, and other activities can be held to allow more people to understand and appreciate the charm of jade carving art.

b. Expand the market: Expand the market for jade carving works through diversified sales channels, such as online stores, physical stores, auctions, etc. At the same time, it is important to establish good relationships with collectors and investors to enhance the economic value of jade carvings.

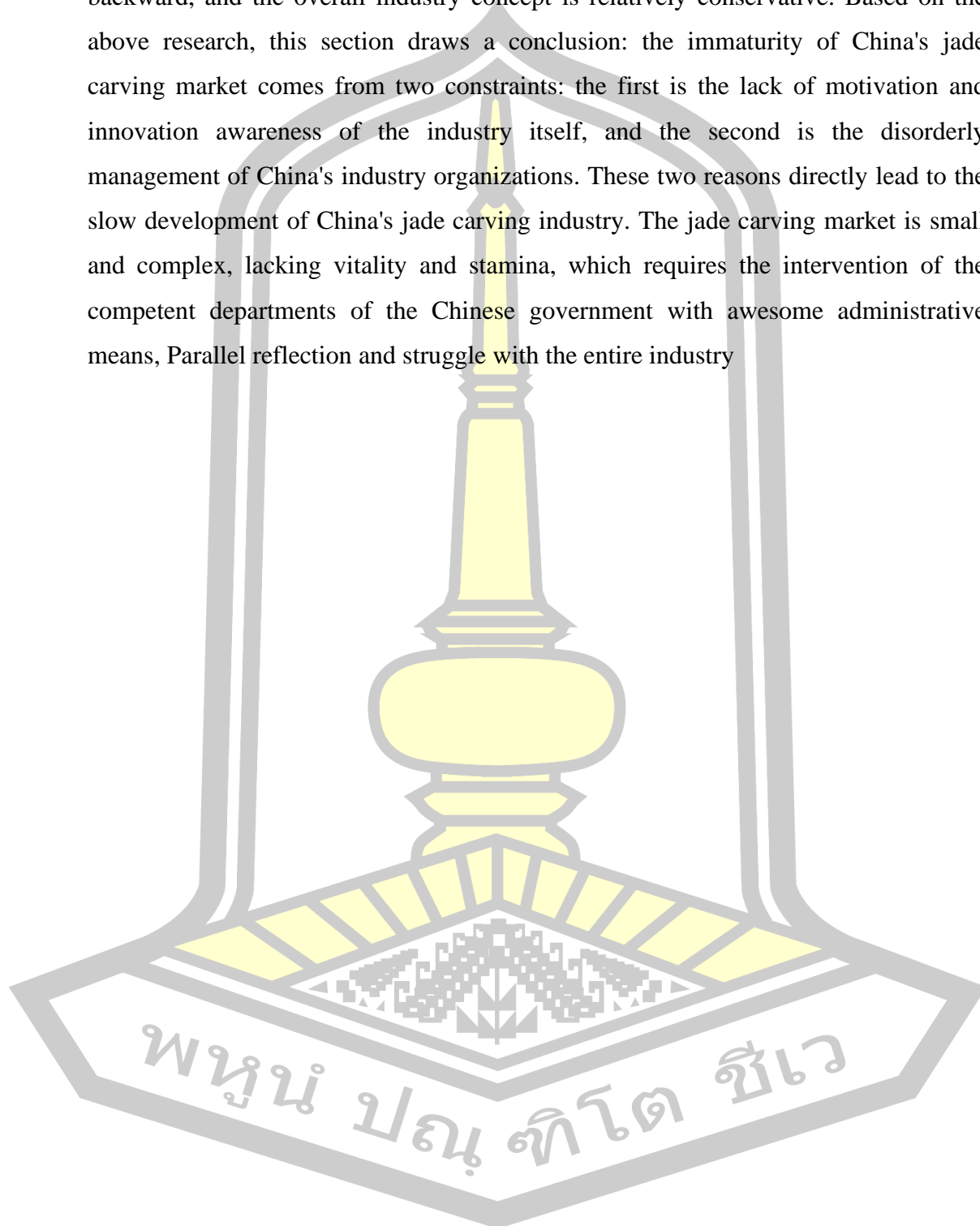
c. Building a brand: Through exquisite craftsmanship, excellent quality, and high-quality service, we aim to create an influential jade carving brand. This not only attracts more consumers, but also increases the price and added value of jade carvings.

d. Cultivate a young audience: Promote jade carving culture among young people and cultivate their interest and love for traditional handicrafts. For example, courses on jade carving techniques and experiential activities on jade carving production can be offered to enable young people to have a deeper understanding and exposure to jade carving art.

Improving jade carving skills and developing economic audiences are mutually reinforcing. On the one hand, only jade carvings with exquisite craftsmanship and innovative design can attract more consumers; On the other hand, only by expanding the market, enhancing publicity efforts, building brands, and cultivating young audiences can jade carving art receive wider recognition and increase its economic value. I hope to provide some useful references for the inheritance and development of jade carving skills through the above analysis.

Through industry research and market analysis of China's jade carving industry, an important piece of information obtained in this section is that the

industrialization and upgrading of China's jade carving industry are relatively backward, and the overall industry concept is relatively conservative. Based on the above research, this section draws a conclusion: the immaturity of China's jade carving market comes from two constraints: the first is the lack of motivation and innovation awareness of the industry itself, and the second is the disorderly management of China's industry organizations. These two reasons directly lead to the slow development of China's jade carving industry. The jade carving market is small and complex, lacking vitality and stamina, which requires the intervention of the competent departments of the Chinese government with awesome administrative means, Parallel reflection and struggle with the entire industry



CHAPTER V

Conclusion, Discussion and Suggestion

Conclusion

1. The historical background of the development of Zhang Jiawei Huai School jade carving Wisdom
2. The Current Situation of Identity the Development of Huai School Jade Carving Wisdom
3. Improve the inheritance and development of Huai school jade carvings today

Discussion

1. Selection of research texts
2. Selection of research concepts

Suggestion

1. Integrating Jade Carving Industry with Cultural and Creative Industry
2. Talent training reform in the jade carving industry
3. Limitations of research and future research directions

As the final chapter, this study delves into the multifaceted contributions of Mr. Zhang Jiawei in the field of jade carving art, particularly his role in the development of Huai school jade carving. Research has found that Mr. Zhang Jiawei has not only achieved significant achievements in artistic creation, but also has significant influence in education, theoretical research, industrial development, and policy formulation. His works not only showcase the traditional techniques of Huai school jade carving, but also incorporate modern design elements, giving traditional art new vitality in contemporary society. In terms of education, he has trained a large number of jade carving art talents through higher education and personal studio teaching. In addition, his work in jade carving theory research and policy participation has also made valuable contributions to the development of Chinese jade carving art and the protection of cultural heritage. Finally, this conclusion provides some suggestions and detailed recommendations for future research: Objectives of the Research.

1. To study the Historical Background of the Development of Zhang Jiawei Huai School Jade Carving Wisdom.
2. To study the Current Situation of Identity the Development of Huai School Jade Carving Wisdom.
3. To study and Improve the Inheritance and Development of Huai School Jade Carving Today

Conclusion

1. Summary of the historical background of the development of Zhang Jiawei Huai School jade carving wisdom

This study focuses on the artistic practice and contributions of Huai school jade carving and its representative artist Zhang Jiawei in the Xuzhou area. At present, academic research on Huai school jade carving is relatively scarce, especially in the case study of Zhang Jiawei. Through a systematic analysis of domestic and foreign literature on jade carving, we found that existing research mainly focuses on the archaeology, art appreciation, production techniques, historical and social background of jade carving, as well as the study of other jade carving schools. However, there is a lack of in-depth analysis of Huai school jade carving.

This article will focus on exploring the artistic characteristics and techniques of Huai school jade carving, revealing its unique position in traditional Chinese culture. At the same time, this study also aims to understand Zhang Jiawei's creative characteristics as a representative artist and his contribution to Huai school jade carving, and to deeply analyze his works and their significance in the context of modern art. We hope that through this research, we can provide new perspectives and theoretical support for the academic development of Huai school jade carving, and promote further research and inheritance in this field.

2. Summary of the Current Situation of Identity the Development of Huai School Jade Carving wisdom

This study focuses on in-depth exploration of traditional Chinese jade carving art, especially the artistic achievements and modern development strategies of Huai school jade carving and its representative figure Zhang Jiawei. Firstly, the historical importance and contemporary development status of jade carving art were introduced,

emphasizing the necessity of researching this art form. This article aims to reveal the artistic characteristics, technological evolution, and market trends of Huai school jade carving, and explore how it can adapt to the needs of the modern art market while maintaining its unique cultural characteristics. The study also emphasizes the importance of in-depth understanding and inheritance of traditional Chinese art in the context of globalization. In addition, the paper also delves into Zhang Jiawei's multiple identities and his extensive influence in jade carving art creation, education, and policy formulation, in order to comprehensively understand the development path of Huai school jade carving in modern society and how to maintain and inherit this unique cultural heritage in the context of globalization.

3. Summary of improve the inheritance and development of Huai school jade carvings today

This study also discusses the important position of jade carving art in Chinese civilization and how it can continue to develop through inheritance and innovation in contemporary society. Although jade carving is an important carrier of traditional Chinese culture, many people in contemporary society do not have a deep understanding of it, and some practitioners neglect the true innovation of jade carving art for their own benefit. The article analyzes the impact and significance of traditional jade carving on the development of contemporary jade carving from three aspects:

The core values of traditional jade culture: Emphasizing the cultural genes of traditional jade culture in jade carving art, it is pointed out that jade carving is not only a form of arts and crafts, but also a carrier of cultural inheritance. The expressive language of traditional jade carving: This article discusses the artistic forms and characteristics of traditional jade carving, as well as their impact on contemporary jade carving art. It emphasizes that although modern tools and technology have developed, the core characteristics of traditional jade carving have not changed. Theme and school of Traditional Jade Carving: Analyzed the themes and schools of jade carving in different historical periods, as well as the changes and developments of these elements in contemporary jade carving.

Overall, this article emphasizes the profound impact of traditional jade carving on contemporary jade carving art, and calls for more emphasis on cultural inheritance

and innovation in order to continue the prosperity and development of jade carving art in modern society.

Discussion

Mr. Zhang Jiawei's case demonstrates how an artist can integrate traditional skills into modern culture and artistic practice while maintaining them. His work not only enhances the artistic value of Huai school jade carving, but also promotes the recognition and appreciation of this traditional art form both domestically and internationally. In addition, his efforts in education and theoretical research have provided new paths for the inheritance and innovation of jade carving art. These findings are of great significance for understanding and promoting the development of traditional Chinese art in modern society.

In today's rapidly developing technology, many people feel that traditional crafts are destined to be eliminated, and they are pessimistic about not seeing the future of arts and crafts. In fact, there is no need to have this mentality. The more technology develops, the more demand humans have for handicrafts. In this era, handicrafts no longer solve practical needs on a material level, but rather provide spiritual comfort. Since its birth, jade carving has been closely related to human spiritual needs, and its psychological implications far outweigh its material significance.

5.2.1 Selection of research texts

The history of handicrafts is actually a history of tool development. The rapid development of contemporary jade carving largely benefits from technological advancements, and not to mention the electronic machines used in pure manual carving, which have already occupied a large market share. They have only been used for jade carving for more than a decade, and their applications are far more convenient than traditional jade carving machines in many aspects. Many traditional machines are not easy to do, and even cannot do craftsmanship, which can be easily solved. Technological progress also provides more possibilities for innovative design. This is a mutually reinforcing process. With the advancement of technology, there will definitely be better machines available, and the innovation of jade carving technology will also rise to a higher level. Objectively speaking, the highest level of

contemporary jade carving technology has far exceeded the highest level in history. The design of jade carving tools is also a technical summary of jade carvers in their long-term carving practice. In order to achieve a specific effect, only the carver himself knows what tools are needed in a specific process, which will also promote the production of specific tools. Tools can only solve technical problems, and in order for jade carving to make rapid progress in art, designers and jade carvers need to change their concepts.

5.2.2. Selection of research concepts

The traditional jade carving industry has been impacted in the current era of the internet, mainly due to the lack of effective coordination between supply and demand, and practitioners not understanding the personalized needs of consumers, resulting in a waste of human and material resources. The audience of contemporary jade carving products is becoming younger, and these people have limited knowledge of jade culture. However, they have heard about the influence of jade, and their recognition of traditional themes and schools has decreased. They gradually put forward their own ideas, hoping to integrate them into the creation of works, even with symbols with personal elements. This requires designers to be able to adapt in a timely manner and effectively design for a single work, which is also the emergence of customized concepts. Future consumers will become increasingly personalized and unwilling to consume the same products as others. The demand for personalization is different from industrial mass production, which is precisely the future value of handicraft culture. The progress of future jade carving technology should mainly be the progress of design innovation, which will greatly enhance the spiritual height displayed by jade carving, making a good jade carving work truly become a spiritual sustenance and cultural carrier.

The development of the traditional jade carving industry often relies on mentors and apprentices in workshops. Initially, apprentices entered the industry with a mindset of learning a certain craft, and this choice had some chance. Most of the contemporary carvers active in the jade carving industry have grown up in this way, and a large number of them have become outstanding in the industry through their own hard work and solid basic skills training.

At the same time, many graduates from Chinese higher education institutions of art have gradually entered this industry, forming the main force of the academic school. Its advantages lie in the relatively broad design innovation ideas, less constraints from tradition, good basic painting skills, and relatively strong understanding and expression abilities of art, rather than just staying at the level of craftsmanship, which greatly improves the artistic realm of jade carving.

To elevate jade carving to the artistic level, it is necessary to first improve the level of creative thinking and innovate the form of specific works. Understanding and expressing the beauty of form is precisely the strength of the academic jade carving people. The combination of the unique characteristics of jade materials with new forms, and even with various different materials, will inevitably create more brilliant jade carvings. After time, this group of academically appointed jade carvers who actively choose to enter the jade carving industry will have a deeper impact on the jade carving industry and make greater contributions to the inheritance and innovation of jade carving techniques.

Suggestion

1. Integrating Jade Carving Industry with Cultural and Creative Industry

Jade carving, an ancient art form, is now combining with modern cultural and creative industries, presenting unique development advantages. Encourage artists to explore new materials and technologies while maintaining the traditional craftsmanship of Huai school jade carving, in order to meet the needs of modern markets. The innovative development of the jade carving industry not only helps to inherit and promote traditional culture, but also brings new vitality and opportunities to the cultural and creative product market.

1) Market demand driven: With the increasing demand for cultural and creative products from consumers, the combination of jade carving and cultural and creative products enables traditional jade carving works to retain their unique artistic value while also possessing a design sense that conforms to modern aesthetic taste. This has expanded new market space for the jade carving industry.

2) Technological innovation: Modern technology has brought new development opportunities to the jade carving industry. For example, the introduction

of 3D printing technology has transformed the production method of jade carvings from traditional manual production to digital manufacturing. This greatly reduces production costs, improves production efficiency, and allows more people to enjoy the beauty of jade carving art.

3) Cross border cooperation: The high flexibility of the cultural and creative industry enables it to deeply integrate with other industries such as tourism, film and television, and fashion. This cross-border cooperation provides broader development space and commercial opportunities for the jade carving industry.

Simultaneously requiring policy support and talent cultivation

1. Policy support: Many local governments are promoting the development of the cultural industry, providing various policy support and incentives for cultural and creative enterprises and jade carving artists. This provides a strong guarantee for the combination of jade carving industry and cultural and creative products.

2. Talent cultivation: In order to inherit and promote this ancient art form, education departments and relevant institutions are actively carrying out the inheritance and training of jade carving skills. By strengthening talent cultivation, inject new vitality into the sustainable development of the jade carving industry.

The combination of jade carving industry and cultural and creative products will undoubtedly fully unleash the cultural charm of traditional art, while also injecting new elements into the modern cultural and creative industry. This combination can not only promote the innovative development of the jade carving industry, inherit the excellent traditional culture of the Chinese nation, but also meet the growing spiritual and cultural needs of people, and enhance cultural soft power.

In the new historical era, we should fully utilize modern technology and creativity, combine ancient traditional craftsmanship with modern aesthetics, and make jade carving, a unique art form, shine with new brilliance in the cultural and creative market. At the same time, the government, enterprises, and artists should work together to further promote the deep integration of the jade carving industry and cultural and creative products, and achieve sustainable development.

2. Talent training reform in the jade carving industry

The cultivation and reform of talents in the jade carving industry is a systematic and in-depth topic. As a traditional craft, the value of jade carving lies not only in the inheritance of skills, but also in the exploration and cultivation of talents. Strengthen education and training on jade carving art, especially among the younger generation, to ensure the inheritance of skills and culture. In the current society, how to cultivate and reform talents in the jade carving industry to adapt to the constantly changing market demand is an urgent problem to be solved.

1) Skill inheritance and theoretical learning

Firstly, the inheritance of skills is the foundation for cultivating talents in the jade carving industry. The inheritance of traditional jade carving techniques is usually carried out through a master apprentice relationship, but this approach has certain limitations.

At the same time, theoretical learning is also an indispensable part. Students need to understand traditional Chinese culture, aesthetics, materials science, and other related knowledge in order to better understand and apply them in practice. In addition, in order to adapt to the modern market environment, students also need to master certain theoretical knowledge such as economics and marketing.

2) Practical operation and market integration

Practical operation is the key to cultivating talents in the jade carving industry. Students need to constantly hone their skills in practice and transform theoretical knowledge into practical operations. Schools can establish practical bases to provide a simulated work environment, allowing students to have the opportunity to experience the real jade carving production process. At the same time, encourage students to participate in various competitions and exhibitions, increase their visibility, and lay the foundation for their future career.

In addition to practical operations, market integration is also an important link in cultivating and reforming talents in the jade carving industry. Schools should actively connect with the market, understand market demand and trends, and adjust teaching content and direction in a timely manner. In addition, through school enterprise cooperation and other means, students have the opportunity to be exposed to practical projects of the enterprise, and cultivate their teamwork and project management abilities.

3) Cultural Confidence and the Inheritance of Intangible Cultural Heritage

As one of the representatives of traditional Chinese craftsmanship, jade carving is not only a skill, but also a cultural symbol. Therefore, when cultivating talents in the jade carving industry, the cultivation of cultural confidence is particularly important. Students need to deeply understand the connotation and value behind jade culture in order to better inherit and develop this intangible cultural heritage.

At the same time, the inheritance of intangible cultural heritage is also an important task in cultivating talents in the jade carving industry. The state should increase the protection of traditional crafts and encourage and support the inheritance and development of traditional crafts through the formulation of relevant policies, regulations, and financial support. In addition, traditional craft competitions, exhibitions and other activities can be held to help more people understand and appreciate the value and charm of traditional crafts.

The cultivation and reform of talents in the jade carving industry is a systematic project that requires support and efforts from various aspects. By strengthening the cultivation and reform of skills inheritance, theoretical learning, practical operation and market integration, as well as cultural confidence and intangible cultural heritage inheritance, more outstanding talents in the jade carving industry can be cultivated, injecting new vitality and momentum into the inheritance and development of this traditional craft. In the subsequent development of the jade carving industry, we will draw on the advantages of Huai school jade carving development to further expand China's jade carving industry and expand its international influence.

3. Limitations of research and future research directions

The main limitation of this study is the concentration of research perspectives. As the spouse of Mr. Zhang Jiawei, although this provides a unique perspective for research, it may also bring a certain degree of subjectivity. Future research can consider a wider range of samples, including the work and perspectives of other jade carving artists, to obtain more comprehensive industry insights. In addition, conducting more in-depth research on the influence of Huai school jade carving in the international market is also an important direction for future research.

Future research directions:

Faced with the current research status and literature evaluation in the field of Huai school jade carving, we point out the following possible future research directions: Deeply explore the historical and cultural connotations of Huai school jade carving: conduct a more in-depth study of the historical development and cultural heritage of Huai school jade carving in Xuzhou area, and reveal its importance in the regional context.

1) Case study: Conduct in-depth case studies on Huai school jade carving masters, especially Zhang Jiawei, to explore their unique contributions and innovations in the Huai school jade carving tradition.

2) Technological Inheritance and Innovation: Conduct in-depth research on the technological inheritance of Huai school jade carving, as well as innovative practices based on traditional techniques, and explore its development direction in the context of contemporary art.

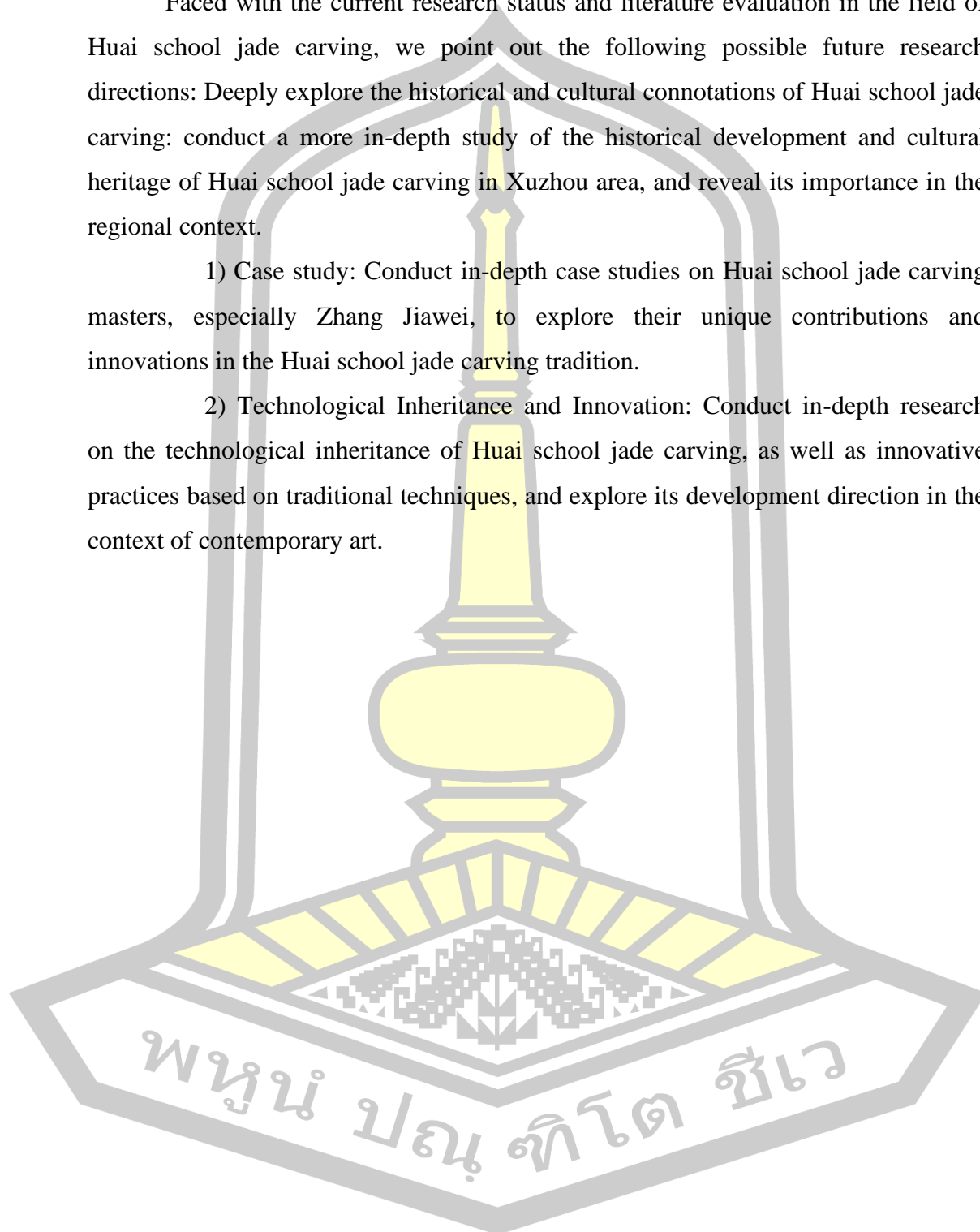
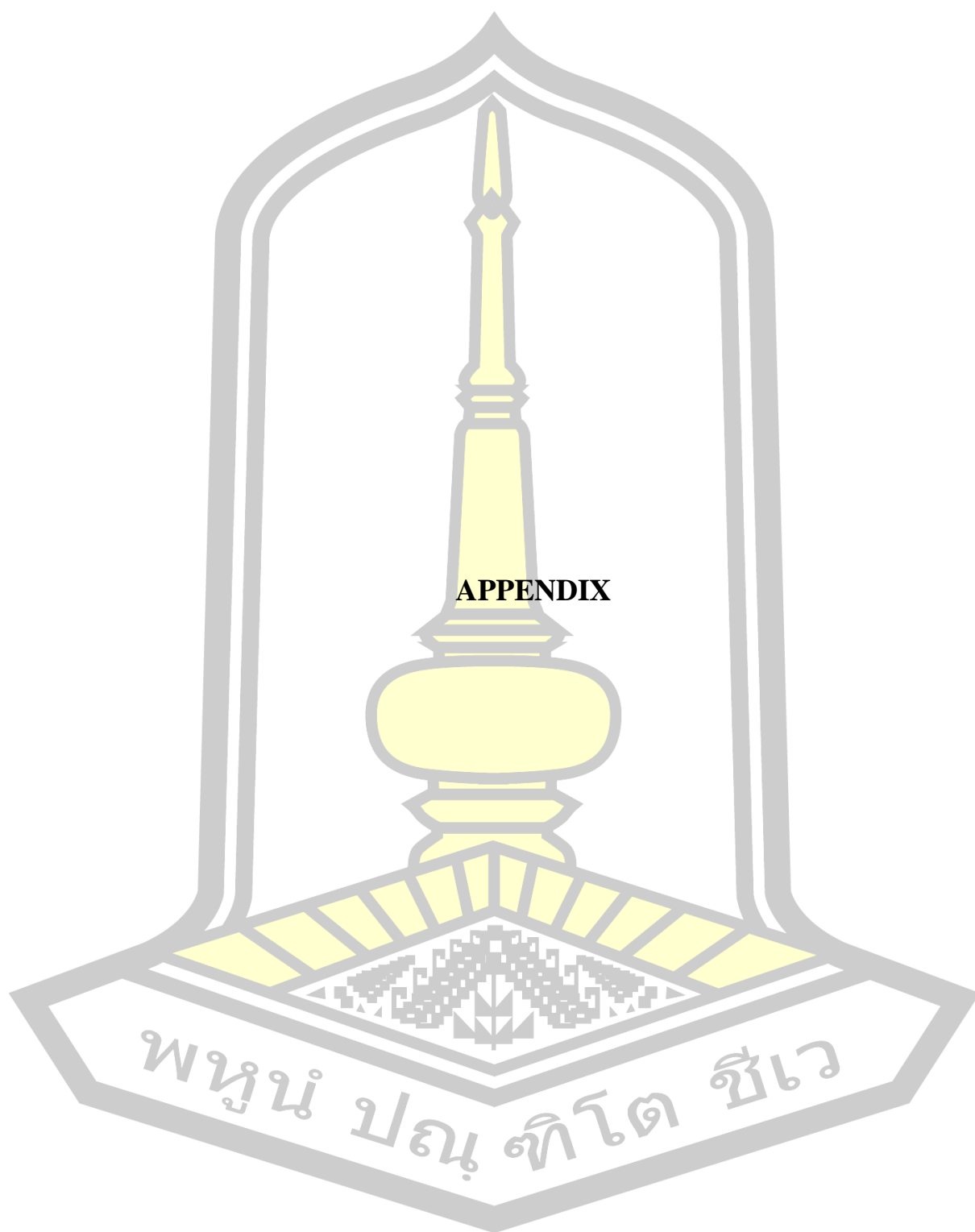


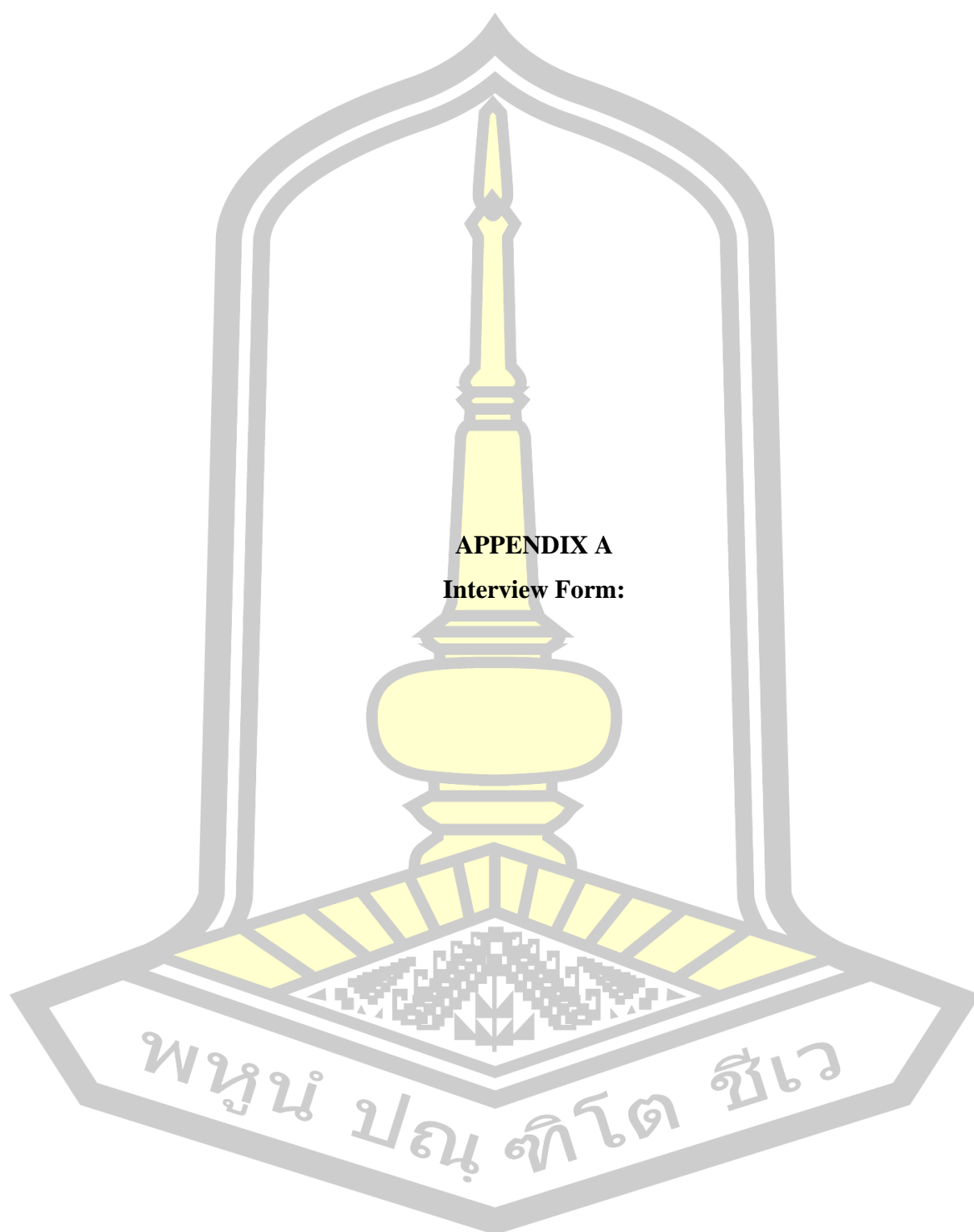
Table 5. Jade Carving Wisdom and Identity Of Zhang Jiawei's Huai School

Jade Carving Wisdom and Identity Of Zhang Jiawei' s Huai School						
material wisdom				cultural intelligence		
	content:	Compared			content:	Compared
		past				past
Material	1Choose high-quality materials 2 Pay attention to the proportion of leather and color materials 3. Collect large pieces of jade materials		1 Like the cost-effectiveness of small ingredients 2 Mainly small and cheap materials	culture	1 Strengthen cultural learning 2 Strengthen the learning of professional knowledge 3 Strengthen the design of cultural horizontal knowledge architecture	1 Stop at learning knowledge 2. Very short-sighted in learning knowledge
	feature: 1Exceeding the material selection standards of peers 2 Researched and collected leather-colored jade materials earlier 3. Established a focus on improving the craftsmanship of large utensils	Now	1Purchase high-quality materials in advance at high prices 2Mainly large pieces of jade		feature: 1 is the first doctorate among Chinese jade carving artists 2 is the first professor among Chinese jade carving artists 3 is the first Chinese jade carving artist to publish an academic monograph	1 Strengthen knowledge improvement 2 Strengthen the comprehensive ability of knowledge
Craftsmanship	content:	Compared		Aesthetic	content:	Compared
		past				past
	1 Extremely strict requirements on details 2. Pay more attention to the contemporary nature of design 3 Start making large jade carving vessels		1. Not very demanding on details 2 Mainly small items 3 Mainly for folk entertainment		1. Explore multi-disciplinary knowledge reserves 2Participate in industry management 3. Social practice of participating in industry competitions 4 Visit more than 180 museums around the world at your own expense	1 Stop learning knowledge in student days 2. Failure to strengthen the training of aesthetic ability
	feature: 1The language of slender lines is getting richer and richer 2. More and more attention is paid to the design and arrangement of patterns. 3. Become more and more skilled in the craftsmanship of large utensils	Now	1 Strengthen the process requirements of details 2 Mainly large vessels expressing palace art 3 Pay attention to the artistry of design		feature: 1. Among the Chinese jade carving artists, he has visited the most museums. 2 is the one with the richest aesthetic among Chinese jade carving artists.	1 Treat aesthetic learning as ability to systematically learn and improve 2 Horizontal learning to comprehensively collect aesthetic trends and form self-aesthetic abilities

tool	content:	Compared		skill	content:	Compared	
		past	Now			past	Now
tool	1. Very interested in the modification of tools 2. Compare professional learning mechanical knowledge 3. Make professional tools yourself 4. High requirements for the precision of tools		1. The proportion of self-made tools is not high 2. Not deeply aware of the pain points of tools		1. Pay attention to the improvement and accumulation of skills 2. Pay attention to the inheritance and learning of skills 3. Focus on teaching and education of skills	1. Rarely participate in technical exchanges 2. Rarely participate in skills improvement training	
	feature: 1. It plays an exemplary role in the reform of industrial tools. 2. Very professional in modifying tools 3. Have professional ability in upgrading and transforming large equipment 4. The spirit of transforming tools is very strong		1. Higher precision requirements for tools 2. Personally presided over the development of jade carving tools and made great contributions to the industry.		feature: 1. Personally participate in skill improvement training courses offered by industries and competent authorities at all levels 2. Personally participate in skills competitions organized by departments at all levels 3. Frequently give lectures and practical demonstrations to apprentices	1. Regularly participate in technical exchanges and learning at all levels 2. Regularly participate in industry skills training	





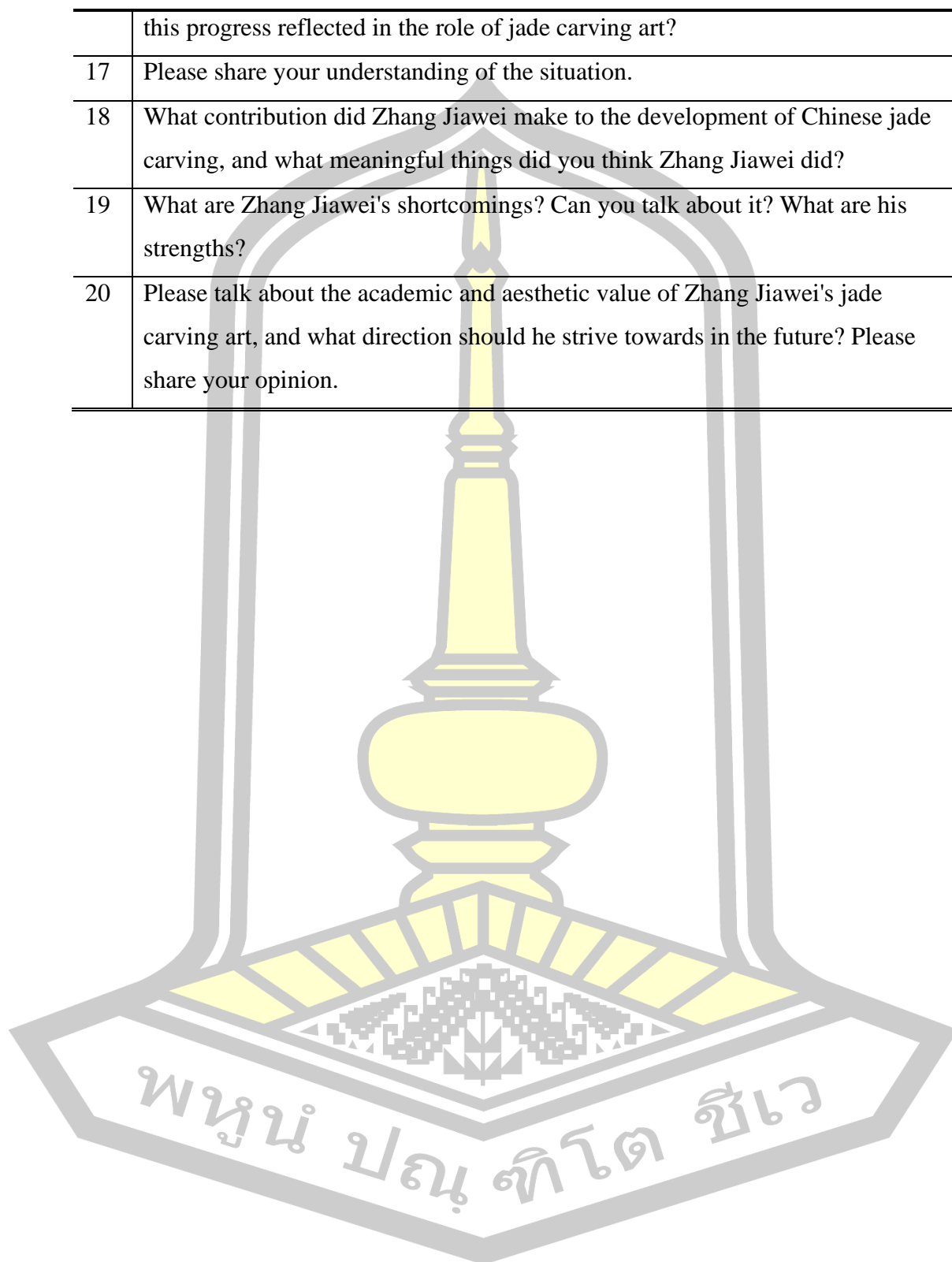


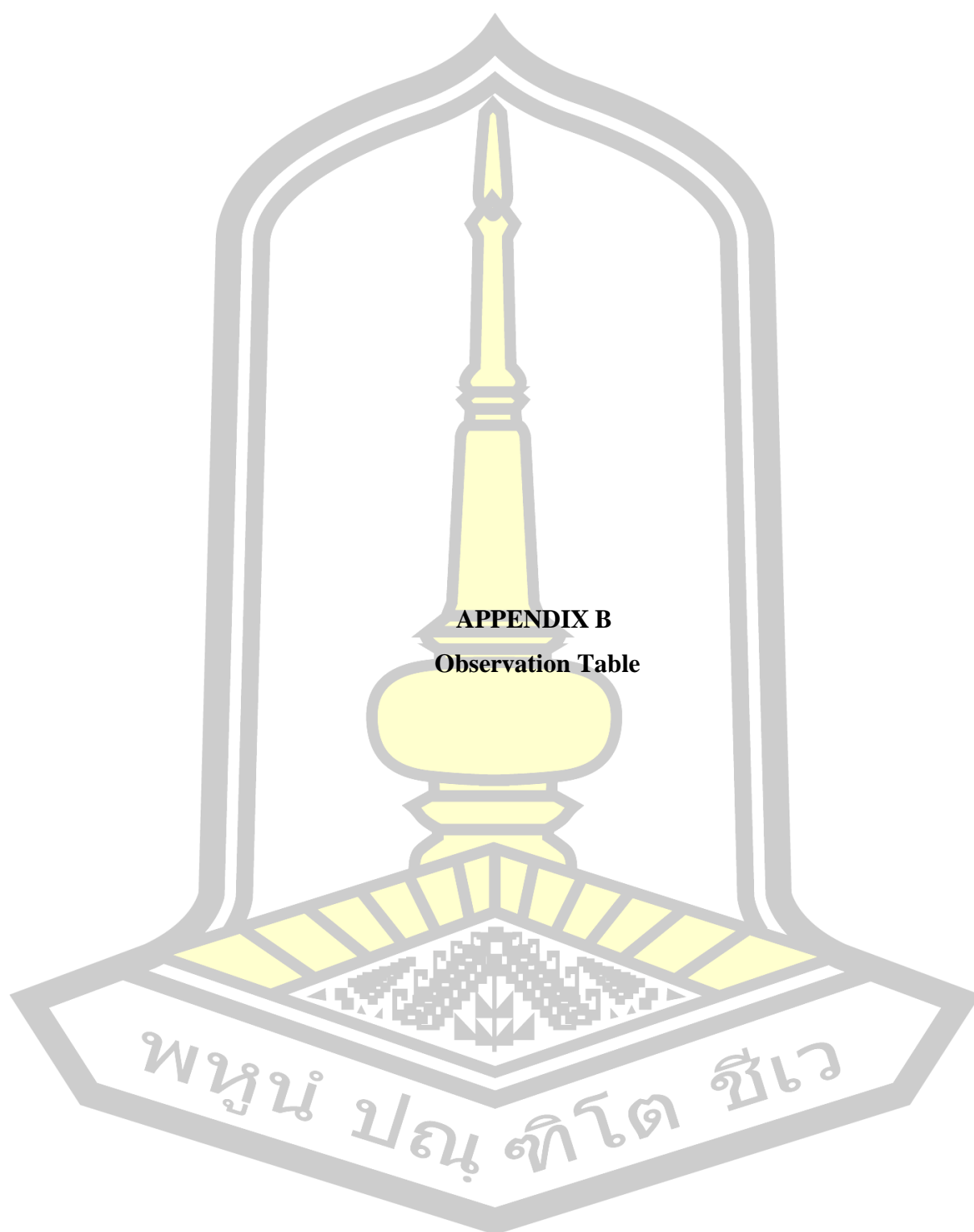
APPENDIX A
Interview Form:

Research on the Wisdom of Zhang Jiawei's Huai School Jade Carving Art (Interview Form)

1	What is your opinion on Zhang Jiawei's jade carving art? Which jade carving of Zhang Jiawei left the deepest impression on you? Can you talk about your understanding of him?
2	What is your relationship with Zhang Jiawei? When did you meet and how long have you been together?
3	What is the cultural significance of Zhang Jiawei's artistic works? Can you share your opinions?
4	At what stage, where, and what kind of art education did Zhang Jiawei receive?
5	What is the impact of Zhang Jiawei's family environment on him? Can you share your opinion?
6	From an academic perspective, what is the value and significance of Zhang Jiawei's jade carving art?
7	What role do you think Zhang Jiawei has played in the education of jade carving art? Please provide examples.
8	Do you understand Zhang Jiawei's artistic ideas? Can you share your opinion?
9	What is your opinion on the achievements of the Huai school jade carving art founded by Zhang Jiawei?
10	What impact did Zhang Jiawei's family have on him? How much do you know?
11	From a qualitative research perspective, what is the aesthetic value of Zhang Jiawei's jade carving art? Please explain the reasons?
12	Do you understand semiotics? How do you think Zhang Jiawei applied the principles of semiotics in jade carving art? Please explain the reason?
13	How does Zhang Jiawei's jade carving art reflect traditional Chinese philosophical ideas? Can you provide an example?
14	Please talk about Zhang Jiawei whom you know. His personality, his artistic concepts, his jade carving works, etc.
15	Will jade carving artists of the same period as Zhang Jiawei have an impact on him? Could you please share your viewpoint?
16	Has Zhang Jiawei made significant progress in his learning process, and how is

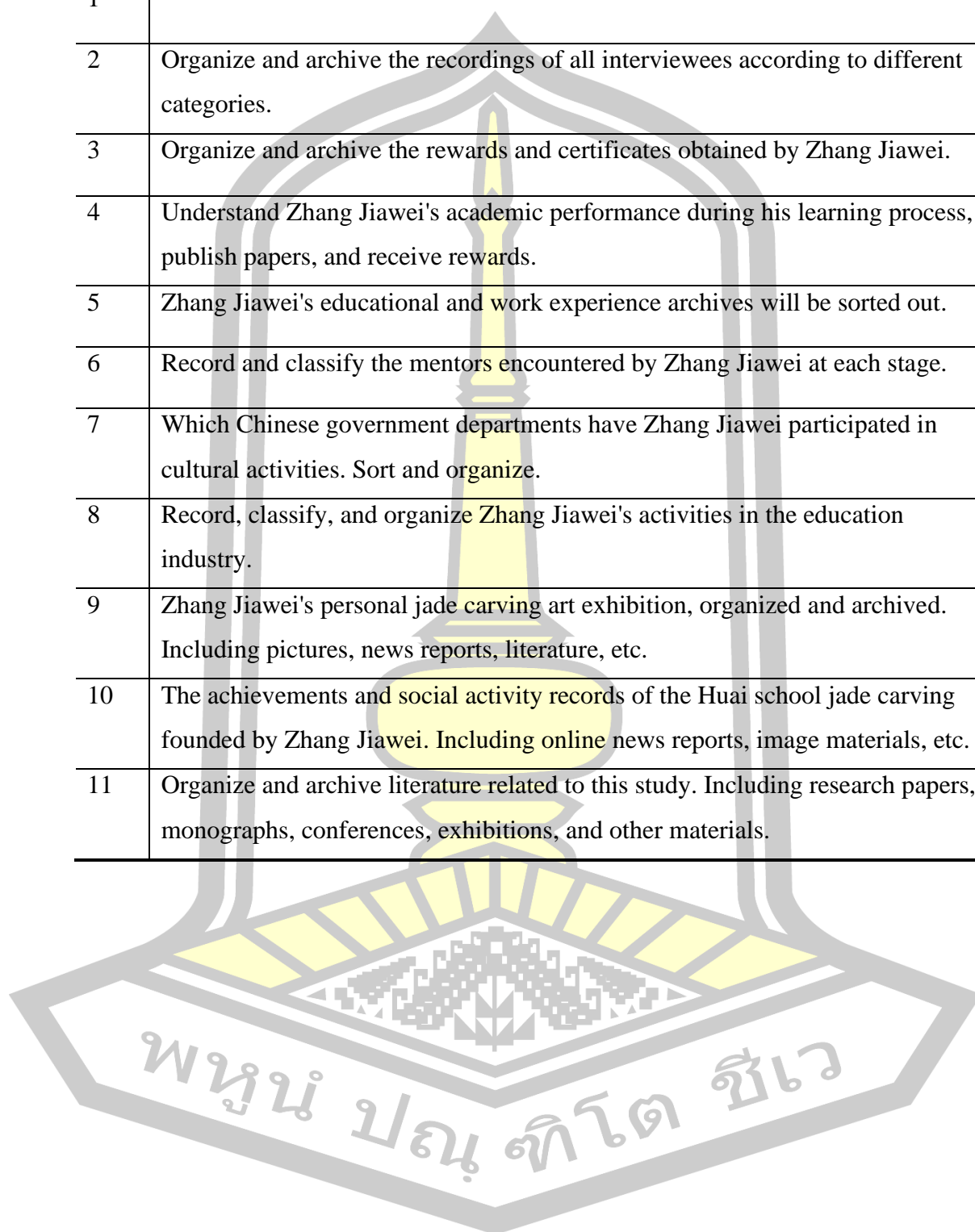
	this progress reflected in the role of jade carving art?
17	Please share your understanding of the situation.
18	What contribution did Zhang Jiawei make to the development of Chinese jade carving, and what meaningful things did you think Zhang Jiawei did?
19	What are Zhang Jiawei's shortcomings? Can you talk about it? What are his strengths?
20	Please talk about the academic and aesthetic value of Zhang Jiawei's jade carving art, and what direction should he strive towards in the future? Please share your opinion.



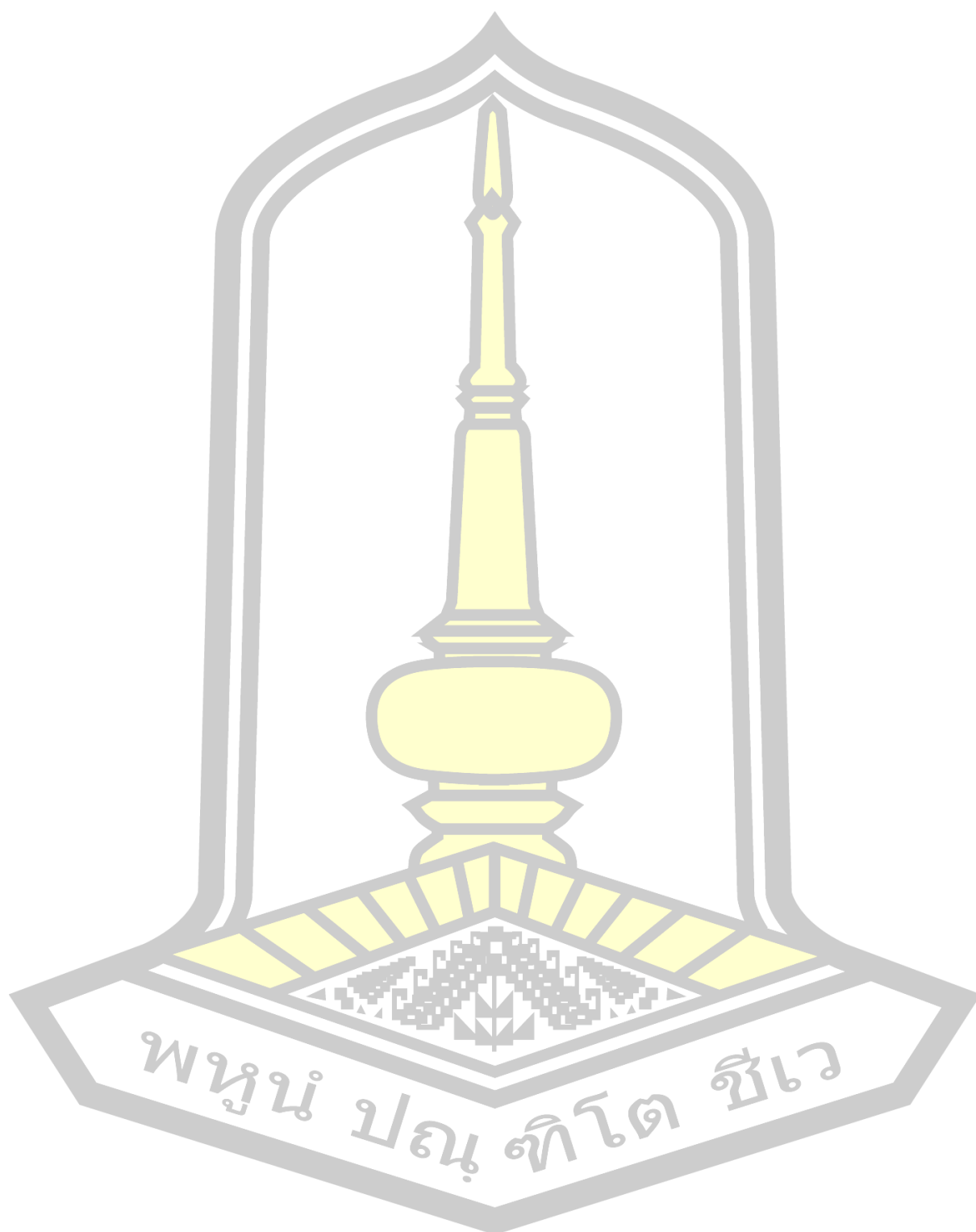


APPENDIX B
Observation Table

1	
2	Organize and archive the recordings of all interviewees according to different categories.
3	Organize and archive the rewards and certificates obtained by Zhang Jiawei.
4	Understand Zhang Jiawei's academic performance during his learning process, publish papers, and receive rewards.
5	Zhang Jiawei's educational and work experience archives will be sorted out.
6	Record and classify the mentors encountered by Zhang Jiawei at each stage.
7	Which Chinese government departments have Zhang Jiawei participated in cultural activities. Sort and organize.
8	Record, classify, and organize Zhang Jiawei's activities in the education industry.
9	Zhang Jiawei's personal jade carving art exhibition, organized and archived. Including pictures, news reports, literature, etc.
10	The achievements and social activity records of the Huai school jade carving founded by Zhang Jiawei. Including online news reports, image materials, etc.
11	Organize and archive literature related to this study. Including research papers, monographs, conferences, exhibitions, and other materials.



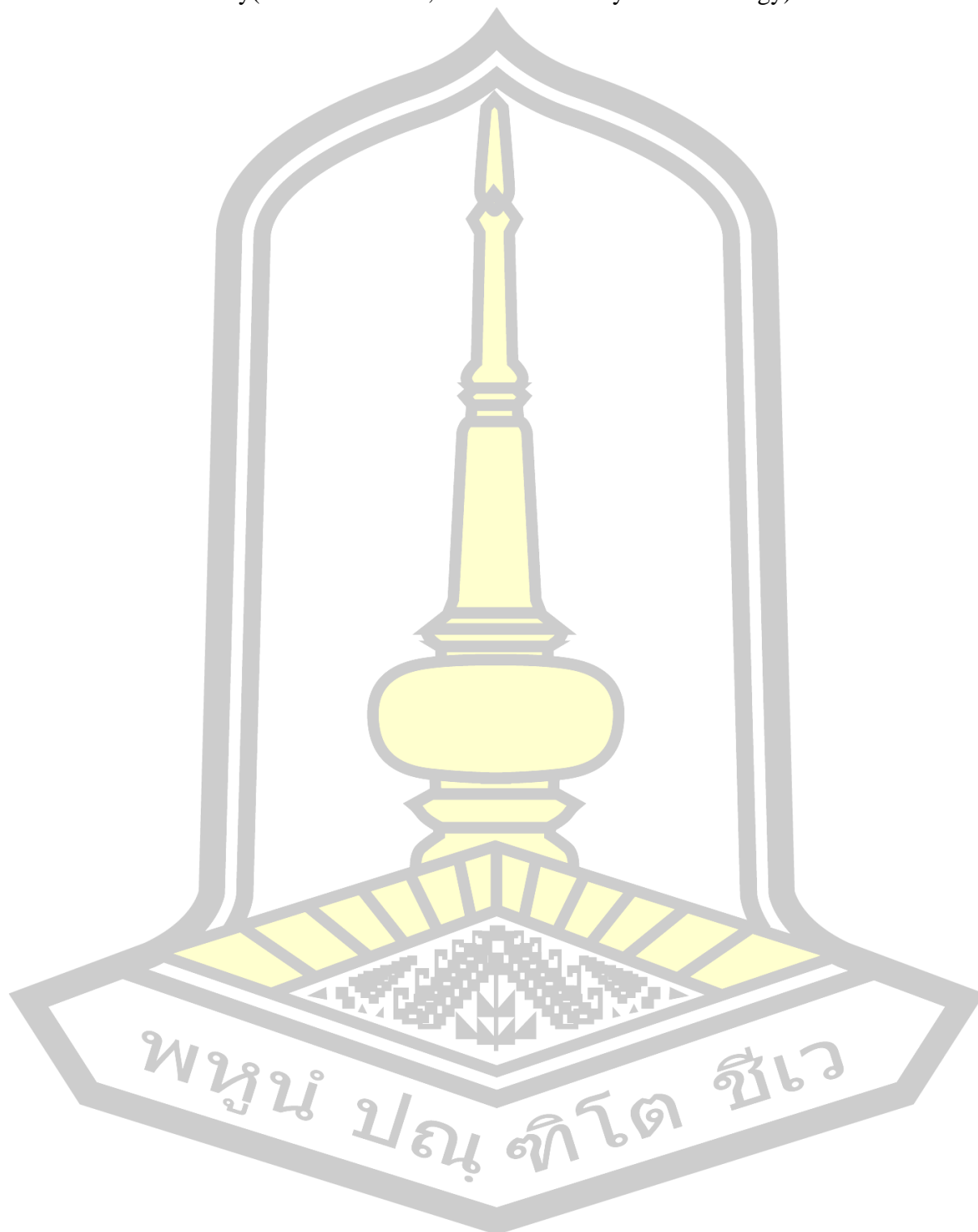
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BIOGRAPHY

NAME Ms. Mi Peng

DATE OF BIRTH 10 MAR 1980

PLACE OF BIRTH Xuzhou, Jiangsu Province, China.

ADDRESS NO.94 ,Heping road, Yunlong District,Xuzhou City,Jiangsu Province,China.

POSITION Employees of public institutions.

PLACE OF WORK No.1 Fengming Road, Quanshan District, Xuzhou City Jiangsu Province,China.

EDUCATION 2005-2008 Bachelor in Finance China University of Mining and Technology.
2021-2024 Master Degree Cultural Science Mahasarakham University.

Research grants & awards -

Research output -

