



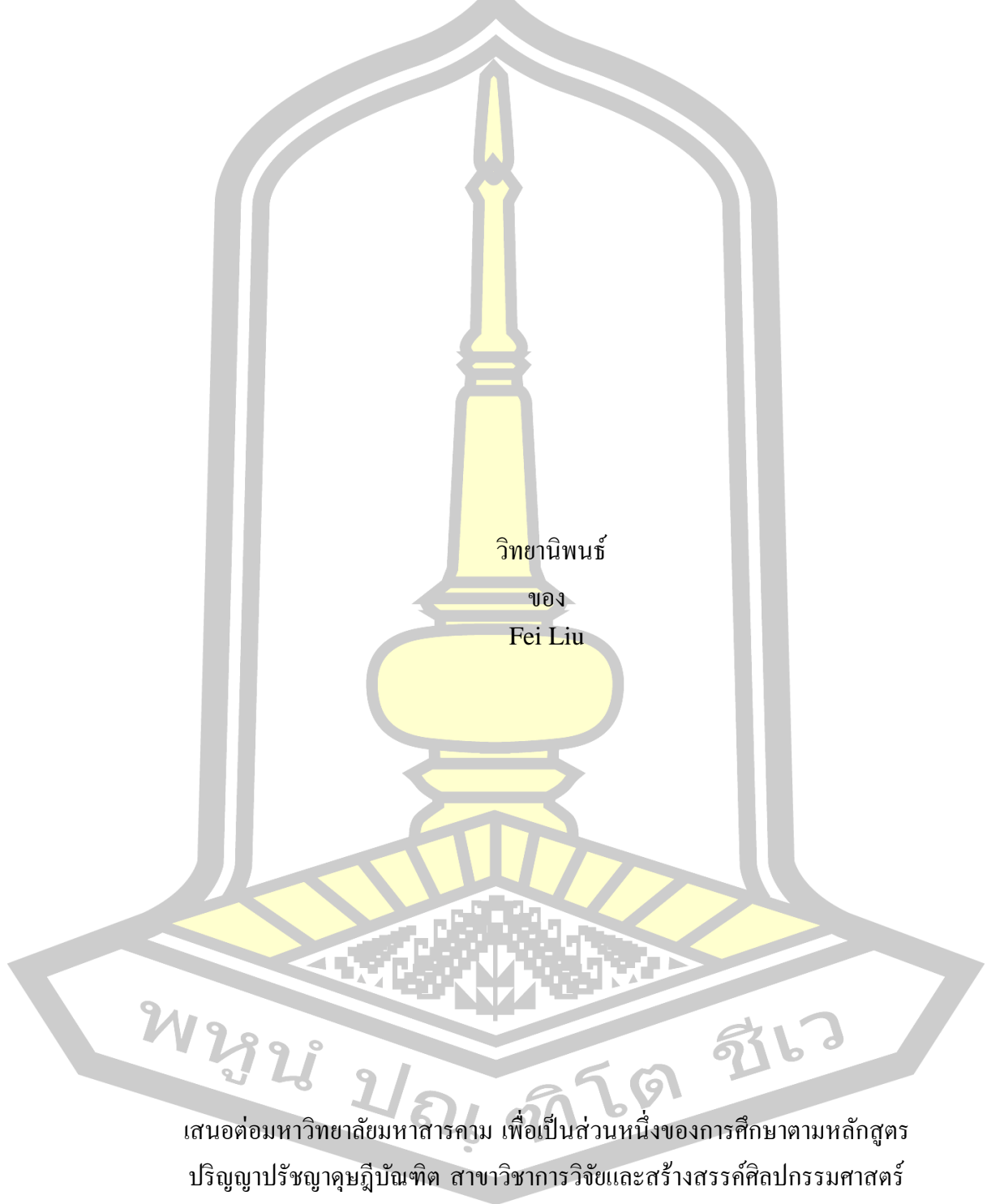
The Reproduction of Tomb Terracotta Warriors: The Inheritance of Tang Dynasty
Three Colored pottery figurine in Luoyang under the Transformation of Chinese
Society

Fei Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
April 2025

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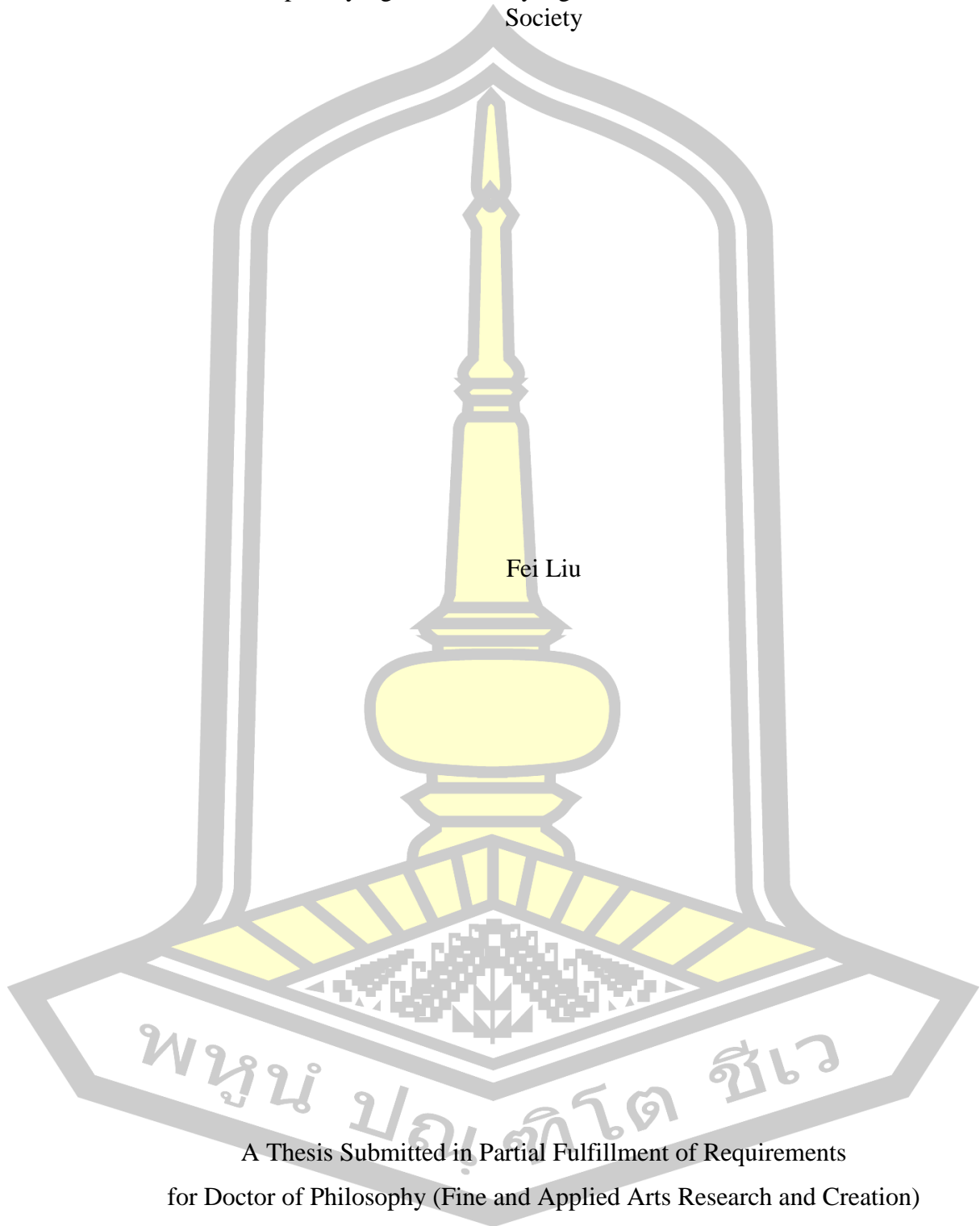
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April 2025

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The examining committee has unanimously approved this Thesis, submitted by Ms. Fei Liu , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

The purpose of this study is to: 1) To study the history, artistic style, culture and symbolism significance, production techniques, and artistic value of Tang Dynasty Sancai pottery figurines unearthed from Luoyang tombs in the Tang Dynasty (618-907); 2) To analyze and compare the changes in space, artistic style, culture and symbolism significance, production techniques, and artistic value of traditional and modern Tang Dynasty Three-color glazed sculpture; 3) To study and analyze of Tang Dynasty Three-color glazed sculpture as symbols and the cultural, social, economic and tourism markets, and explore the changes in contemporary social life of Tang Dynasty Three-color glazed sculpture as objects; 4) To creation of contemporary Tang Dynasty Three-color glazed sculpture in the Luoyang area under the transformation of Chinese society.

This study is a qualitative study using purposive sampling techniques with Tang three-colour terracotta figurines from the Luoyang area as the object of study. Research data were collected through relevant literature analysis, data collection method, observation method, interview method, in-depth interview, data analysis and group discussion. The population sample of the study was divided into 3 key people, 4 experts, 13 general informants, 200 people questionnaire, and the data was analysed by relevant theories. The results of the study are presented through descriptive analyses and the findings are as follows.

Firstly, the study examines the historical origin, artistic style, symbolism, production process and artistic value of Tang Dynasty Sancai pottery figures, which helps to enhance their value and influence. Secondly, the study analyses the current situation of modern Tang Dynasty Sancai pottery figures as an intangible cultural heritage in the Luoyang area, which can reveal its role in cultural inheritance. Thirdly, by analysing the development of Tang Dynasty Sancai pottery figures as traditional handicrafts in the process of contemporary social identity, it can clearly see the interplay between traditional handicrafts and regional cultures in social transmission, but at the same time it can also see that the phenomenon of cultural homogenisation is very serious, and the regional cultural characteristics of modern Tang Dynasty Sancai

pottery figures have already disappeared. Fourthly, the creation of contemporary Sancai pottery figures in the Luoyang area integrates the regional cultural symbols and signs with the Tang Dynasty Sancai pottery figures unearthed from tombs; translates the traditional Tang Dynasty Sancai pottery figures symbols into contemporary art figurines to make them more in line with the demand of the modern market; and uses the light and strong burnable stone-plastic clay as a substitute for the traditional terracotta clay to lighten the weight of the works to reduce fragility and make them convenient to carry by tourists. In the end, 5 prototypes of contemporary Sancai pottery figures, branding, blind box packaging and 8 types of practical products were designed, and a satisfaction survey was conducted with a final average score of 9.69. This meets the needs of the contemporary market as well as the needs of consumers.

This study helps to promote the inheritance of Tang Dynasty Sancai pottery figures and the innovation of derivative design of intangible cultural heritage in the Luoyang area, and promotes the sustainable development of intangible cultural heritage in the context of social transformation.

Keywords: Luoyang Tang Dynasty Sancai pottery figurines, Intangible Cultural Heritage, Innovation and Inheritance, Regional Culture

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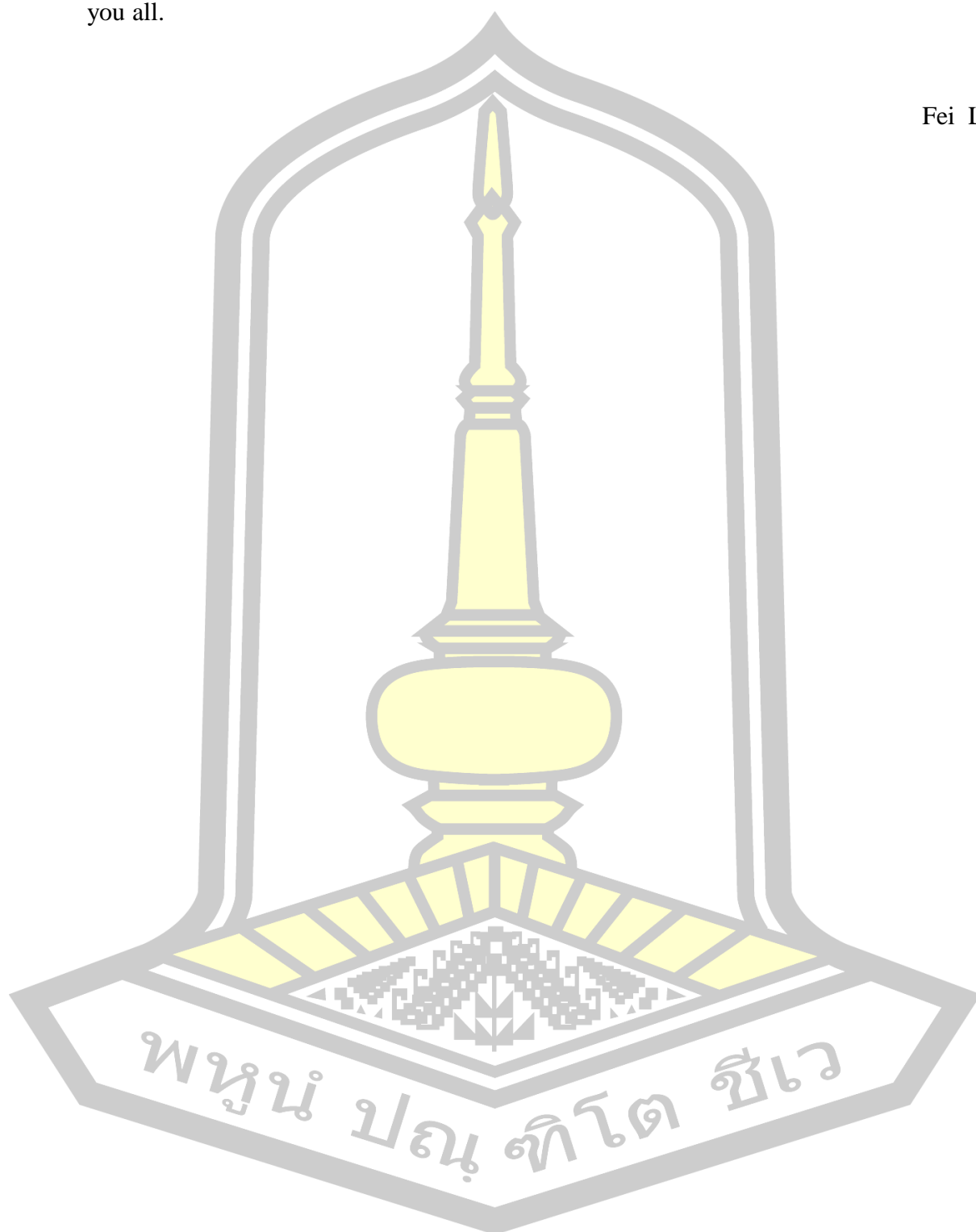
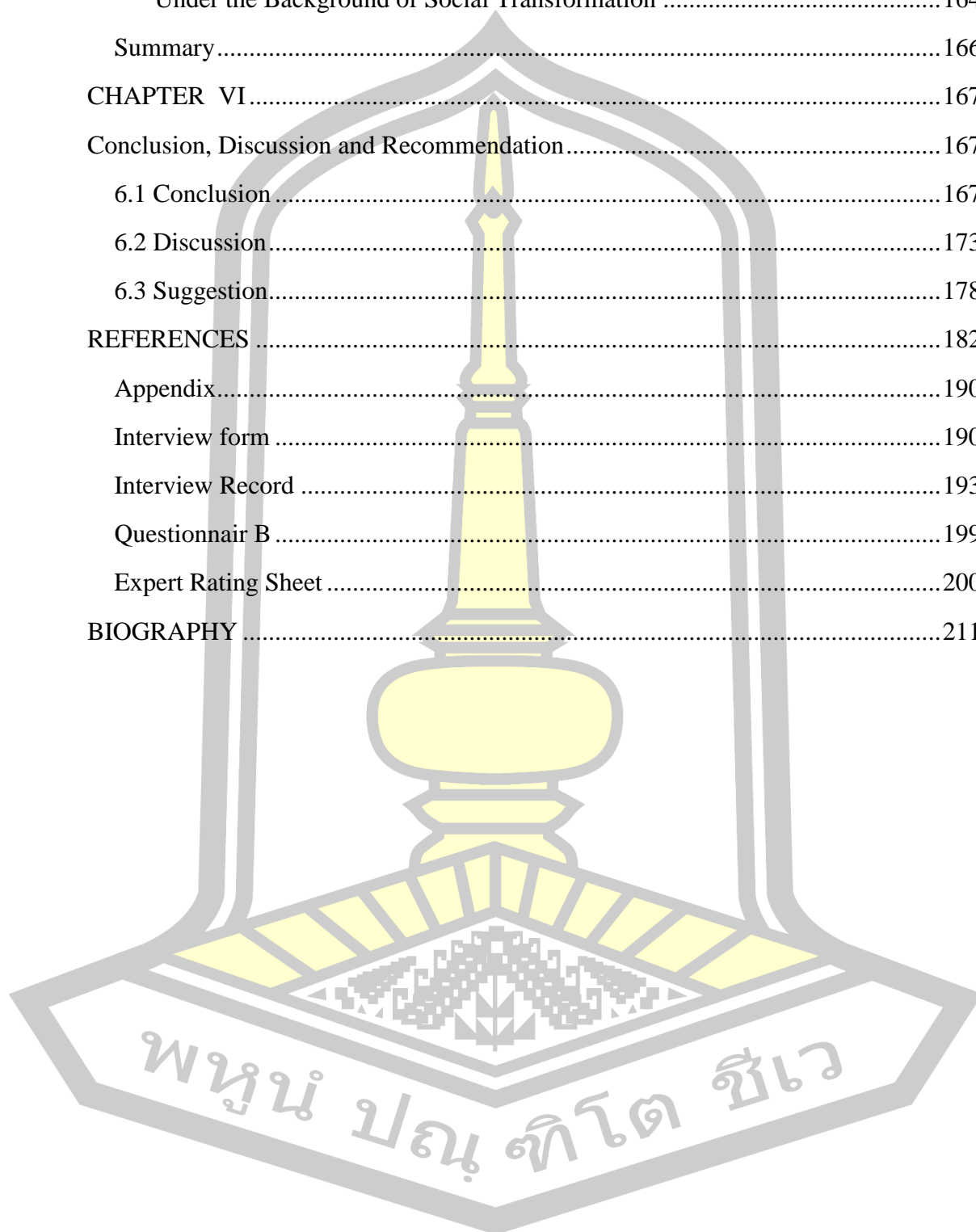


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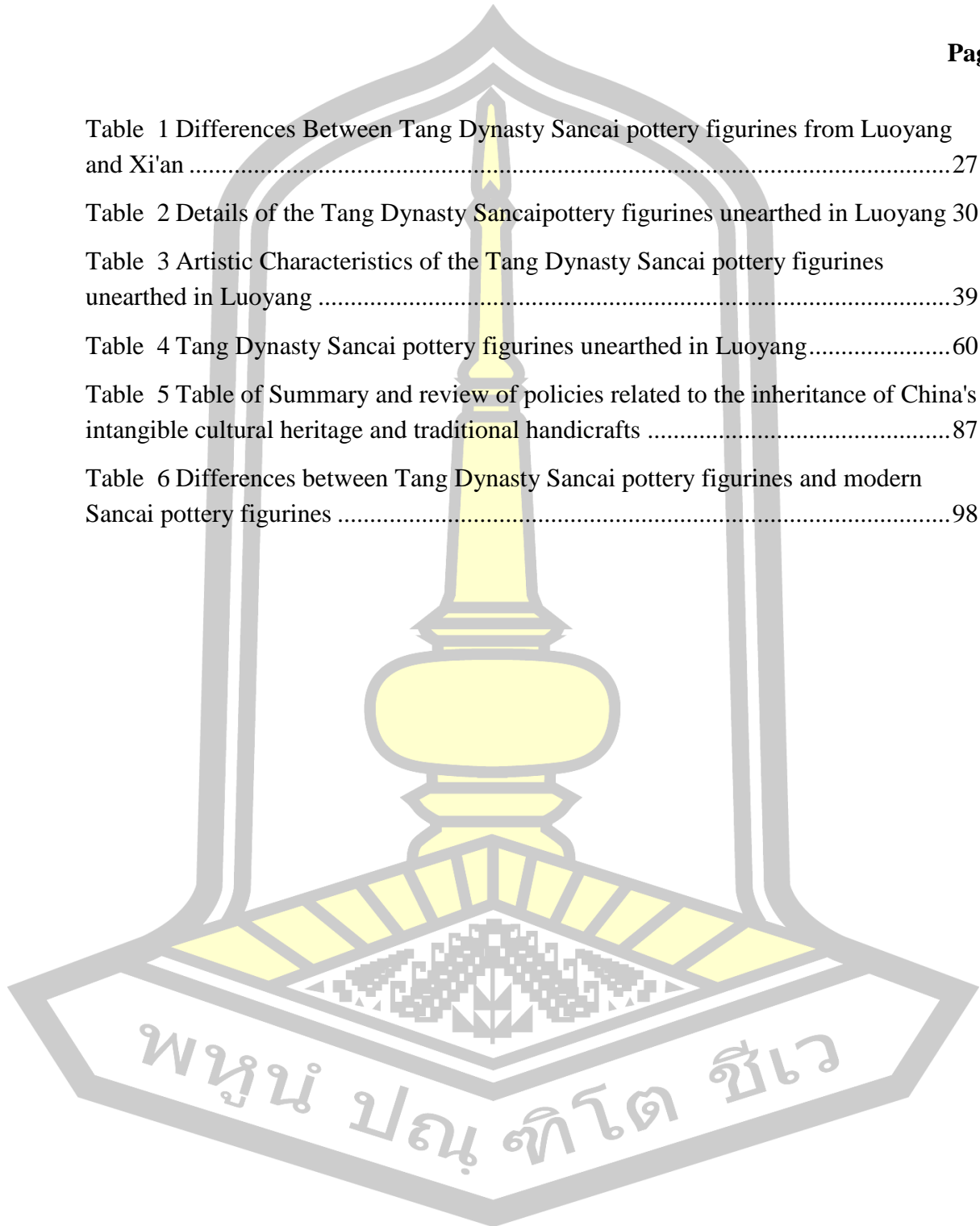
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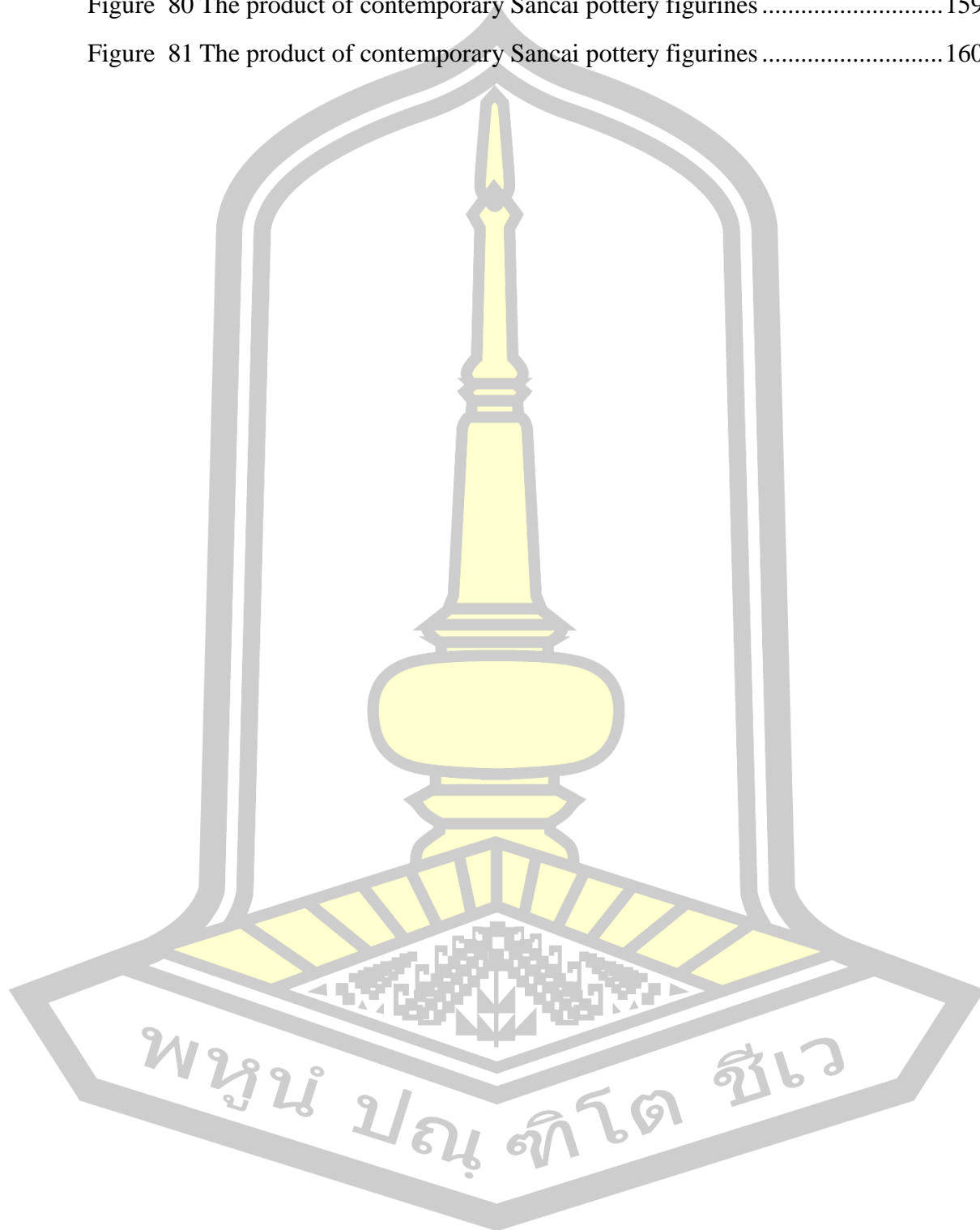
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CHAPTER I

INTRODUCTION

1.1 Background of Research

Tang Dynasty Sancai pottery figures are a type of low-temperature glazed pottery that flourished during the Tang Dynasty. These figures are known for their vivid, lifelike forms, bright colors, and embodiment of daily life. The term "Sancai" refers to the various glaze colors produced by adding different metallic oxides, which are then fired multiple times. The glazes typically appear in colors such as yellow, vermilion, green, emerald, brown, and sky blue, with the primary combinations being yellow, green, and white or yellow, brown, and green. The figures encompass a wide range of human and animal forms, including noblewomen, high-ranking officer, male and female attendants, warriors, heavenly kings, Hu people, horses, camels, pigs, sheep, chickens, dogs, and more. However, due to their low-temperature firing, the ceramic bodies of Tang Dynasty Sancai pottery figures are fragile and lack water resistance, making them primarily suitable as funerary objects placed in tombs. The Sancai technique is characterized by the strong fluidity of the glaze, with colors blending into one another, creating a mottled and vibrant effect with natural variations of intensity, which imparts a sense of splendor and grandeur.

In the early 20th century, during the construction of the Longhai Railway by the Qing government, Tang Dynasty Sancai pottery was discovered in the Luoyang region. Some antique dealers brought these pieces to Beijing for sale, where they were well-received by foreign collectors, leading to many of these funerary objects being taken abroad. It wasn't until prominent scholars Wang Guowei and Luo Zhenyu, who were researching ancient Chinese ceramics, visited Liulichang and gave significant attention and recognition to these artifacts that the term "Sancai"—initially used to describe their multicolored appearance—became the official name for this type of pottery. Subsequently, the value of Tang Dynasty Sancai pottery became recognized once again by the Chinese, and these pieces were even presented as national gifts to foreign leaders. The craftsmanship and market for reproducing these figures in the Luoyang region reached its peak thereafter. During this time, residents of Luoyang began giving these figures as regional specialty gifts to others.

Tang Dynasty Sancai pottery figures experienced both periods of prosperity and transformation—from being part of the lavish burial customs of the Tang Dynasty to being rediscovered and reintroduced into modern public consciousness. Their initial reappearance as symbols representing traditional Chinese culture and as a cultural emblem of Luoyang reflects their appreciation and recognition as artifacts of ancient art. The second resurgence of these figures occurred against the backdrop of contemporary cultural tourism, where they reemerged as cultural symbols of

Luoyang. Presently, Tang Dynasty Sancai pottery figures are undergoing transformation with new and innovative forms emerging in the current market.

Throughout the process of social transformation, traditional Chinese handicrafts have gradually reemerged in public consciousness, garnering renewed attention. Although traditional skills and styles of Chinese handicrafts were not lost during various cultural and political movements, this does not imply that these crafts remained unchanged in modern times. As a "living" craft, they have evolved alongside societal changes. Since the founding of the People's Republic of China, the cultural ecology of handicrafts has undergone significant shifts due to social system changes and the acceleration of modernization.

During this transformation period, the inheritance and development of Tang Dynasty Sancai pottery figures also faced challenges. No longer serving as funerary objects, these figures are more often regarded as items of aesthetic and decorative value. Under these circumstances, it is crucial to contemplate how to preserve the artistic style, cultural significance, and unique symbolic elements of Tang Dynasty Sancai pottery figures while adapting them for decorative purposes.

Therefore, as a researcher, it is necessary to approach Tang Dynasty Sancai pottery figures from a comprehensive perspective. The study titled "The Inheritance of Tang Dynasty Sancai pottery figures in Luoyang District: The Creation of contemporary Sancai pottery figures under the Transformation of Chinese Society". Using the concept of the "social life of objects" in conjunction with the historical social background and cultural trends of different periods, the study explores the changes in physical space, artistic forms, and symbolic meanings of Tang Dynasty Sancai pottery figures from ancient to modern times, as well as the reasons behind these transformations. By conducting sample analyses, the study extracts the traditional artistic forms of these figures, examining their constructive role in Tang society and the associated cultural connotations.

Moreover, the reappearance of Tang Dynasty Sancai pottery figures in contemporary times also signifies their emergence as a symbol of Chinese culture. This paper, using principles of semiotic communication, analyzes how Tang Dynasty Sancai pottery figures have become important symbols for disseminating traditional Chinese culture in today's society.

Upon reviewing literature, I found 20 articles and master's theses related to Tang Dynasty Sancai pottery figures, but no doctoral dissertations. The research paper by author Fan Wanwu provided valuable insights into the formation and historical development of a specific type of Tang Dynasty Sancai pottery—tomb guardian figures. Authors Zhou Yitong and Wang Feng's master's theses provided effective information on the artistic features of female figures in Tang Dynasty Sancai pottery, while Cao Aiping's master's thesis focused on the aesthetic aspects of dance figurines. However, the aforementioned works lacked valuable research on other types of pottery figures such as Hu people figures and animal figures.

Li Yanliang's study, "A Brief Analysis of the Craft Characteristics of Tang Dynasty Sancai Reflecting the Social Life of the Tang Dynasty," touched on the relationship between Tang Dynasty Sancai pottery and society. However, this paper focuses on the social life reflected by Tang Dynasty Sancai pottery figures, and does not explain the reasons behind their creation.

In recent years, research on Tang Dynasty Sancai pottery figures from the Luoyang region has increased, encompassing various aspects including history, art, culture, and market. Scholars have explored Tang Dynasty Sancai pottery figurines from multiple perspectives and produced abundant research results. However, current studies mostly focus on historical and artistic analysis, with relatively few studies on the inheritance and creative practice of Tang Dynasty Sancai pottery figurines under social transformation. Furthermore, most articles on modern Tang Dynasty Sancai pottery figures are journal-based and lack in-depth research. Research on Luoyang pottery figures predominantly covers those from the Northern Wei, Han, and Sui periods, while studies on Tang Dynasty pottery figures are largely absent.

Chang'an (Xi'an) and Luoyang were the two capitals of the Tang Dynasty and the most prosperous cities of their time. Nobles living in these areas used Sancai glazes to produce different funerary items for use after their deaths. More than a thousand years later, these two cities have also become the areas in China where Tang Dynasty Sancai pottery is most concentrated. Tang Dynasty Sancai pottery figurines is an important traditional cultural symbol of both regions and serves as a key medium in local tourism promotion. Though similar, Tang Dynasty Sancai pottery figures from the two regions differ significantly. Tang Dynasty Sancai pottery figurines from Luoyang is generally larger, features finer clay, and has brighter glazes—the latter being the most distinctive feature. Tang Dynasty Sancai pottery figurines unearthed around Xi'an, on the other hand, is characterized by more refined sculpting and detailing, as well as more subdued colors.

At the same time, with the current serious homogeneity of the tourism market, how to develop tourism cultural symbols with the characteristics of the Luoyang region is also a question worth thinking about. Developing the local tourism market in Luoyang, how to use historical resources to create a business card for Luoyang's regional culture, and better inherit the Tang Dynasty Sancai pottery figurines, these are still gaps that have not been clarified or addressed in the research. Therefore, by studying the relationship between the history of Tang Dynasty Sancai pottery figurines in Luoyang and contemporary society, analyzing the differences in the artistic form, symbolic meaning, craftsmanship (glaze matching, firing technology, etc.) and value of traditional and modern Sancai pottery figurines, finding Luoyang's unique regional cultural symbols and organically combining them with Tang Dynasty Sancai pottery figurines, in order to inherit Luoyang's Tang Dynasty Sancai pottery figurines under the transformation of Chinese society, the creation of contemporary Tang Dynasty tri-color pottery is a must.

1.2 Purpose of Research / Objective

1.2.1 To study the history, artistic style, culture and symbolism significance, production techniques, and artistic value of Tang Dynasty Sancai pottery figurines unearthed from Luoyang tombs in the Tang Dynasty (618-907).

1.2.2 To analyze and compare the changes in space, artistic style, culture and symbolism significance, production techniques, and artistic value of traditional and modern Tang Dynasty Sancai pottery figurines.

1.2.3 To study and analyze of Sancai pottery figurines as symbols and the economic, social, cultural, and tourism markets, and explore the changes in contemporary social life of Tang Dynasty Sancai sculpture as objects.

1.2.4 To creation of contemporary Sancai pottery figurines in the Luoyang area under the transformation of Chinese society.

1.3 Research Questions

1.3.1 During the Tang Dynasty (618-907), how did the Sancai pottery figurines of the Tang Dynasty unearthed from Luoyang tombs emerge in the context of the social integration of ethnic groups at that time, and how were their artistic style, culture and symbolism significance, production techniques, and artistic value expressed?

1.3.2 Analysis and Comparison: What are the changes in the space, artistic style, culture and symbolism significance, production techniques, and artistic value of traditional and Modern Sancai pottery figurines?

1.3.3 What changes have taken place in the demand for Tang Dynasty Sancai pottery figurines as goods in contemporary society, and what impact have they had on the social, economic, cultural, and tourism markets as symbols, behind the two "reproductions" of Tang Dynasty Sancai pottery figurines?

1.3.4 What are the characteristics of Tang Dynasty Sancai pottery figurines in Luoyang area, and how to extract local cultural symbols from Luoyang and combine them with the design of Tang Dynasty tricolor pottery figurines that meet the needs of contemporary society?

1.4 Definition of Terms

1.4.1 Tang Dynasty Sancai Pottery Figures

Tang Dynasty Sancai pottery figures refer to a type of low-temperature glazed ceramic figurines that flourished during the Tang Dynasty. These figures are renowned for their vivid and lifelike forms, bright colors, and depiction of daily life. The term "Sancai" means "multicolored," achieved by adding different metallic oxides to the glaze, which are then fired multiple times to create a range of glaze colors. The glazes include colors such as yellow, vermilion, green, emerald, brown, and sky blue, with typical combinations of yellow, green, and white or yellow, brown, and green used on the ceramics. The types of Sancai pottery figures include a wide variety of human and animal forms, such as noblewomen, high-ranking officer, male

and female attendants, warriors, heavenly kings, Hu people, horses, camels, pigs, sheep, chickens, dogs, and others, primarily used in burials.

1.4.2 Social Transformation in China

The social transformation of China refers to the cultural modernization process that has reemerged at the center of the historical stage from the early 21st century to the present. The interaction between social transformation and cultural reconstruction is a critical task in China's modernization process.

1.4.3 The Social Life of Objects

The concept of the social life of objects refer to the material world is neither static nor silent; like humans, objects possess social life. Throughout their life course, objects embody social and historical changes, accumulate political and cultural values, and carry symbolic significance, influencing the human world. Consumption, as a form of symbolic behavior, makes commodities play a more significant role in the system of symbols. Appadurai pointed out the issue of excessively distinguishing between commodities and gifts or other items, arguing that all objects have the potential to be commodities, which represent a phase in the social life of any object. Moreover, commodities circulate along paths and diversions, with their circulation systems and values influenced by political and cultural factors, thus supporting the notion that objects possess social life. Igor Kopytoff, starting from the processes of commodification, decommodification, and resocialization of slaves, explored the relationship between humans and objects. He analyzed the commodification process of objects through a biographical approach, examining the dynamic interplay between commodification and singularization in complex, highly commercialized societies. He argued that, like humans, objects also experience identity and value uncertainties as their contexts change, suggesting that society constructs two worlds: that of people and that of objects.

1.4.4 Intangible Cultural Heritage

Intangible cultural heritage refers to the inclusion of Tang Dynasty Sancai pottery figures in the second batch of national intangible cultural heritage lists, approved by the State Council on June 7, 2008, which represents a form of traditional local craftsmanship.

1.4.5 Reproduction of Traditional Handicrafts

The reproduction of traditional handicrafts refers to the evolution of tradition to form new practices that adapt to the development of the times and meet people's living needs. To some extent, the process of traditional change is also one of cultural reconstruction, as the evolution of traditional handicrafts inevitably incorporates new cultural elements to ensure alignment with people's current needs.

1.4.6 Symbols

Symbols refer to the study of the nature of symbols, their developmental patterns, various meanings, and the relationships between symbols and diverse human activities. A symbol is considered a percept that carries meaning, which must be expressed through symbols. Without symbolic expression and comprehension, not

only human existence but also the "humanized" world would be impossible, as human thought can only occur through symbols; in other words, thinking itself is a process of generating and receiving symbols.

1.4.7 Regional Culture

Regional culture refers to unique cultural phenomena gradually formed by residents of a specific region through long-term production, daily life, and social practices. It encompasses various aspects, including the natural environment, history, socioeconomics, folk customs, religious beliefs, language, and art, among others. Regional culture reflects the distinctiveness and individual characteristics of an area, resulting from the interaction of its history, nature, society, and economy.

1.4.8 Cultural Memory

Cultural memory refers to a form of memory whereby social groups preserve and pass on collective experiences, historical events, and social values to future generations through specific cultural symbols, traditions, and practices. This form of memory goes beyond the aggregation of individual memories; it is collectively maintained and transmitted through cultural media such as rituals, commemorations, literature, art, and architecture. Initially proposed by German sociologist Maurice Halbwachs, cultural memory is understood as socially constructed. Later, German scholars Aleida Assmann and Jan Assmann further developed this theory, introducing the concepts of "cultural memory" and "social memory." Assmann argued that cultural memory refers to long-term memory preserved in fixed forms, particularly through written texts, images, and other media.

1.4.9 Cultural Identity

Cultural identity refers to the awareness and sense of belonging through which individuals or groups connect themselves with a specific cultural community via cultural symbols, values, behavioral norms, and social practices. It gradually forms through the interaction of social environments, historical contexts, and cultural elements, helping individuals affirm their identity and locate themselves within society. In the context of globalization, cultural identity faces challenges due to the conflict between global and local cultures. The spread of global economy, technology, and culture has led to the impact of foreign cultures on traditional culture, resulting in a trend of cultural homogenization. However, cultural identity not only helps individuals resist such homogenizing pressures but also creates new forms of cultural identity through reconstruction and integration.

1.5 Scope of Research

1.5.1 Research area

1.5.1.1 Primary Location

The primary location focuses on Luoyang, one of the historical production sites of Tang Dynasty Sancai pottery figures.

1.5.1.2 Sub-Locations

These include the production and firing sites of Tang Dynasty Sancai pottery figures in areas surrounding Luoyang, including tourist attractions and industrial parks.

1.5.2 Time

The period of The Tang Dynasty (618-907).

The period of the revival of Tang Dynasty Sancai ceramic firing technology in the early 20th century and later.

1.6 Research Methodology

1.6.1 Population and Sample

According to the research objectives, the researcher adopted purposive sampling to select three categories of participants for this field study: key informants, casual informants, and general informants. The selection criteria and individuals chosen are introduced below.

1.6.1.1 Key Informants

1. Gao Shuiwang: A national intangible cultural heritage inheritor for the production of Tang Dynasty Sancai pottery, based in Luoyang, Henan Province. He is a representative inheritor of the Tang Dynasty Sancai ceramics firing technique from the second batch of national intangible cultural heritage projects, and an outstanding figure in the field of Tang Dynasty Sancai antiquity reproduction, selected for sample analysis.

2. Guo Aihe: The ceramic team from the Luoyang Sancai Art Museum. Guo Aihe is the director of the Luoyang Sancai Art Museum and has innovatively combined the effects of Tang Dynasty Sancai ceramics glazes with murals. The ceramic team is selected for sample analysis.

1.6.1.2 Casual Informants

1) Zhang Ernau: A master of arts and crafts in Henan Province. Zhang's family kiln, Cai Kiln, has its own production line in Luoyang and is a significant manufacturer potentially impacting the inheritance of Tang Dynasty Sancai pottery.

2) Other creators: This group refers to individuals involved in the production of Tang Dynasty Sancai pottery figures in factories apart from those of Gao Shuiwang and Guo Ai's team. There are several factories in Luoyang producing Tang Dynasty Sancai ceramics, which include artisans and university graduates who have received systematic training.

1.6.1.3 General Informants

1) Tourists: Luoyang is a popular tourist city that attracts numerous visitors annually, most of whom are drawn by its history and culture.

2) Cultural and creative derivative product enthusiasts: are individuals with a strong interest in cultural and creative products who actively support and pursue cultural innovation and aesthetic experiences. These enthusiasts are not only consumers of the products but also transmitters and experiencers of culture. They

connect history, art, and modern life through cultural and creative products, finding a balance between personalization and cultural identity.

1.6.2 Instrumentation

Tools or equipment used for data collection: video camera, audio recording device (mobile phone), notebook.

1.6.3 Data Collection

- 1)Interviews: formal interviews, informal interviews.
- 2)Observation:general observation, participatory observation (working together).
- 3)Literature data collection (including literature and documentaries).
- 4)Questionnaire data collection.

1.6.4 Data Analysis

The study focuses on representative Tang Dynasty (618-907 AD) Tang Dynasty Sancai pottery figures from Luoyang tombs. Traditional Tang Dynasty Sancai pottery figures are mainly based on those excavated from Tang Dynasty tombs in Luoyang. The modern analysis primarily focuses on Tang Dynasty Sancai pottery figures on the market after the inclusion of Tang Dynasty Sancai ceramics traditional firing techniques in the Chinese intangible cultural heritage list in 2008.

1.6.5 Research Presentation

1.6.5.1 Full Research

-Descriptive analysis.

1.6.5.2 Research Papers

-International research papers at Scopus level or ERIC .

1.7 Literature Review

Tang Dynasty Sancai pottery figures are the most vivid and expressive ceramic tomb figures among the burial figurines from different periods in Chinese history, featuring brilliant glazes. As a result, they have attracted significant attention from researchers. Research on Tang Dynasty Sancai pottery figures in China began primarily with scholars such as Wang Guowei and Luo Zhenyu during the Republic of China period.

Initially, most research focused on the archaeological value of Tang Dynasty Sancai ceramics. Liu Bin(2012)Archaeological Study of Warrior Figurines in the Wei, Jin, Southern and Northern Dynastie.This master's thesis systematically analyzed excavated warrior figurines, tracing their development and transformation. The article also discussed how the popularity of warrior figurines among burial items paralleled changes in funeral customs, influenced by broader social conditions at the time. Examining these relationships reveals the evolution of funeral customs during the Wei, Jin, Southern, and Northern Dynasties. Lastly, the author noted that political fragmentation during this period led to regional variations in the forms and production techniques of warrior figurines, influenced by both cultural and political factors,

providing insights into the Hu-Han cultural integration under different regimes of the time.

Ma Zhe (2015) *Research on Maid Figurines in the Two Capitals During the Sui and Tang Dynasties*. This master's thesis analyzed maid figurines excavated from the tombs of Chang'an and Luoyang, combining archaeological evidence with historical documents. The author established a developmental sequence of maid figurines in the two capitals and traced their evolutionary patterns.

Yang Wei (2019) *Hu Figurines Unearthed from Tang Tombs in the Luoyang Area*. This master's thesis briefly introduced the natural geography, population, and historical background of Luoyang, and organized the records of Hu figurines excavated from the region. The article employed typological analysis and chronological methods to classify Hu figurines based on headgear, clothing, and other characteristics. Lastly, it discussed how foreign clothing, Hu-style games, and polo reflected social aspects of Tang Luoyang, revealing interactions between the Tang Empire and Western regions.

The above studies are mainly from a historical and archaeological perspective and rarely explore artistic aspects. Archaeological studies of Tang Dynasty Sancai pottery figures typically focus on the excavation status, stylistic comparisons, and typological analysis to understand the political, economic, and cultural customs of the Tang Dynasty. Tang Dynasty Sancai pottery figures also contain rich artistic value.

Zhao Guifen (2013) *Aesthetic Culture of Tang Dynasty Clothing*. This master's thesis investigated the aesthetic culture of Tang clothing, noting how it inherited traditional Chinese aesthetics while integrating the influences of various ethnic minority and foreign cultures. Tian Qing (2009) *Artistic Study of Sancai Human Figurines from the High Tang Period*. This master's thesis classified human figurines into camel riders, horse riders, male figurines, and female figurines, analyzing their artistic characteristics and potential future influence. Fan Wanwu (2011:05) *On the Artistic Appeal of Tang Dynasty Sancai ceramics Maid Figurines*. This journal article highlighted the romantic qualities of maid figurines, using noblewomen, maids, and courtesans as examples. The study argued that Tang figurines share common cultural elements with other Tang art forms, such as poetry, music, dance, painting, and calligraphy, reflecting the dynamic and pioneering spirit of the Tang era. These studies analyze elements such as costume design, figure painting, and sculpture in Tang Dynasty Sancai pottery figures, exploring their reflection of Tang art aesthetics and cultural spirit. The focus is on the artistic value of Tang Dynasty Sancai pottery figures, rather than their production techniques.

Wang Qionshan (2017) *On the Dynamic Inheritance of Tang Dynasty Sancai ceramics Firing Techniques in Luoyang*. This Master's thesis focused on Tang Dynasty Sancai pottery figures as an intangible cultural heritage item, examining their development and present state. Lei Yali (2017) *The Survival and Development of Tang Dynasty Sancai ceramics Crafts from Nanshishan, Luoyang*. This Master's thesis investigated the development history, industrial scale, production techniques, and

product types of Tang Dynasty Sancai ceramics crafts in Luoyang. Through field surveys, Lei explored the macro environment, internal competition, and market situation of the Tang Dynasty Sancai ceramics craft industry, aiming to discover the value of the craft in the market economy and propose approaches for its sustainable development.

From various literature sources, it is evident that current research on Tang Dynasty Sancai pottery figures is mostly archaeological or focused on specific artistic elements. Discussions on the symbolic aspects and reproduction of Tang Dynasty Sancai pottery figures are relatively limited, particularly concerning the figures from Luoyang.

Tang Dynasty Sancai pottery figures are a type of tomb figurine but also belong to the broader category of ancient Chinese ceramic sculpture. Most ancient ceramic sculptures were unearthed from tombs, with a small portion made as display items or toys. To inherit the legacy of Tang Dynasty Sancai pottery figures, it is essential to understand their artistic style, which is linked to both historical contexts and regional cultural attributes.

The core of artistic style lies in the artist and the work, reflecting the spirit of the times. Artistic style became a term of discussion in art history in the 18th century, mainly due to Winckelmann's use of it in his work on ancient art. In ancient Chinese art, each dynasty produced unique artworks and possessed distinct artistic styles. Domestic research on the artistic style of ceramic sculpture has largely focused on the Han Dynasty. Zhu Hong (2023:36-38) *Aesthetic Tension in Han Dynasty Ceramic Figures*. This journal article used to explore visual aesthetics and dynamic expression in Han figurines. Xia Jinfeng (2014) *Artistic Style of Han Dynasty Animal Ceramic Sculpture*. This master's thesis examined the diversity and craftsmanship of animal figurines that were used as funerary items

Research on the artistic style of Tang Dynasty ceramic figures in China has primarily focused on maid figurines. Rao Shun (2013:08) *Research on the Artistic Style of Tang Dynasty Ceramic Female figurines*. described the historical background of Tang maid figurines and analyzed their artistic characteristics. Geng Yue (2020) *Comparative Study of Animal Pottery Sculptures in Shaanxi and Henan during the Tang Dynasty*. This master thesis compared Tang animal ceramic sculptures from Shaanxi and Henan, identifying differences in form, glaze, and production techniques, providing insights into the artistic styles of these regions.

Analyzing the artistic styles of ceramic figures from different periods provides insights into the social, cultural, agricultural, technological, and aesthetic aspects of those times. Artistic style is inseparable from its social and cultural context, and exploring it reveals shared characteristics across similar forms of art.

As a key carrier of Chinese cultural identity, symbols, especially those derived from traditional culture, embody the rich values of Chinese civilization. Meng Xiangfei (2014), *The Use and Dissemination of Cultural Symbols in Constructing China's National Image*. This doctoral thesis discussed the role of cultural symbols in

conveying information, building consensus, and shaping identity. The study emphasized the importance of adopting integrative strategies to align China's cultural symbols with international perceptions.

Cultural symbols represent the unique cultural abstraction of a company, region, ethnic group, or country, serving as essential carriers of cultural content. Li Zhiwei (2023:49-55) *The Construction and Tourism Performance of Cultural Symbols in the Intangible Cultural Heritage Protection of Traditional Villages*. This journal article was used to analyze the symbolic construction of the 'Chest-Clapping Dance' of Jinbing Village, Fujian Province. Using literature research, fieldwork, and interviews, the study examined the interplay between tourism, local society, and cultural changes, revealing how cultural symbols are constructed in the protection and inheritance of intangible heritage.

In addition to examining Tang Dynasty Sancai pottery figures from an artistic perspective, my research also investigates them as objects that reflect social and historical changes, political and cultural values, and symbolic meanings throughout their life course. Ma Weijing (2022) *The Life Perspective of Hani Clothing from Southern Yunnan*. This master's thesis used to explore the role of clothing in life ceremonies among the Hani people, revealing the cultural and social dimensions of garments as material witnesses. Li Yuanyuan (2017:129-135) *The Construction, Covering, and Elimination of Ethnic Borders: A Social Biography of the "Tangka" Art in a Village*. This journal article was used to analyze the social life of Thangka art, exploring its transformation from a sacred object to a commodity and its significance in the local community. The transformation of Tang Dynasty Sancai pottery figures from burial items to commercial products requires further exploration from this perspective.

1.8 Concept, Theory and Conceptual framework

1.8.1 Concept, Theory

1.8.1.1 In the Context of Social Transformation in China

Used to reflect on the cultural role of Tang Dynasty Sancai pottery figures as traditional handicrafts in the context of contemporary social transformation.

1.8.1.2 The Social Life of Objects

Used to reflect on the social landscape represented by Tang Dynasty Sancai pottery figures, both past and modern, under different cultural contexts and policies.

1.8.1.3 Reproduction of Traditional Handicrafts as Intangible Cultural Heritage

Used to reflect on how modern cultural, social demands, and technological advancements influence Tang Dynasty Sancai pottery figures, as well as their transmission and innovative applications in contemporary society.

1.8.1.4 Symbols

Used to reflect on the multiple meanings represented by Tang Dynasty Sancai pottery figures throughout their historical and contemporary dissemination processes.

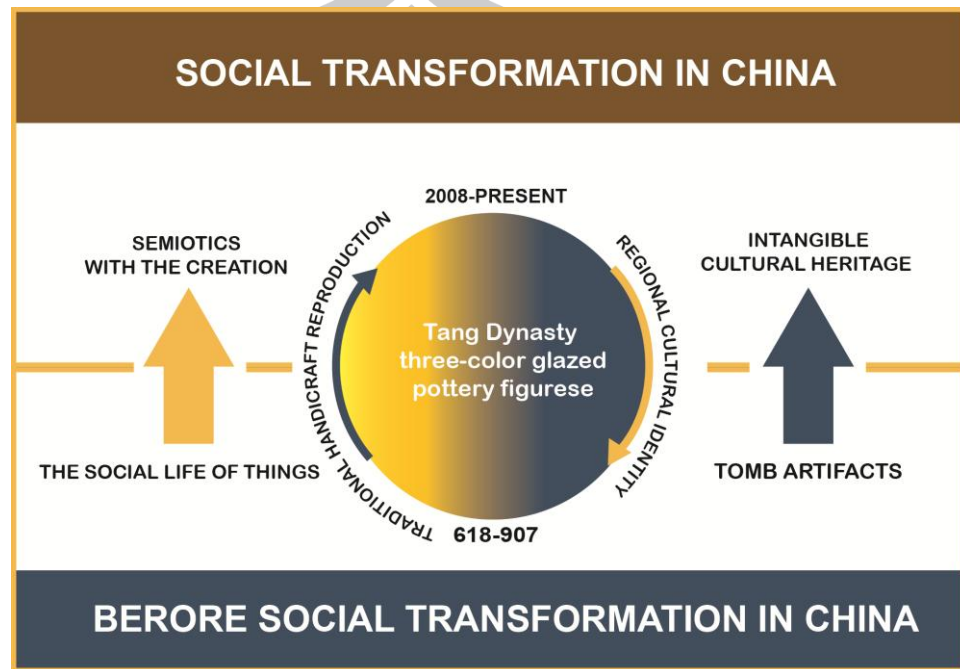


Figure 1 Conceptual Framework
Source Liu fei (September 2024)

1.8.2 Conceptual framework

In the context of China's social transformation, Tang Dynasty Sancai pottery figures have evolved from funerary items to intangible cultural heritage. From the perspective of the theory of the social life of objects, these figures have experienced dynamic shifts in their social functions and cultural significance over time. During their cultural reproduction, Tang Dynasty Sancai pottery figures were gradually imbued with semiotic significance, becoming important symbols of regional cultural identity and social memory. After being recognized as intangible cultural heritage, their role shifted from that of burial goods to cultural artworks through the process of traditional handicraft reproduction, reflecting the reconstruction of their cultural value amid social transformation in China. This study explores how Tang Dynasty Sancai pottery figures continue to play a vital cultural role in contemporary society through cultural semiotics, regional cultural identity, and the preservation and transmission of traditional craftsmanship.

1.9 Research plan

1) Preparation Phase (October 27, 2023, to December 10, 2023) During this phase, preliminary work will be carried out based on the thesis outline. Research objectives will be broken down, and key entry points for the study will be identified for necessary theoretical learning. A comprehensive analysis and selection of data will be conducted, based on extensive information obtained through literature review, theoretical analysis, and interviews, to provide foundational support for the thesis.

2) Field Investigation Phase (December 11, 2023, to March 30, 2024) A field investigation will be conducted targeting the study population. Using the collected data, a design plan for Tang Dynasty Sancai pottery figures incorporating cultural symbols from the Luoyang area will be developed, including sketching and initiating product design based on practical needs.

3) Data Summarization Phase (March 31, 2024, to April 30, 2024) The research data and findings will be organized and preserved, with reflections made on issues encountered during the actual research process.

4) Thesis Writing Phase (May 1, 2024, to June 30, 2024) Field investigation data and literature materials will be compiled, and the first draft of the thesis will be completed. Additionally, a paper will be published.

5) Thesis Revision and Finalization Phase (July 1, 2024, to November 1, 2024) The thesis will be revised and finalized, followed by preparations for the defense.

1.10 Chapter structure

Chapter 1: Introduction

Chapter 2: The History of Tang Dynasty Sancai pottery figures in Luoyang

Chapter 3: Analysis and Comparison of the Space, Artistic Style, Symbolic Significance, Production Techniques, and Artistic Value of Traditional and Modern Tang Dynasty Sancai pottery figurines sculpture

Chapter 4: The Social Life Changes of Traditional and Modern Tang Dynasty Sancai pottery figures as Objects

Chapter 5: The Creation of Contemporary Sancai pottery figures under the Transformation of Chinese Society

Chapter 6: Conclusion, Discussion and Recommendation

1.11 Benefit of Research

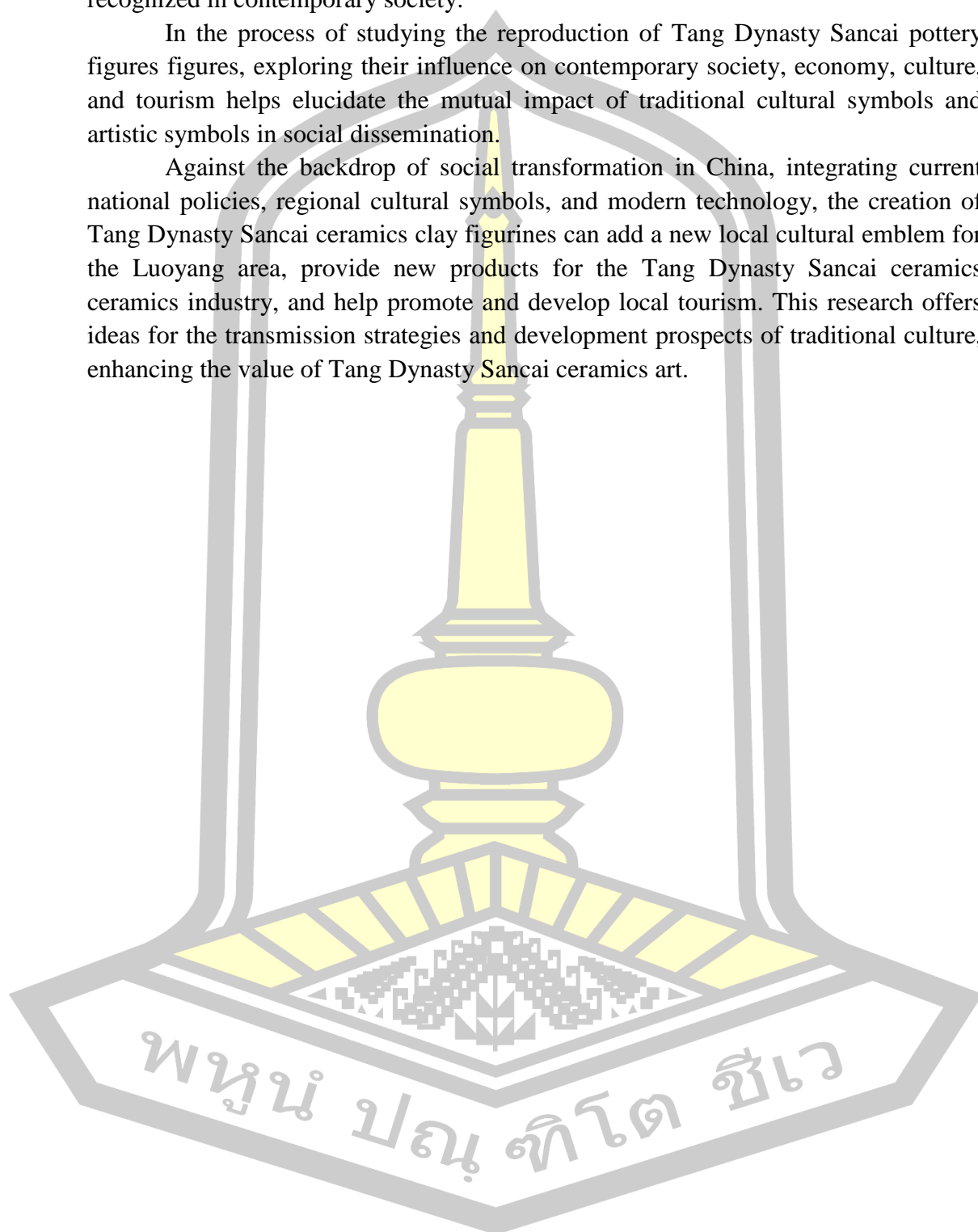
Historical research on Tang Dynasty Sancai pottery figures excavated from Tang tombs in Luoyang provides insight into the reasons for the emergence of Tang Dynasty Sancai ceramics, offering a research paradigm and reference value for studying Tang Dynasty Sancai ceramics in other regions.

Studying the changes in the spatial, artistic styles, values, and symbolic meanings of traditional and modern Tang Dynasty Sancai pottery figures

contributes to understanding the process by which traditional culture identity is recognized in contemporary society.

In the process of studying the reproduction of Tang Dynasty Sancai pottery figures, exploring their influence on contemporary society, economy, culture, and tourism helps elucidate the mutual impact of traditional cultural symbols and artistic symbols in social dissemination.

Against the backdrop of social transformation in China, integrating current national policies, regional cultural symbols, and modern technology, the creation of Tang Dynasty Sancai ceramics clay figurines can add a new local cultural emblem for the Luoyang area, provide new products for the Tang Dynasty Sancai ceramics industry, and help promote and develop local tourism. This research offers ideas for the transmission strategies and development prospects of traditional culture, enhancing the value of Tang Dynasty Sancai ceramics art.



CHAPTER II

The History of Tang Dynasty Sancai pottery figures in Luoyang

This study through CNKI, Google Scholar, and relevant library documents, we collected a significant number of historical documents, materials, and books related to Tang Dynasty Sancai pottery figures, selecting Luoyang City and surrounding counties as the research area. This region was one of the major production areas of Tang Dynasty Sancai ceramics in ancient times and is also where Tang Dynasty Sancai ceramics artifacts have been unearthed in high concentrations. Regarding the artistic style and characteristics of Tang Dynasty Sancai ceramics from the Tang Dynasty, the author conducted field research at the Tang Dynasty Sancai ceramics Gallery of the Luoyang Museum. Chapter Two primarily focuses on Tang Dynasty Sancai pottery figures (618-907), elaborating on their history, artistic style and characteristics, social and cultural value, artistic value, and craftsmanship value. It is divided into five sections. The first section provides an overview of the origins and development of Tang Dynasty Sancai pottery figures in Luoyang (historical context). The second section introduces their artistic style and characteristics. The third section explains the value of Tang Dynasty Sancai pottery figurines from the perspective of cultural and symbolic significance. The fourth section describes the production process (craftsmanship value), and the fifth section summarizes the artistic value of Tang Dynasty Sancai pottery figures. The research findings are presented through descriptive analysis, and the results are as follows.

2.1 Origin and Development

2.1.1 Historical and Cultural Background of Luoyang

Luoyang, located in central China's Henan Province, boasts a long and rich history, serving as one of the significant ancient capitals of China. Its history as a capital city dates back to the Eastern Zhou period and reached its zenith during the Sui and Tang dynasties. In the Tang Dynasty, Luoyang was known as the Eastern Capital (Dongdu), alongside Chang'an (modern-day Xi'an), making it one of the two major capitals of the Tang Dynasty. Luoyang was not only a political center but also a cultural hub, renowned for its unique geographical position and profound cultural heritage.

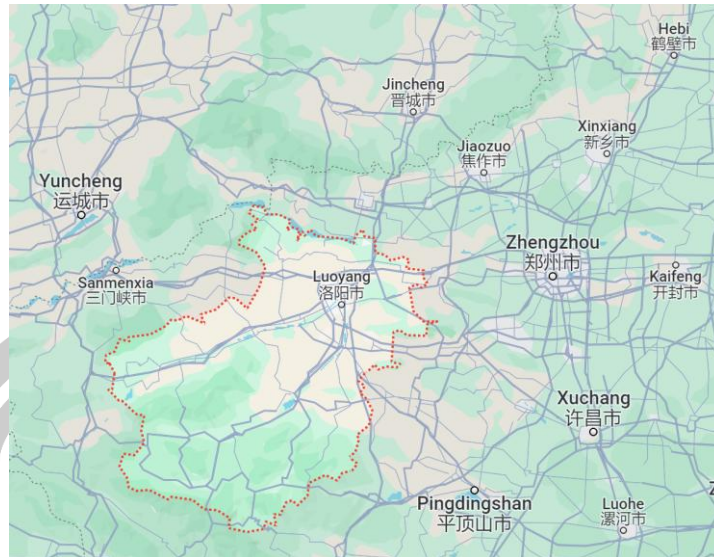


Figure 2 Map of the Tang Dynasty
Source Online information
(<https://image.baidu.com/>)

2.1.1.1 Geographical Location

Luoyang City is located in the western part of Henan Province, straddling the northern and southern banks of the middle and lower reaches of the Yellow River. It lies between $112^{\circ} 16'$ to $112^{\circ} 37'$ east longitude and $34^{\circ} 32'$ to $34^{\circ} 45'$ north latitude, with an east-west length of approximately 179 kilometers and a north-south width of about 168 kilometers. It borders Zhengzhou to the east, Sanmenxia to the west, Pingdingshan and Nanyang to the south, and Jiyuan and Jiaozuo to the north. The total area is 15,200 square kilometers, with an urban area of 2,274 square kilometers.

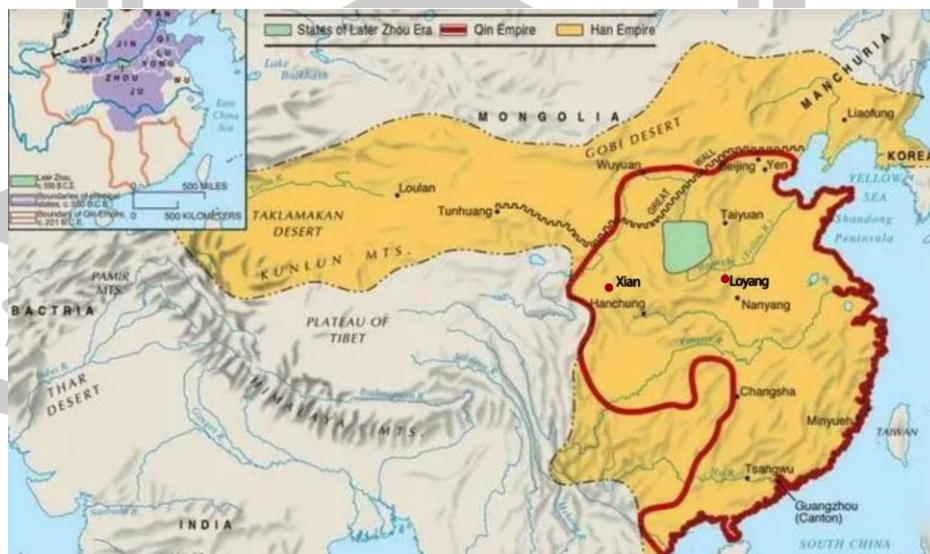


Figure 3 Map of Luoyang city, Henan, Province, China
Source Online information
(<https://www.google.com/maps/>)



Figure 4 Tang Dynasty Palace Music Drawing
Source Xian Museum (July 2017)

Luoyang is located at the junction between China's second and third topographic steps, with the Qinling Mountains to the west, Songyue Mountain to the east, and the Taihang Mountains to the north. The city spans three major river basins: the Yellow River, Huai River, and Yangtze River. It is traversed by the Yi, Luo, Chan, Jian, and Yellow Rivers, with the Yellow River basin covering an area of 12,446.1 square kilometers, accounting for 81.8% of the city's total area. Historically, Luoyang has been referred to as a place "embraced by mountains and rivers, with a strategic position unparalleled under heaven." Situated in the middle and lower reaches of the Yellow River, Luoyang has long held a geographically advantageous position, serving as a transportation hub since ancient times. After the opening of the Grand Canal, Luoyang, though often a secondary capital, remained a central city of the nation and a starting point of the Silk Road (Hu Yongjie, 2018). From the establishment of Luoyang by Duke Zhou, it has been considered by successive generations as the place closest to the heavenly palace, the center of the world. In the Records of the Grand Historian, "Zhou Benji" states: "This is the center of the world, equidistant for tributary routes from all directions." In the records of Western Han historians, "the center of the world" was the designation given to ancient Luoyang when Duke Zhou established the Eastern Capital.

2.1.1.2 Social Background

During the Tang Dynasty, Luoyang was one of the most densely populated cities, inhabited by the royal family, nobility, officer, merchants, and commoners. The city's layout was meticulously planned, with distinct functional divisions, including the Imperial City, the Palace City, and residential and commercial areas. As the Eastern Capital, Luoyang attracted a large number of royals and nobles who held significant political and economic influence. officer and scholars were also

concentrated in Luoyang, serving as the backbone of social governance and cultural dissemination. The common people and craftsmen formed the foundation of Luoyang society, engaging in agriculture, handicrafts, and commerce to maintain the city's daily operations.

Residents of Luoyang enjoyed various festivals and recreational activities, such as the Lantern Festival and the Qingming Festival, creating a vibrant cultural life. Luoyang's culinary culture was well-developed, offering a wide variety of dishes, with the Luoyang Water Banquet still being popular today. As a cultural center, Luoyang's residents exhibited distinct preferences in clothing and aesthetics, with Tang Dynasty fashion being fully embodied here.

The social structure of Luoyang was complex and diverse, with people from different social strata living and working together. Due to the wars at the end of the Sui Dynasty and the sharp decline in population at the beginning of the Tang Dynasty, the early Tang period saw a relatively small population in Luoyang, which provided greater living space for aristocratic families. By the mid-Tang period, with the development of the social economy, the population of Luoyang gradually recovered and prospered (Hu Yongjie, 2018). Luoyang served as the capital for 92 years and as an auxiliary capital for 162 years during the Tang Dynasty. It was a culturally vibrant, economically prosperous, and socially complex city. Luoyang's status as the Eastern Capital gave it an essential place in Tang history. The city's multicultural integration, flourishing handicrafts and commerce, and diverse social life contributed to its unique charm during the Tang Dynasty. Luoyang also played a significant role in the political, economic, and cultural aspects of the Tang Empire.

2.1.1.3 Cultural prosperity

Nestled within a temperate basin, this historic cultural city, with its unique social structure and favorable environment and climate, provided ideal conditions for cultural development. As the Eastern Capital, Luoyang's population comprised a diverse social structure, including the royal family, nobility, officer, merchants, and commoners. Together, they created a distinctive way of life and cultural landscape, imbuing this ancient city with vitality. The opulent lifestyle of the royalty, the refined tastes of the nobility, the disciplined demeanor of the officer, the shrewdness of the merchants, and the simplicity and kindness of the common people all found perfect expression in Luoyang (Qiu Min, 2019).

In literature, Luoyang was undoubtedly a shining gem in the Tang Dynasty literary world. Renowned poets such as Li Bai, Du Fu, Meng Haoran, Han Yu, Li He, Bai Juyi, and Li Shangyin were drawn to Luoyang, leaving behind numerous celebrated works that added a rich dimension to its cultural heritage (Hu Yongjie, 2018). Notably, Bai Juyi, a prominent poet of the Tang Dynasty, resided in Luoyang for an extended period, during which he composed many poems. His presence further enriched the city's literary atmosphere, making Luoyang a revered sanctuary for poets and scholars.

In the realm of arts, Luoyang's craftsmanship reached its peak during the Tang Dynasty. Tang Dynasty Sancai pottery figures, known for its vivid colors and diverse forms, became an outstanding representation of craftsmanship of the time. These exquisite works not only demonstrated the remarkable skills of Luoyang artisans but also highlighted the unique charm of Luoyang as a cultural center. Additionally, educational institutions such as the National Academy (Guozijian) and the Chongwen Library were established in Luoyang, cultivating a large number of talents and providing a solid foundation for cultural transmission and development.

In terms of cultural exchange and integration, Luoyang exhibited a distinctive openness and inclusiveness. As a significant center for the spread of Buddhism, Luoyang witnessed the construction of numerous Buddhist temples and grottoes during the Sui and Tang periods, such as the White Horse Temple and Longmen Grottoes. These not only showcased the magnificent achievements of Buddhist art but also served as crucial carriers of Buddhist culture at the time. Meanwhile, Confucian culture held a prominent position in Luoyang's education and bureaucratic system, shaping societal values and moral norms. Taoism, supported both by widespread popular belief and imperial patronage, also found fertile ground for growth in Luoyang. These three cultural traditions—Confucianism, Buddhism, and Taoism—intertwined and influenced each other, contributing to the vibrant and diverse cultural mosaic of Luoyang.

The culture of Luoyang during the Tang Dynasty reached a pinnacle of prosperity, characterized by the fusion of Confucian, Buddhist, and Taoist thought into a unique cultural landscape. Luoyang not only housed a significant number of literati and scholars but also attracted intellectuals and monks from various regions. Their exchange of knowledge and ideas made the cultural atmosphere in Luoyang more relaxed and leisurely compared to Chang'an (Hu Yongjie, 2018). The numerous enduring poems left by these scholars and poets vividly portrayed the cultural richness and diversity of Luoyang, securing its important place in the cultural history of the Tang Dynasty.

2.1.1.4 Economic prosperity

During the Tang Dynasty, Luoyang, with its advantageous geographical location, fertile land resources, and well-developed transportation network, became one of the economic centers of China, and even the world. The city's economic prosperity was remarkable. As the Eastern Capital, Luoyang's robust agricultural foundation, advanced handicrafts, thriving commercial trade, significant position as a transportation hub, and stable political standing all contributed to its flourishing economy.

The agricultural foundation in Luoyang was strong. The fertile land and abundant water resources in the surrounding areas provided excellent conditions for agricultural production. During the Tang Dynasty, Luoyang was not only an important grain-producing area but also an ideal region for cultivating various crops due to its favorable natural conditions. The government actively constructed water

conservancy projects, further improving the agricultural environment and leading to significant increases in crop yields. The development of agriculture laid a solid foundation for the city's economic prosperity.

Handicrafts in Luoyang were highly developed. The city was not only an agricultural hub but also a center of craftsmanship. As a major production site for Tang Dynasty Sancai ceramics, Luoyang's ceramics industry reached its peak during the Tang Dynasty. Tang Dynasty Sancai ceramics was renowned both domestically and internationally for its artistic charm and refined production techniques, greatly boosting local handicraft development. Moreover, other crafts such as textiles, iron smelting, and papermaking also flourished in Luoyang, forming a comprehensive and skilled handicraft system. These industries not only enriched the market supply but also spurred the prosperity of related sectors.

Commercial trade in Luoyang was thriving. As the Eastern Capital, commercial activities in Luoyang were exceptionally vibrant. Markets were filled with a wide variety of goods, and shops were densely packed, attracting merchants from all directions. Luoyang was not only a domestic trade hub but also a key node on the Silk Road, maintaining close economic connections with Central Asia, West Asia, and even Europe through both land and water routes. This extensive trade network not only enriched the market supply but also facilitated cultural exchange and integration. The bustling commerce of Luoyang exemplified the economic vitality of the Tang Dynasty.

Luoyang's position as a transportation hub was prominent. Located in the heart of the Central Plains, Luoyang had convenient transportation links, serving as a crucial node connecting the north and south, and linking the east and west. The construction of the Grand Canal during the Sui Dynasty further propelled Luoyang's economic development. This waterway not only significantly improved transportation conditions but also allowed goods, such as grain, to be smoothly transported across the country. As a result, Luoyang became a national distribution center and an economic hub. During times of grain shortage in Chang'an, the emperors often chose to "take provisions" from Luoyang, reflecting the city's economic significance.

Luoyang's stable political status also promoted its economic growth. As the Eastern Capital, Luoyang held considerable political importance during the Tang Dynasty. Although the political center remained in Chang'an, Luoyang, as an auxiliary capital, fulfilled numerous political functions. Many major activities of the Tang Dynasty took place in Luoyang, endowing the city with substantial influence in political, economic, and cultural domains. This stable political status provided strong support and a guarantee for Luoyang's economic development.

2.1.2 The Origin and Development of Sancai in the Tang Dynasty

2.1.2.1 Background of the creation of Tang Dynasty Sancai ceramics

The low-fired glazed pottery of China originated during the Han Dynasty, primarily used for the production of funerary objects. These ceramics were characterized by two types of glazes: green and yellow-brown. During the Western

Han period, pottery vessels with brown-yellow glazes decorated with green painted motifs marked the nascent stage of color decoration on glazed ceramics, setting the foundation for future developments in decorative techniques (Luo Wei, 2003). The discovery of glazed pottery figurines in Northern Dynasties tombs indicates that glazed pottery decorations had begun to be used on funerary objects during that era. Tang Dynasty Sancai ceramics, a unique low-fired multicolored glaze pottery from the Tang Dynasty, evolved directly from the lead-glazed ceramics of the Han Dynasty and was preceded by the polychrome-glazed pottery of the Northern and Southern Dynasties. The flourishing development of the ceramic industry and the continuous advancements in craftsmanship during the Tang Dynasty promoted the emergence of new ceramic forms. Moreover, the prosperity of commercial trade provided opportunities for intercultural exchanges. The integration of new colors into monochrome or bichrome-glazed ceramics inevitably led to the creation of multicolored glazes. Tang Dynasty Sancai ceramics emerged as a new form of glazed pottery that incorporated white from the north and blue from Central Asian Persia. As a handcrafted ceramic artifact, Tang Dynasty Sancai ceramics achieved rapid maturity due to several factors: economic growth, flourishing cultural and artistic activities, intercultural exchanges, and the popular funerary custom of elaborate burials during the Tang Dynasty (Luo Wei, 2003). Though its historical presence was brief, Tang Dynasty Sancai ceramics, with its rich cultural connotations and vibrant aesthetic, became a symbol of the splendid ancient culture of the Chinese nation.

The Tang Dynasty (7th to 10th century CE) was an era of unprecedented development in Chinese feudal society. During this time, China enjoyed political unification, economic prosperity, and cultural and artistic flourishing, placing the Tang Dynasty among the world's most advanced civilizations. The restoration and rapid development of agriculture resulted in a society that far surpassed the economic levels of the Han and Wei-Jin Northern and Southern Dynasties. Stability and economic growth led to prosperity in poetry, painting, sculpture, and the decorative arts. In particular, the ceramic industry saw rapid advancements. Numerous regional kilns, named after their respective prefectures, produced unique varieties of ceramics. For instance, the Yue Kiln in Zhejiang produced celadon, the Xing Kiln in Hebei produced white porcelain, the Gongxian Kiln in Henan produced blue and white ware, the Huainan Kiln in Anhui produced yellow-glazed ceramics, while Shaanxi and Hebei produced black-glazed ceramics, and Jiazhen, Lushan, and Yuxian in Henan produced floral-glazed ceramics. These developments laid the foundation for the creation of Tang Dynasty Sancai ceramics.

Tang Dynasty Sancai ceramics emerged during the height of the Tang Empire. At that time, the ruling class sought luxurious lifestyles, and the custom of elaborate burial was prevalent across different social strata—from the imperial family, officer, landlords, and merchants to ordinary citizens. Tang Dynasty Sancai ceramics, as a type of funerary object, saw significant development and maturity under these social practices, elevating the artistry of ancient Chinese ceramics from the plain lead-free



glazes of the pre-Shang period, to the monochrome and bichrome glazes of the post-Han era, to the peak of multicolored glazes during the Tang period(Yan Linlin, 2017).

Figure 5 Tang Dynasty Sancai horse figurines
Source Luoyang Museum

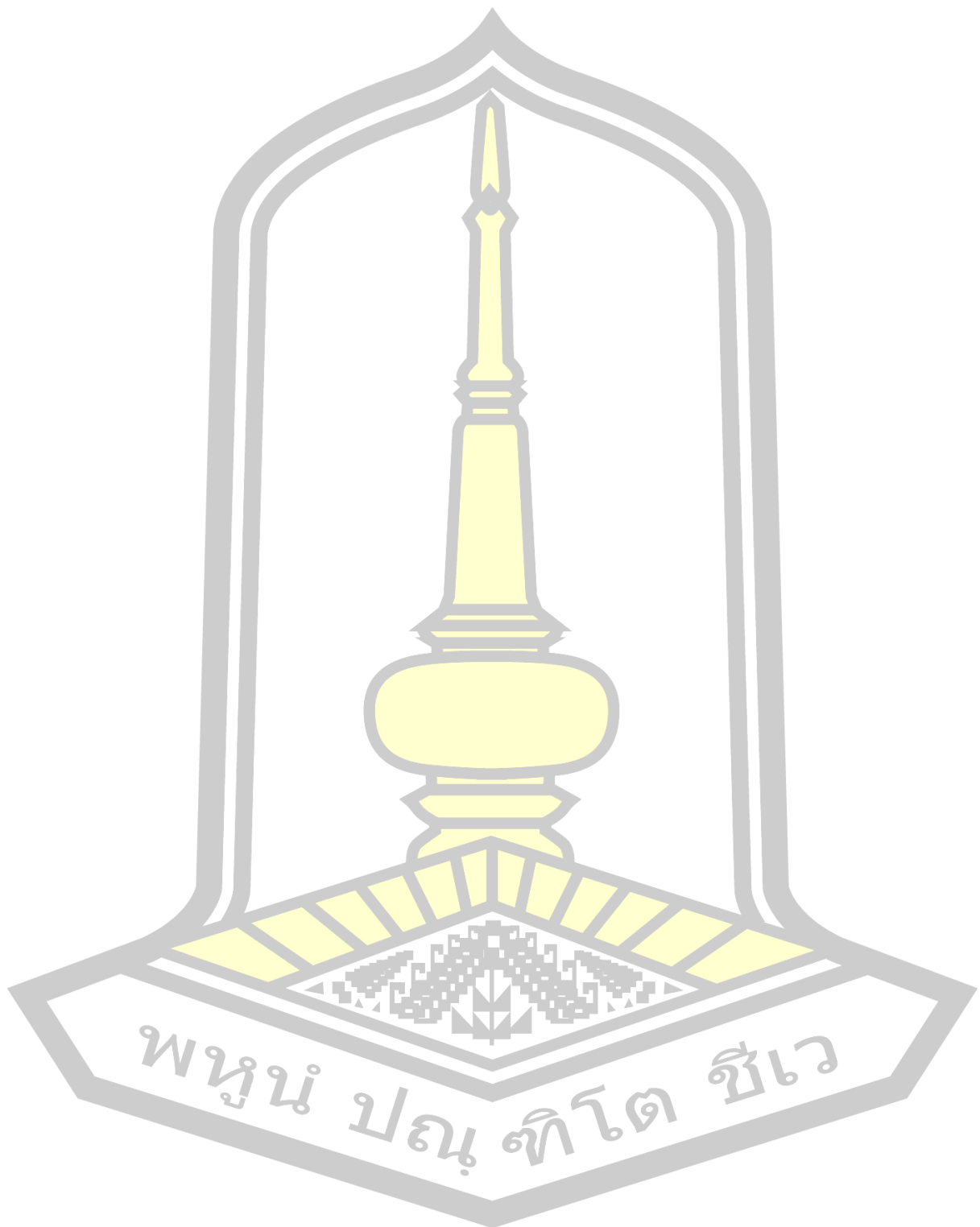
2.1.2.2 Early Development Period

During the early Tang period, from the early 7th century to the 8th century, spanning from the establishment of the Tang Dynasty by the Li family to the reign of Empress Wu Zetian, Tang Dynasty Sancai ceramics had not yet evolved into what is now recognized as Tang Dynasty Sancai ceramics. The ceramics produced during this period predominantly featured single-color glazes, and the variety of items was quite limited. Representative examples of the ceramics from this phase include the glazed pottery and painted pottery excavated from the tombs of Zhang Shigui and Zheng Rentai, which date back to the reign of Emperor Taizong of Tang in Shaanxi province(Yan Linlin,2017).The early Tang Dynasty Sancai pottery figures of this period was typically characterized by ochre or yellow-brown glazes, occasionally complemented by white or green glazes. The glazing technique used was often a dipping method, with glazes applied in patches to the shoulders of the vessels. The glazing quality was generally crude, with thick layers prone to running and resulting in a "teardrop" effect. The glaze firing was often inconsistent, leading to dull and uneven finishes. The types of ceramics were primarily limited to vessels and model objects, with relatively few examples produced. The use of such ceramics as burial



items was not widespread at this stage, and they were found mainly in the tombs of high-ranking officer and nobility.

Figure 6 Yellow-glazed Pottery Ox
Source Liufei (February 2023)



2.1.2.3 The period of peak prosperity

During the time between Wu Zetian's usurpation of the Tang throne and the An Lushan Rebellion, Tang Dynasty Sancai ceramics entered its true period of prosperity. This era marked the height of the Tang Dynasty, characterized by unprecedented economic and cultural flourishing. Due to economic prosperity, the practice of elaborate burial customs emerged, with Tang Dynasty Sancai ceramics being used as funerary goods by individuals from the royal family to common citizens. Most of the Tang Dynasty Sancai ceramics artifacts we see today come from this period, known for their high production quantity and quality, representing the highest level of Tang Dynasty Sancai ceramics craftsmanship. During this period, Wu Zetian declared Luoyang as the "Divine Capital" (Shendu), and the majority of Tang Dynasty Sancai ceramics production took place in Luoyang. Figurines of humans and animals began to appear during the Wu Zetian era (684-704), while the art of Tang Dynasty Sancai ceramics reached its peak during Emperor Xuanzong's Kaiyuan era. The Tang Dynasty Sancai ceramics of the prosperous period featured a complete spectrum of colors; Besides the original glazes, new colors like blue and black appeared, resulting in a splendid variety of glazes on a single piece. The glazing method evolved from dipping to blending, giving the ceramics a radiant, natural, and vivid appearance (Zhou, L & Gao, H., 2007).



Figure 7 Sancai Heavenly King Figurine and Tomb-Guardian Beast
Source LiuFei (February 2023)

2.1.2.4 Decline Period

After the An Lushan Rebellion and until the collapse of the Tang regime, Tang Dynasty Sancai ceramics production entered a period of decline. The rebellion led to significant political and economic instability, weakening the Tang Dynasty. The practice of elaborate burials and related rituals largely disappeared, and Tang Dynasty Sancai ceramics production also began to wane. Its manufacture lost momentum, and

as the Tang Dynasty was replaced by the Song, Tang Dynasty Sancai ceramics reached the end of its historical role. After the Tang Dynasty, the craftsmanship of Tang Dynasty Sancai ceramics was passed on in the northern regions, giving rise to Song Sancai, Khitan Sancai, and Jin Sancai. However, these later versions were significantly different in both artistic quality and style compared to Tang Dynasty Sancai ceramics.



Figure 8 Painted Figurines of Musicians and Dancers
Source Henan Provincial Institute of Cultural Relics and Archaeology

2.1.3 Tang Dynasty Sancai Pottery Figurines of Luoyang

2.1.3.1 Tang Dynasty Sancai Pottery Figures Produced in Luoyang

The main production area of Tang Dynasty Sancai pottery figurines was Luoyang, including the Huangye Kiln in Gongyi, Henan, and other locations such as Xi'an in Shaanxi Province. As a significant city of the Tang Dynasty, Luoyang's rich cultural heritage and advantageous geographical location created favorable conditions for the development of Tang Dynasty Sancai pottery figurines. The abundant clay resources and advanced firing techniques in Luoyang's surrounding areas contributed to the rapid growth of Tang Dynasty Sancai pottery figurines production. The year 705 was a milestone in the history of Sancai production during the Tang Dynasty. In the early period of the Tang Dynasty, China was under the powerful rule of Wu Zetian, the only empress in Chinese history. From 655 to 705, Wu Zetian ruled the entire nation, and she spent most of her time in the eastern capital of Luoyang. Consequently, Luoyang became an important political center, and with the shift in both political and economic centers, the development of many handicraft industries, including Sancai production, was indirectly stimulated.

According to current archaeological evidence, before 705, Luoyang was the only production center for Sancai during the prosperous Tang period. However, some nobles were buried in the western capital of Chang'an. After their death, it was highly likely that the white-bodied Sancai was transported from Luoyang to Chang'an for burial with the deceased. The archaeological evidence of white-bodied figurines

found in the tombs of Li Hui (628-689; styled Huiju; a descendant of Li Xiaogong, a founding hero of the Tang, and cousin of Emperor Gaozong) and Kang Wentong supports this hypothesis. Between 705 and 755, there were two centers of Sancai production: one near Chang'an, mainly producing red-bodied ceramics, and the other near Luoyang, producing white-bodied ceramics (Cheng & Lei, 2009).

2.1.3.2 Tang Dynasty Sancai Ware Unearthed in Luoyang

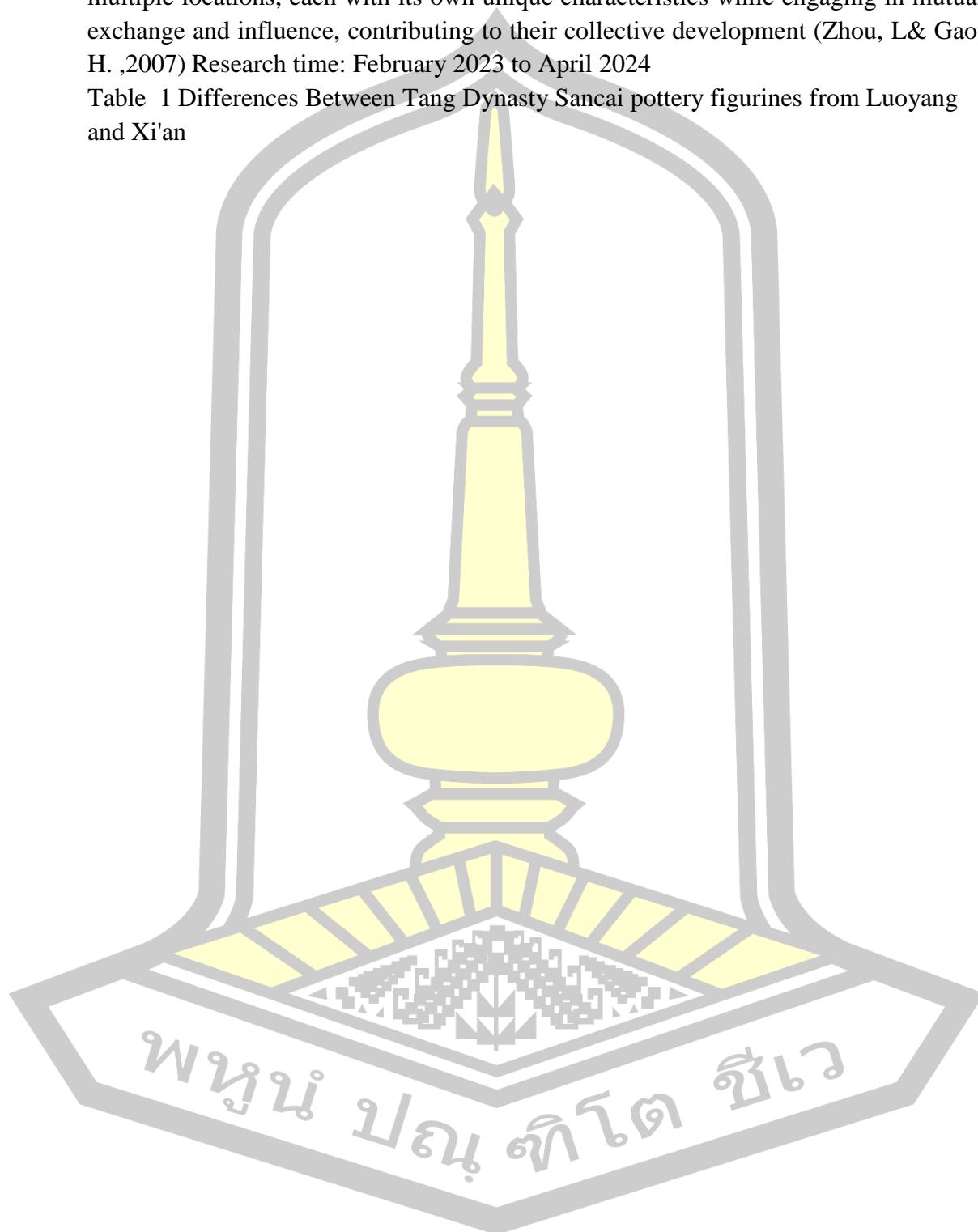
Luoyang is the earliest site where Tang Dynasty Sancai pottery figurines was discovered, and along with Xi'an in Shaanxi, it remains one of the key regions where Tang Dynasty Sancai pottery figurines has been unearthed. Tang Dynasty Sancai pottery figurines from Luoyang have been excavated not only from tombs but also from sites related to the Eastern Capital of the Tang Dynasty, including residential and kiln sites. The Tang Dynasty Sancai pottery figurines wares from tombs are concentrated in the suburbs surrounding the Sui-Tang Eastern Capital of Luoyang—specifically, the Tang tombs of Mangshan to the north, Guanlin and Longmen to the south, and Gushui to the west. These finds predominantly date to the period of Empress Wu Zetian and Emperor Zhongzong, which led experts to conclude: “Luoyang Tang Dynasty Sancai pottery figurines emerged alongside Wu Zetian and developed under the influence of Xi'an's Tang Dynasty Sancai pottery figurines” (Luoyang Cultural Relics Work Team, 1990).


Due to this relationship, the Tang Dynasty Sancai pottery figurines of Luoyang and Xi'an share numerous similarities in form, decoration, and glaze colors. However, over time, distinct characteristics emerged due to the differing raw materials and regional aesthetic cultures. In terms of glaze color and decoration, the Tang Dynasty Sancai pottery figurines wares from Xi'an generally appear more understated and elegant, with simpler decorative patterns compared to the more vivid and ornate motifs of Luoyang. The colors of Xi'an's Sancai tend to be softer, such as a light green horse figurine that has yet to be found in Luoyang. Xi'an also employed more varied sculpting techniques than those used in Luoyang. In Luoyang, female figurines tend to be depicted as elegant and graceful, while male figurines are proportionate, and warrior figurines are characterized by their slender build. In contrast, female figurines from Xi'an are often depicted as fuller and more flamboyant, with warrior figurines being robust, featuring stocky necks and broad waists. Glaze colors in Luoyang Sancai tend to be more vibrant, delicate, and soft compared to those in Xi'an.

Differences also exist in the clay bodies, types, and decorative techniques used. Xi'an's red-clay Sancai wares persisted for a longer period, whereas they were only found during the early stages of Sancai production in Luoyang. Additionally, Xi'an produced a wider range of Sancai items, such as Sancai pavilions, courtyards, mountain and water motifs, and camel-mounted musicians, none of which have been discovered in Luoyang. On the other hand, Luoyang Sancai items often feature geometric polka dot patterns and heavy banded decorations, with excellent control over glaze flow—a decorative style that is relatively rare in Xi'an. These differences

further demonstrate that Tang Dynasty Sancai pottery figurines was produced in multiple locations, each with its own unique characteristics while engaging in mutual exchange and influence, contributing to their collective development (Zhou, L& Gao, H. ,2007) Research time: February 2023 to April 2024

Table 1 Differences Between Tang Dynasty Sancai pottery figurines from Luoyang and Xi'an



	Luoyang	Xi'an
Clay and Glaze	 <p>White clay (kaolin; presents light color and delicate appearance bright and colorful</p>	 <p>Red or brown clay, giving a deep and heavy effect, with a thick glaze</p>
Varieties	 <p>Elegant, gorgeous, high artistry and decorativeness</p>	 <p>Smooth lines; solemn and serious, simple as a whole, more realistic</p>
Modeling characteristics and decorative style	 <p>Famous are the human figures ,such as court ladies, civil servants, and heavenly kings</p>	 <p>Famous for its large animal figurines, such as horses and camels</p>

Source LiuFei (September 2024)

Experts generally classify the Tang Dynasty Sancai pottery figurines unearthed in Luoyang into three major categories: everyday utensils, including pots, zun vessels, vases, plates, bowls, cups, washing basins, incense burners, and water

containers; figurines, such as Heavenly Kings, warriors, civil officer, noblewomen, young girls, and horse handlers; and animals, such as horses, camels, oxen, sheep, lions, dogs, chickens, and turtles. This study primarily focuses on the category of Tang Dynasty Sancai pottery figurines.

How many Tang Dynasty Sancai pottery figurines pieces were unearthed in the Luoyang area during the Republic of China period? According to rough estimates, at least a thousand. The cultural relics from Henan Province currently housed in the National Museum of History in Taipei were originally part of the collection of the Henan Provincial Museum, founded in 1927. To prevent looting by Japanese invaders, they were moved to Chongqing in 1937 and later transferred to Taiwan in 1949. According to statistics, the existing collection comprises 4,982 items, with oracle bones from Anyang and bronzes from Xinzheng and Huixian being the most significant. Among these, 300 pieces are ceramics, mostly from Luoyang, including pre-Qin cord-pattern pottery, Han dynasty green-glazed pottery, Six Dynasties dance and music figurines, and, most prominently, Tang Dynasty Sancai pottery figurines. The National Museum of History in Taipei held a "Tang Dynasty Sancai pottery figurines Special Exhibition" in 1998, which featured 57 Tang Dynasty Sancai pottery figurines and animal sculptures explicitly labeled as being unearthed in Luoyang in 1928. Including Tang Dynasty Sancai pottery figurines artifacts without identified provenance, the number rises to 72. In Mr. Huang Yongchuan's article, he mentions that the museum's collection includes "up to a hundred Tang Dynasty Sancai pottery figurines pottery pieces, which are considered the most artistically valuable and have received widespread acclaim" (Sun Xinmin, 2021). Since the founding of the People's Republic of China, approximately 700 Tang Dynasty Sancai pottery figurines pieces have been unearthed from Tang tombs in and around the Luoyang area, most of which date back to the flourishing period of the Tang dynasty (Sun Xinmin, 2021). The following describes the Tang Dynasty Sancai pottery figurines excavated in the Luoyang area in chronological order.



Table 2 Details of the Tang Dynasty Sancai pottery figurines unearthed in Luoyang

Year of Excavation	Tomb Name	Excavation Site	Excavated Artifacts
Zhenguan 21st Year (647 AD)	Joint Tomb of Cui Dayi, Magistrate of Laizhou Changyang County, and His Wife	Luoyang Area	Over 80 items including tomb guardian beasts, warrior figurines, and model funerary objects
Xianqing 1st Year (656 AD)	Tomb of Jia Dunyi, Governor of Luozhou, Tang Dynasty	Luoyang Area	Over 300 painted pottery figurines, including civil official figurines, male servant figurines, female servant figurines, horse-riding figurines, and Hu figurines
Xianheng 1st Year (670 AD)	Tomb of Zhang Wenju, Deputy of Shenzhou Cangzhou Tan e County	Hongshan Township, Old City of Luoyang	One Tang Dynasty Sancai pottery figurines nine-star plate
687 AD	Tomb of Wei, Wife of Tang Wang Xiongjian	Hongshan Township, Old City of Luoyang	Over 200 Tang Dynasty Sancai pottery figurines including civil official figurines, Hu people figurines, horse-riding figurines, music and dance figurines, and maidservant figurines
687 AD	Tomb of Empress Ai	Hutuo Village, Yanshi City	Over 40 monochrome-glazed and Sancai items, including blue glaze, dark green glaze, and reddish-brown glaze
Tianshou 2nd Year (691 AD)	Tomb of Qutu Jiza, Xishantou Village, Songzhuang Township, Mengjin County	Xishantou Village, Songzhuang Township, Mengjin County	Tang Dynasty Sancai pottery figurines tomb guardian beasts, civil official figurines, warrior figurines, horse-riding figurines, maidservant figurines, camels, dogs, etc.
Shengli 1st Year (698 AD)	Joint Tomb of Zhang Sizhong and His Wife	Yaotou Village, Yanshi City	Tang Dynasty Sancai pottery figurines tomb guardian beasts, heavenly king figurines, civil official figurines, male servant figurines, female servant figurines, camels, horses, dogs, etc.

Jinglong 3rd Year (709 AD)	Tomb of An Pu and His Wife	Southern Suburbs of Longmen, Luoyang	50 Tang Dynasty Sancai pottery figurines pieces, 61 single-color glazed pottery pieces, including tomb guardian beasts (101-105 cm), heavenly king figurines (112 cm), and civil official figurines (111 cm)
Tianbao 13th Year (754 AD)	Tomb of Madam Zheng, Wife of Li Quanli, Captain of Xuanyuan Prefecture, Tang Dynasty	Xingyuan, Yanshi City	Painted male and female servant figurines, camel figurine, and one white-glazed blue basin
Dahe 8th Year (834 AD)	Tomb of Li Guihou, Subordinate of Tang Bozhou Luoyi County	Xingyuan, Yanshi City	Two brown-yellow glazed jars
Dazhong 1st Year (847 AD)	Tomb of Mu Zong of Henan, Tang Dynasty	Xingyuan, Yanshi City	One Tang Dynasty Sancai pottery figurines lion, one Tang Dynasty Sancai pottery figurines ewer, one brown-yellow glazed jar, and one green-glazed jar
Dazhong 5th Year (851 AD)	Northern Yaowan, Gongyi City, Tang Dynasty Tomb	Northern Yaowan, Gongyi City	Two Tang Dynasty Sancai pottery figurines pagoda-shaped covered jars, three Tang Dynasty Sancai pottery figurines jars

Source LiuFei (September 2024)

2.2 Artistic Style and Characteristics

2.2.1 Artistic Style

The artistic achievements of Luoyang Tang Dynasty Sancai pottery figurines are particularly prominent in the figurines, which are vivid, lifelike, diverse in form, and rich in content. They provide both a realistic portrayal of daily life and an artistic interpretation that brings them to life, creating a sense of grandeur and elegance, full of charm. This distinctive artistic style reflects the idealized materialization of the Tang people's aspirations, serving as a concentrated manifestation of the aesthetics of the time.

2.2.1.1 Human Figurines

In the creation of human figurines, different social statuses and identities are represented with distinct, overall visual imagery. Craftsmen skillfully captured specific psychological characteristics, employing exaggeration in facial features and rendering intricate details to achieve both a physical and spiritual resemblance. The figurines of the Tang dynasty are diverse in type, primarily characterized by a realistic style.

To emphasize the fuller, glamorous appearance of noblewomen, Tang artisans deliberately exaggerated the volume of their faces, making them appear more rounded and plump. Hairstyles were also highly simplified to make facial features more prominent. Hairstyles during this period were numerous, including double topknots, ring topknots, drooping topknots, semi-flipped topknots, startled-bird topknots, single-knife topknots, forked topknots, hanging topknots, parrot topknots, and spiral topknots. These hairstyles were cleverly integrated according to different physiques, face shapes, gestures, and clothing styles of the noblewomen and young girls, highlighting their distinct characteristics. To accentuate the elegant temperament of noblewomen, special attention was given to the design of their attire—some had narrow-sleeved fitted garments, others wore long trailing skirts, or garments that exposed their chest with a cinched waist. Facial decorations also played a significant role, with red rouge, floral forehead patterns, lip colors, eyebrow make-up, and forehead embellishments being commonly applied. Their poses were diverse: some sat quietly, seemingly lost in thought; others stood elegantly, their skirts fluttering as if caught in the wind; still others laughed and played, radiating joy (Zhou, L.& Gao, H. ,2007).

For instance, a seated female figurine unearthed in the Beiyao tomb in Luoyang in 1964, with its bright red lips, plump cheeks, hair styled in a ring-shaped topknot, and clothed in a tight, open-front crimson robe with narrow sleeves, portrays a noblewoman with great vitality. She sits proudly on a round stool, hands resting on her chest, embodying an unmistakable image of nobility. Due to the unique aesthetic preferences of the Tang dynasty, artisans shortened proportions and employed a top-heavy design to embody the ideal of "full-cheeked and plump." Symmetry, a feature derived from religious sculpture, was also adopted; female standing figurines held their hands before their chest, hidden within their sleeves. This approach enhanced the sense of unity and vitality, clearly marking them as part of the noblewomen class (Zhou, L.& Gao, H. ,2007).



Figure 9 Tang Dynasty Sancai Seated Female Figurine

Source Luoyang Museum

Apart from the graceful and elegant noblewomen figurines, Tang Dynasty Sancai pottery figurines also includes civil and military official figurines, and foreign figures leading horses or camels. Unlike the noblewomen, these figurines exhibit an overall style characterized by robust figures and stern expressions, with extensive use of decorative lines. For the civil officer, the artisans emphasized their solemn demeanor by rendering their facial expressions as stern, upright, and obedient. They often held items with both hands or appeared to be peering at a superior, ready to offer advice or listen attentively. Some stood with puffed chests and fierce eyes, exuding an aura of arrogance. The artisans captured the double-sidedness of this group, depicting their internal contradictions vividly. For the foreign figurines, such as camel handlers and merchants with deep-set eyes and high noses, the artisans portrayed their different ethnic backgrounds, regions, and social statuses through facial features, headwear, and attire. (Finger10)(Zhou, L.& Gao, H. ,2007) . These examples indicate that in creating male figurines, Tang Dynasty Sancai pottery figurines aimed to capture overall postures, contrasting with the detailed emphasis on facial features in the noblewomen figurines.

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Figure 10 Tang Dynasty Sancai civil and military official Figurine
Source LiuFei(February 2023)

2.2.1.2 Animal Figurines

Tang Dynasty Sancai pottery figurines includes a diverse range of animal figurines, reflecting their use as burial objects. For example, a Tang Dynasty Sancai pottery figurines horse figurine, excavated from a Tang tomb at Guanlin, south of Luoyang in 1971, measures 80 cm in length and 66.5 cm in height. The entire body is covered in black glaze, with the head, hooves, tail pad, and four legs in white glaze. The saddle is glazed in green and ochre. (Finger11)Despite the still posture, the sculptor captured the accurate muscularity of the horse's limbs, with round eyes, a lowered head, and open lips—all of which convey a strong and vigorous spirit, exemplifying the grandeur of the High Tang period (Luo, 2003).



Figure 11 Tang Dynasty Sancai horse Figurine
Source Louyang Museum

Among various animal figurines, horse figurines appear with the highest frequency, indicating the significance of horses in Tang society. Horses were primarily used for transportation, playing a vital role in promoting trade between countries. In the mid-Tang period, amid constant warfare, horses were also deployed in battle, defending borders. Hence, horse figurines were predominant among Tang animal figurines.

In the creation of these horse figurines, Tang artisans prioritized the entire posture and fluidity of the lines over facial details. Tang Dynasty Sancai pottery horse figurines are characterized by their stylized and romanticized aesthetic, simultaneously conveying lightness, grandeur, and a distinct energy. Unlike the slender elegance popular in the Wei and Sui periods, Tang Dynasty Sancai pottery figurines horses are full-bodied, sumptuous, yet not overindulgent, adorned with elaborate decorations but still clear in outline. The postures are diverse—some gallop, some dance, others stroll, neigh, or lower their heads to nibble. Regardless of their actions, Tang Dynasty Sancai pottery figurines horses symbolize vigor and power, imbued with a sense of vibrant liveliness. These characteristics demonstrate the overarching theme of positivity and artistic style in the High Tang, with their richness of form and dynamic vitality (Zhou, L. & Gao, H., 2007). Similarly, the depiction of camels in Tang Dynasty Sancai pottery figurines is quite successful. Camels, the "ships of the desert," symbolize resilience and courage. Whether raising their heads in a loud neigh or carrying heavy loads, these camel figurines vividly depict scenes of



caravans traveling across the ancient Silk Road, conveying strength, perseverance, and hope.

Figure 12 Tang Dynasty Sancai camel Figurine
Source Louyang Museum

2.2.2 Artistic Features

2.2.2.1 Characteristics of Glaze Colors

The Tang Dynasty Sancai pottery figurines of Luoyang is distinguished by the diversity of glazing techniques employed during its production and the vibrant decorative effects achieved after firing, which contribute to the artistic uniqueness of its glaze colors. The main glazes are yellow, green, and brown, though in reality, the color palette extends far beyond these three. Tang Dynasty ceramic craftsmen utilized skillful combinations of glazes and firing techniques, such as brushing, pouring, and dipping, to produce smooth and lustrous glaze surfaces. Depending on the category and shape of the ceramic figurine, different glazing methods were applied to various parts of the object. Additionally, they skillfully used techniques like leaving areas unglazed and dotting to create rich textures and patterns on the glaze surface, thereby enhancing the artistic expressiveness of Tang Dynasty Sancai pottery figurines.



Figure 13 Tang Dynasty Sancai pottery Figurine
Source Louyang Museum

During the peak period of the Tang Dynasty, the glazes of Tang Dynasty Sancai pottery figurines were not only colorful but also exhibited a sense of layering and fluidity. Craftsmen achieved natural, flowing color transitions by allowing different glaze colors to blend and penetrate one another during the firing process, thereby enhancing the vibrancy and visual appeal of Tang Dynasty Sancai pottery figurines. The flowing nature of lead glaze during firing enabled the different colors to interact, resulting in a dynamic decorative surface that was radiant, ornate, and visually striking.

This fluidity and layering of glazes not only heightened the artistic appeal of Tang Dynasty Sancai pottery figurines but also imbued it with vitality and dynamism. For instance, the brightly colored attire of human figurines and the varied glaze effects on animal figurines demonstrate significant blending and movement of colors, creating a vivid and lively visual impact.

2.2.2.2 Characteristics of FormTang Dynasty Sancai pottery figurines from Luoyang exhibit distinct regional characteristics. During the peak of the Tang Dynasty, Chinese society achieved unprecedented heights in political, economic, and cultural aspects, creating a unique "Flourishing Tang" atmosphere. During this period, social customs shifted from simplicity to extravagance, and the practice of lavish burials prevailed, providing a broad market and rich creative material for the development of Tang Dynasty Sancai pottery figurines. As the eastern capital of the Tang Dynasty, Luoyang was not only a political and economic hub but also a significant center of cultural exchange, which laid a solid foundation for the formation and development of Tang Dynasty Sancai pottery figurines's artistic style. The artistic style of Luoyang Tang Dynasty Sancai pottery figurines was deeply influenced by diverse cultures. The Tang Dynasty's policy of openness and frequent cultural exchanges with regions such as Central Asia, South Asia, and the Western Regions resulted in the integration of foreign cultural elements into Tang Dynasty Sancai pottery figurines's forms and colors. Additionally, as one of the eastern starting points of the ancient Silk Road, Luoyang's commercial exchanges with Western countries facilitated cultural interaction and fusion, further enriching the artistic style of Tang Dynasty Sancai pottery figurines.

One of the characteristics of Luoyang Tang Dynasty Sancai pottery figurines is the coexistence of reality and exaggeration. In terms of form, Luoyang Tang Dynasty Sancai pottery figurines sought to achieve a balance between realism and exaggeration. On one hand, craftsmen meticulously observed real life, vividly depicting figures, animals, and objects on ceramics with remarkable realism. On the other hand, they were not bound by strict realism, boldly employing exaggeration to emphasize specific features, making the representations more striking and lively. This combination of realism and exaggeration imbued Luoyang Tang Dynasty Sancai pottery figurines with forms that were both credible and imaginative.

Another feature of Luoyang Tang Dynasty Sancai pottery figurines is that they are both decorative and practical. The decorative aspect of Luoyang Tang Dynasty Sancai pottery figurines demonstrates an exceptional level of artistic achievement. Craftsmen used rich colors and exquisite techniques to combine various patterns and designs on the ceramic surface, resulting in brilliant and elaborate decorative effects



Figure 14 Tang Dynasty Sancai Horse Trainer Figurines
Source Liufei(August 2022)

These decorations were not isolated elements but were integrated with the overall form and function of the ceramics, enhancing both their aesthetic appeal and practical use. For example, the attire, hairstyles, and facial expressions of human figurines were intricately crafted, showcasing not only high artistic value but also reflecting the aesthetic trends and lifestyles of Tang society.

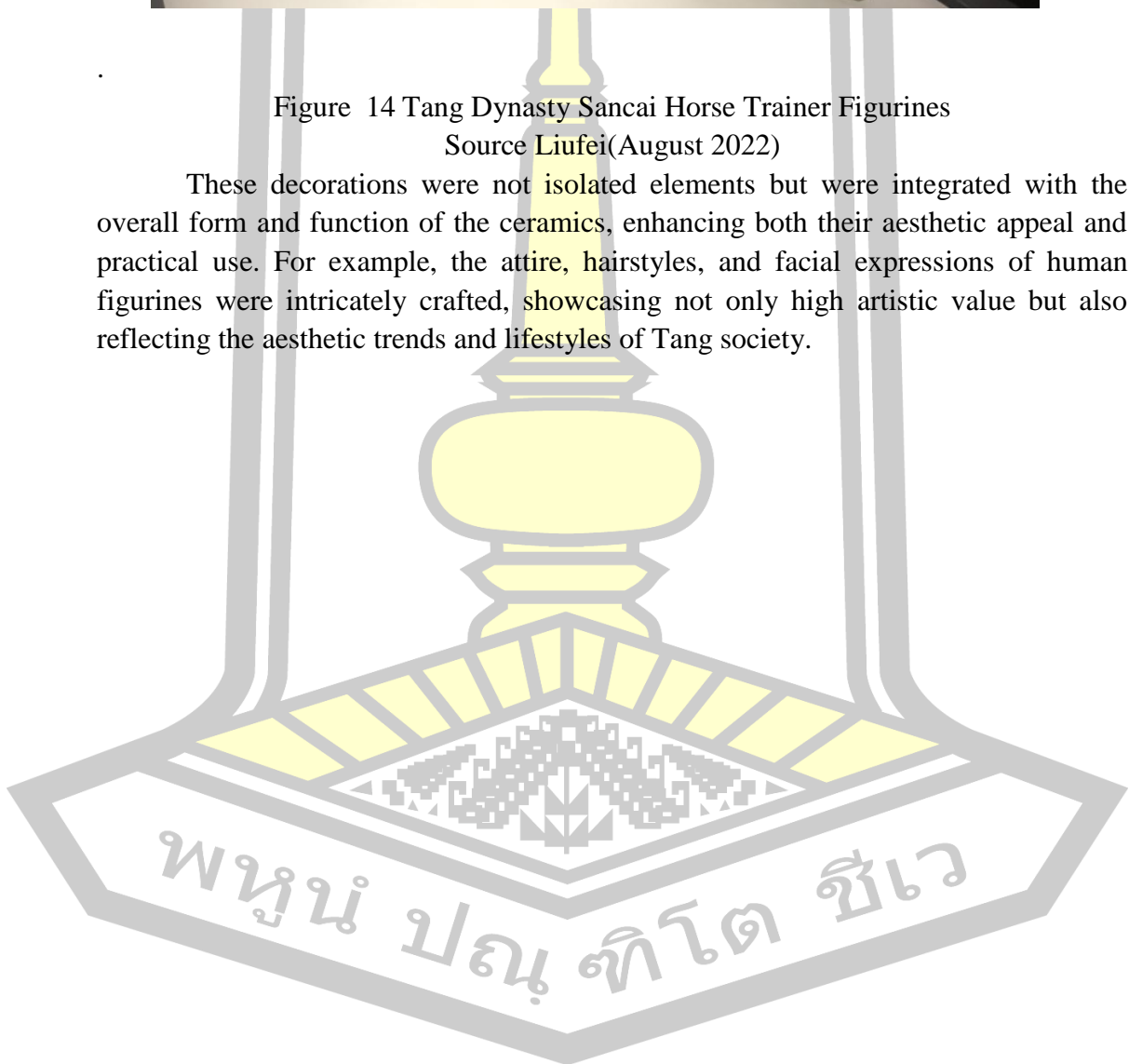


Table 3 Artistic Characteristics of the Tang Dynasty Sancai pottery figurines unearthed in Luoyang

Figurine Type	Artistic Characteristics	Glaze Features
Lady Figurine	Graceful facial features, full figure, luxurious attire. Emphasis on details such as hairstyles and clothing folds, reflecting the lifestyle and aesthetics of Tang Dynasty women.	Glaze colors mainly include green, yellow, and white. The glaze layer is even, using low-temperature firing. The colors are bright, with additional painted details in some areas to make the figurine more vivid.
Hu Figurine	High nose, deep-set eyes, thick mustache, wearing exotic attire. The exaggerated and unique shape reflects cultural exchange and diversity during the Tang Dynasty.	Glaze colors primarily brown, black, and green, emphasizing details. Thick glaze layer with a complex firing process involving multiple glaze layers, highlighting exotic cultural features and the uniqueness of the Hu figure.
Civil and Military Official Figurine	Dignified appearance, wearing official robes or armor, with a stern facial expression and upright posture, symbolizing the bureaucracy and military power of the Tang Dynasty.	Glaze colors mainly brown, white, and blue, with some areas in red or black. Thin glaze layer emphasizing layering, using traditional low-temperature firing to highlight the authority and nobility of the officer.
Heavenly King Figurine	Robust build, stern expression, powerful stance, often depicted stepping on a turtle or subduing demons, symbolizing protection of the four directions and the tomb owner.	Glaze colors mainly dark green, blue, and yellow. Thick glaze layer, using multiple firings. The glaze colors are bright and stable, emphasizing the majesty and mysterious aura of the Heavenly King, with natural glaze flow to enhance three-dimensionality.
Tomb Guardian Beast	Unique and exaggerated design, with diverse forms including human and lion faces, often combining multiple animal features to ward off evil.	Glaze colors primarily yellow, green, and blue. Thick glaze layer with piled-glaze technique, some parts painted, using low-temperature firing. Glossy surface emphasizing its authority and deterrence.

Horse Figurine	Strong build, varied poses such as standing still or neighing, representing the strength and spirit of Tang horses, symbolizing wealth and power.	Glaze colors mainly black, white, and yellow. Even glaze layer with detailed depiction of the horse body, using low-temperature firing and layered glazing techniques, creating a vivid and dynamic representation.
Camel Figurine	Realistic form, often depicted carrying goods or people, illustrating the busy scenes of commerce and travel, symbolizing the prosperity of trade along the Silk Road.	Glaze colors mainly yellow and green. Thick glaze layer with distinct color contrast, using a combination of high- and low-temperature firing. The flowing glaze enhances the three-dimensionality and realism, reflecting the prosperity of Tang-era trade.

Source LiuFei (September 2024)

2.3 Culture and Symbolism Significance

The ancient Tang Dynasty Sancai pottery figurines, as an outstanding representation of Tang Dynasty ceramic art, are not merely products of material culture but also carry deep symbolic meanings reflecting various aspects of Tang society, culture, and religion. They possess not only high aesthetic value in art but also embody rich cultural and symbolic significance.

2.3.1 Cultural significance

The ancient Tang Dynasty Sancai pottery figurines embody profound cultural significance, with the artistry and craftsmanship reflecting the cultural diversity, openness, and intermingling of civilizations during the Tang Dynasty. Tang Dynasty Sancai pottery figurines serves as a symbol of cultural plurality, vividly illustrating the society's acceptance and tolerance of foreign influences. As a crucial hub along the Silk Road, the Tang Dynasty engaged in extensive exchanges with regions like Central Asia, Persia, and other countries along the trade route, manifesting cultural diversity across various domains. The forms and decorative styles of Tang Dynasty Sancai pottery figurines, such as camels and figurines of foreigners, were directly influenced by foreign cultures, serving as tangible embodiments of cultural fusion. These elements, once localized and integrated with distinctive Tang artistic expressions, transformed Tang Dynasty Sancai pottery figurines into a symbolic record of cross-cultural interactions. The openness of Tang society is thus encapsulated in this inclusive art form, embodying a unique expression of cultural synthesis.

Moreover, Tang Dynasty Sancai pottery figurines was profoundly influenced by religious beliefs, reflecting the flourishing and diversity of Buddhism and Daoism in the Tang Dynasty. Buddhism reached its peak during this era, with numerous Tang Dynasty Sancai pottery figurines drawing directly from Buddhist sculpture styles,

showcasing society's deep reliance on Buddhist beliefs. Simultaneously, Daoist cultural symbols, such as the Eight Trigrams and dragons and phoenixes, frequently appeared in Tang Dynasty Sancai pottery figurines. These symbols were not mere decorative elements but also mirrored the spiritual richness of Tang society and its reverence for supernatural forces. As a material manifestation of religious and belief systems, Tang Dynasty Sancai pottery figurines provides future generations with insights into the spiritual world of the time.

Additionally, Tang Dynasty Sancai pottery figurines, as a vessel of cultural memory, vividly preserves the prosperous social life of the Tang era through its rich artistic forms and colors, capturing it as an eternal "material memory." The Tang Dynasty was a period of cultural integration and economic prosperity, and Tang Dynasty Sancai pottery figurines fully documented this openness and diversity. Each figurine vividly depicts the social hierarchy, clothing styles, and daily customs of the time, offering a microcosm of Tang society. Through these works, later generations can trace back to the flourishing Tang era and experience its societal prosperity, cultural splendor, and artistic innovation. Thus, Tang Dynasty Sancai pottery figurines becomes a concentrated piece of cultural memory within the fragments of history, recording the beliefs, daily life, and intellectual frameworks of the Tang Dynasty.

In a holistic sense, the cultural significance of Tang Dynasty Sancai pottery figurines lies in its artistic representation of the openness and diversity of Tang society. Its cross-cultural influences not only reveal the exceptional artistry of the period but also highlight the era's understanding and acceptance of foreign cultures, forming a brilliant chapter in the continuum of Chinese cultural heritage. This cultural memory, crystallized in the colors and forms of Tang Dynasty Sancai pottery figurines, continues to evoke the artistic allure and spiritual world of the Tang Dynasty, resonating with modern audiences to this day.

2.3.2 Symbolic significance

From a symbolic perspective, Tang Dynasty Sancai pottery figurines represent a complex and profound system of symbols that convey significant social, religious, and philosophical meanings in Tang society, playing a unique role particularly in views of life and death and the social hierarchy of that era. Tang Dynasty Sancai pottery figurines serves as a visual marker of social stratification in the Tang Dynasty, symbolizing status and identity. The rigidly hierarchical society of the Tang period is reflected in the production of Tang Dynasty Sancai pottery figurines, which, due to its high cost and refined craftsmanship, became a status symbol for the aristocracy and elite classes.

From a semiotic perspective, each Tang Dynasty Sancai pottery figurines figurine can be seen as a symbolic system conveying Tang society's understanding of power, status, and religious beliefs. The signifier is the material form of the symbol, that is, the specific image of the Tang Dynasty Sancai pottery figurines figurine. Tang

dynasty Sancai pottery figurines include various categories such as human figurines, horse figurines, camel figurines, and poultry figurines, and the shape, color, and decoration of each category constitute its signifier. The signified is the concept or meaning conveyed by the symbol. For example, in terms of color symbolism, yellow represents imperial power and nobility, green symbolizes vitality and vigor, white stands for purity and elegance, while brown may symbolize land and wealth. These colors together create a prosperous and magnificent image of Tang society, reflecting the openness and inclusiveness of Tang culture. The meanings conveyed by the figurines' shapes embody the Tang people's love for and aspiration toward life. Different types of figurines carry cultural symbols and represent the lifestyles of various social classes in Tang society. Below, the author analyzes the symbolic meanings of different types of Tang dynasty Sancai pottery figurines from the perspectives of signifier and signified.

2.3.2.1 Lady Figurines

The signifier of the court lady figurines is typically a refined female image, dressed in luxurious attire, with a round face and an elegant posture. They usually wear Tang Dynasty clothing and intricate headpieces, portraying an image of wealth and dignity.

The signified of the court lady figurines represents the social status and aesthetic ideals of noble women in the Tang Dynasty. As burial objects, these figurines not only show the roles played by women in society but also reflect the Tang society's pursuit of female beauty. The figurines symbolize the prosperous socio-economic conditions of the Tang Dynasty, especially the luxury and affluence of the upper classes. Their graceful forms and elaborate attire suggest a degree of social freedom and rising status enjoyed by Tang women. Under the open and inclusive cultural atmosphere of the Tang Dynasty, the standards of female beauty gradually shifted towards fullness and health. These figurines also illustrate the lifestyle and



aesthetic standards of Tang women, conveying the pursuit of an ideal life. The

luxurious and flourishing palace life depicted by these figurines reflects the lifestyle of the aristocratic class.

Figure 15 Tang Dynasty Sancai pottery figurines Lady Figurine
Source Luoyang museum



2.3.2.2 Foreigner Figurines

The foreigner figurines are usually portrayed as foreigners with exotic facial features, such as high noses, deep-set eyes, and thick beards, dressed in foreign-style clothing, often shown riding horses or holding objects with lively and dynamic postures.

Figure 16 Tang Dynasty Sancai pottery figurines Foreigner Figurine
Source Luoyang museum

The signified of the foreigner figurines represents the cultural exchanges between the Tang Dynasty and Central and West Asia. The Tang Dynasty was an open era, with the flourishing Silk Road facilitating trade and cultural integration with foreign regions. These figurines symbolize the trade and cultural fusion between the Tang Dynasty and other ethnic groups, reflecting the multi-ethnic and multicultural nature of Tang society, as well as its tolerance and acceptance of foreign cultures. The

foreigner figurines also symbolize the luxurious life of the Tang aristocracy, as these foreign merchants often brought rare goods and exotic forms of entertainment, enriching the lives of the nobility. As burial objects, they express the wish for the deceased to continue enjoying wealth and luxury in the afterlife.

2.3.2.3 Civil and Military Official Figurines

Civil official figurines are typically depicted as males in official attire, with solemn and serious expressions, representing the dignity of civil officer and military generals of the Tang Dynasty. Their postures are dignified; some hold tablets, and their clothing is formal and elegant, reflecting the identity of Tang officer.

The signified of these figurines represents the Tang bureaucratic system and social hierarchy. The figurines symbolize state power in the Tang Dynasty, with civil officer representing administrative authority and Confucian governance, while military officer symbolize military strength, national security, and authority. These



figurines not only symbolize the intricate bureaucratic system of the Tang Dynasty but also reflect the relationship between the deceased and the state power structure, illustrating their power and status during their lifetime. As burial objects, they also signify the expectation that the deceased would continue to enjoy their social status and honor in the afterlife. They symbolize social stability and people's belief in the continuity of societal order in the afterlife.

Figure 17 Tang Dynasty Sancai pottery figurines Civil official figurines
Source Luoyang museum

Warrior figurines symbolize the military strength of the Tang Dynasty, representing the power of the state. They are typically depicted as powerful men in armor, holding weapons, with a muscular build and a fierce, determined expression, demonstrating the strength and fighting spirit of warriors. These figurines are often depicted standing, with firm expressions and strong postures.

The signified of the warrior figurines represents the military power and defense system of the Tang Dynasty. The Tang Dynasty was one of the most militarily powerful periods in Chinese history, and these figurines symbolize the defensive



strength and expansion policies of the state. As burial objects, they reflect the deceased's reliance on military strength and the desire to be protected by strong forces in the afterlife. Furthermore, the warrior figurines reflect the social admiration of courage, strength, and loyalty, symbolizing the heroic image of soldiers defending the country and maintaining order, embodying the values of Tang society.

Figure 18 Tang Dynasty Sancai pottery figurines Military official figurines

Source Luoyang museum

2.3.2.4 Heavenly King Figurines

Heavenly king figurines are depicted as tall and imposing divine beings, usually dressed in armor, standing on demons, with fierce expressions and authoritative postures. These figurines have strong religious connotations, symbolizing protection.

The signified of the heavenly king figurines represents guardian deities in religious belief and the Tang people's faith in supernatural forces. They symbolize the divine figures in Buddhism and Taoism, serving as protectors of the deceased,



warding off evil. Heavenly king figurines played an important role among burial objects, reflecting the deceased's wish for protection from divine beings in the afterlife. They also symbolize the flourishing religious culture of the Tang Dynasty, particularly the widespread influence of Buddhism and Taoism. These figurines embody the profound impact of religious belief on people's lives and the society's trust in and veneration of guardian deities.

Figure 19 Tang Dynasty Sancai pottery figurines Heavenly King figurines

Source Luoyang museum

2.3.2.5 Tomb Guardian Animal Figurines

Tomb guardian beasts are depicted as ferocious and large, combining features of various animals such as dragons, tigers, lions, and birds. Their expressions are menacing, with open mouths and bared teeth, conveying an image of fear and deterrence.

The signified of the tomb guardian beasts represents the protection of the deceased's soul, serving as a typical religious symbol that guards against evil. These symbols are not only expressions of religious belief but also a symbolic representation of the underworld in the cultural context of the time. Through these symbols, Tang dynasty Sancai pottery figurines visually express complex religious beliefs in a culturally understandable manner.



Figure 20 Tang Dynasty Sancai pottery figurines Heavenly King figurines
Source Luoyang museum

2.3.2.6 Camels and Horses

Camels and horses are represented in Tang dynasty Sancai pottery figurines as sturdy animals, often depicted carrying goods or leading caravans, highlighting their crucial role as transportation tools. Camel figurines are often shown carrying goods, realistically depicting their importance in long-distance transport. The horses are represented as strong and vigorous, often adorned with exquisite tack and

decorations, showcasing their noble character. Most Tang Dynasty Sancai pottery figurines horse figurines are depicted standing, with detailed decorations, conveying the significance of horses in Tang society.

The signified of camels represents economic, cultural, and diplomatic symbols related to trade with the Western Regions and the Silk Road. In the Tang Dynasty, camels were the most important means of transportation along the Silk Road, symbolizing trade, wealth, and cultural exchange. The horses symbolize important economic, military, and cultural aspects of Tang society. The Tang Dynasty was a period of vast territory and national strength, and horses played a crucial role in military, transportation, and social life.



Figure 21 Tang Dynasty Sancai pottery figurines Camels and Horses figurines
Source Luoyang museum

Other individual cultural symbols include warrior figurines, symbolizing protective forces, and horse-bearing camel figurines, symbolizing developed trade and transportation. Decorative features: Tang dynasty Sancai pottery figurines often feature various patterns, such as lotus, treasure flower, and curled leaf motifs, inspired by nature or religious art. The clothing, armor, saddles, and other decorative symbols on the figurines represent the social classes and cultural trends of the Tang Dynasty. The use of these symbols demonstrates the craftsmanship of the time, reflecting the Tang people's pursuit of aesthetic enjoyment and cultural identity. These artistic forms have conveyed the cultural memory of Tang society to future generations, gaining new social significance over time. Through these symbols, Tang dynasty Sancai pottery figurines not only express Tang society but also record the social structure, cultural values, and historical memory of that era.

2.4 Production Process

Tang Dynasty Sancai pottery figurines, as a representative of Tang Dynasty ceramic art, not only possesses unique artistic charm and value but also occupies an important place in the history of ceramic craftsmanship due to its production techniques and technical features. This paper provides a detailed analysis of the production process of Tang Dynasty Sancai pottery figurines, exploring aspects such as material selection, mold-making, coloring techniques, and high-temperature firing, thereby revealing its distinctive craftsmanship and highlighting its significance in cultural inheritance and innovation. Tang Dynasty Sancai pottery figurines is renowned for its rich glazes, vivid forms, and superb craftsmanship, representing one of the pinnacles of ancient Chinese ceramic technology.

2.4.1 Material Selection

The primary material for Tang Dynasty Sancai pottery figurines is kaolin, a type of clay with excellent plasticity and sintering properties, making it an ideal choice for the production of Tang Dynasty Sancai pottery figurines. Material selection and processing are fundamental to Tang Dynasty Sancai pottery figurines production, with specific steps as follows:

1)Material Preparation: Quality kaolin is collected from areas surrounding Luoyang, which are well-known for their rich kaolin deposits, providing an ideal source of materials for Tang Dynasty Sancai pottery figurines production.

Figure 22 The kaolin used in making Tang Dynasty Sancai pottery figurines
Source Liufei(August 2022)

2)Initial Processing: The collected kaolin is washed and dried to remove impurities. This washing and drying process is crucial for enhancing the purity and quality of the clay.



Figure 22 The process of Clay making
Source Liufei(September 2024)

2.4.2 Clay Preparation

The processed kaolin is mixed with an appropriate amount of water and evenly stirred before being dried. The dried kaolin particles become uniform and fine, suitable for further clay preparation. The dried material is then mixed with water again to produce a homogeneous slurry. The uniformity of the slurry directly affects the molding quality of the ceramic body. The slurry is filtered to remove impurities, then left for the clay minerals to settle, and the fine quality material is selected for

subsequent production. This filtration and settling process further enhances the clay's purity and quality.

2.4.3 Mold Making

Mold making is a crucial part of the Tang Dynasty Sancai pottery figurines production process, determining the final shape and details of the product. The mold making process includes sculpting the model and creating the mold in two steps:

1)Sculpting: Kaolin is used to carve the desired model, such as figures, animals, or vessels. This sculpting process requires artisans to possess advanced carving skills and artistic appreciation.

2)Detail Processing: After sculpting, the model is refined to make it more delicate and vivid, enhancing its artistic value and increasing its visual appeal. The sculpted model is then cast with plaster to produce a mold. Plaster molds have good absorbency and heat resistance, making them ideal materials for molding.

3)Mold Refinement: The mold is further refined to ensure smoothness and precision. This process requires the artisan's meticulous care to guarantee the mold's quality.



Figure 23 The process of Mould making

Source Liufei(September 2024)

2.4.4 Making pottery

Throwing or Molding: Hand throwing and mold forming. For larger figurines or those requiring mass production, mold forming is generally used. Artisans first sculpt the prototype, then create a plaster mold from it, pressing clay into the mold or using slip casting to form the basic shape.

Carving and Shaping: After the clay form is complete, further detailing and shaping are required. This step includes carving facial expressions and clothing details for figures and animals, as well as adjusting the overall form to achieve the intended

appearance. The carving and shaping process is a true test of the artisan's skill and experience, as it determines the level of detail and artistic expressiveness of the figurine.

Drying: The completed clay figurine needs to be naturally air-dried, typically in a cool, well-ventilated area to prevent cracking or deformation caused by rapid drying. The drying period depends on the size of the clay piece and the environmental humidity, usually taking from several days to a few weeks.



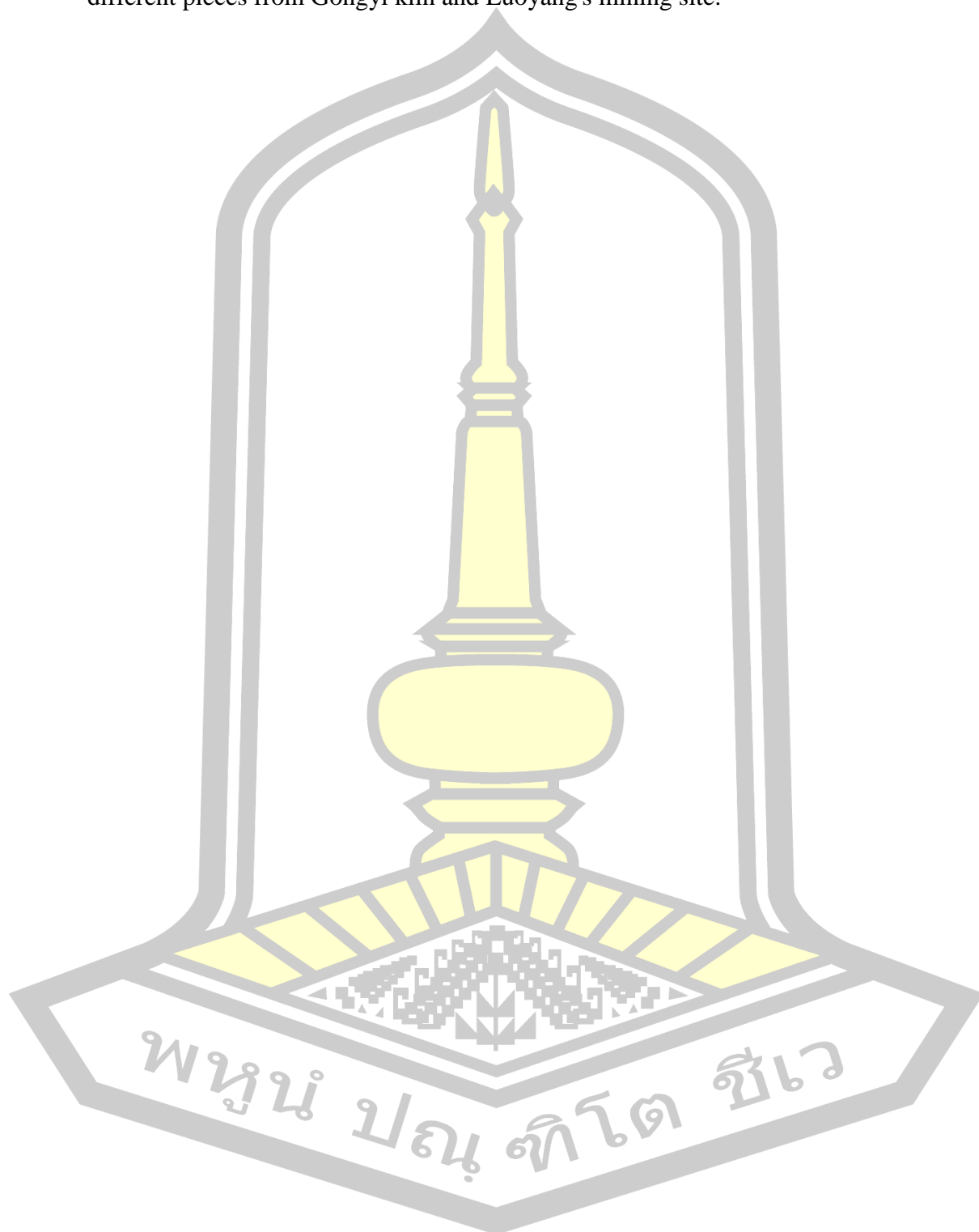
Figure 24 The process of pottery making
Source Liufei(September 2024)

2.4.5 Coloring Technique

The coloring technique of Tang Dynasty Sancai pottery figurines is a key aspect of its unique artistic style, determining the final colors and visual effect of the product. The coloring process includes two main steps: glaze preparation and glaze application.

1)Glaze Preparation: The glaze is primarily composed of lead oxide, quartz, and metal oxides such as copper, iron, and manganese, each of which presents a different color. The glaze material is mixed with water to create the desired color. The preparation of the glaze requires artisans with rich experience and excellent skills. For example, iron oxide used as a coloring agent is present in brown (red) glaze at 4.30%, in green glaze at 0.20%, in yellow glaze at 1.50%, and in blue glaze at approximately 1.00%. Copper oxide, another coloring agent, is found in brown (red) glaze at 0.31%, in green glaze at 0.20%, and in blue glaze at 0.30%. The glaze's composition can vary

even for the same color, depending on the desired hue and intensity, as seen in different pieces from Gongyi kiln and Luoyang's mining site.



2)Base Glaze Application: A layer of base glaze is applied to the surface of the molded ceramic body to increase glaze adhesion and enhance the color effect.

3)Overglaze Application: Multiple overglazes are applied according to the design, creating rich and vibrant color effects. This process requires artisans to have advanced skills and a strong sense of artistic aesthetics.



Figure 25 The process of Clay making
Source Liufei(September 2024)

2.4.6 High-Temperature Firing

High-temperature firing is a critical step in Tang Dynasty Sancai pottery figurines production, determining the quality and color effect of the final product. The firing process involves controlling the temperature, kiln usage, and kiln transformation effects.

1)Firing Temperature: Tang Dynasty Sancai pottery figurines is fired using low-temperature lead glaze at approximately 800-900 degrees Celsius. This low-temperature firing allows the glaze to melt at a relatively low temperature, forming a smooth glaze surface.

2)Kiln Type: Tang Dynasty Sancai pottery figurines was primarily fired in dragon kilns during the Tang Dynasty, which were known for their even temperature distribution and favorable firing results. The design and use of dragon kilns were crucial to the successful firing of Tang Dynasty Sancai pottery figurines.

3)Glaze Flowing: During high-temperature firing, the glaze naturally flows on the ceramic surface, creating unique glaze effects. This flowing contributes to the rich



and variable colors of Tang Dynasty Sancai pottery figurines, resulting in a smooth and vividly colored glaze after firing with significant aesthetic value.

Figure 26 The process of Firing making
Source Liufei(September 2024)

Modern scientific analysis has revealed that Tang Dynasty Sancai pottery figurines glaze mainly consists of lead silicate with metal colorants, indicating that Tang Dynasty artisans had mastered the use of different metal oxides to achieve various colors. Once the ceramic body was formed, mineral glazes containing iron, copper, and cobalt were used as coloring agents. Tang Dynasty Sancai pottery figurines's glazing techniques can be divided into partitioned glazing and point-dyeing fusion glazing. Partitioned glazing draws on traditional monochrome and dichrome techniques, improved and optimized to apply different glazes to various parts of the vessel, allowing them to blend and interact, producing a distinctive visual effect. Point-dyeing fusion involves applying colored dots or bands of glaze in different patterns, which melt and flow during firing to create naturally distributed, vibrant effects (Li, 2016).

2.4.7 Facial Detailing

After firing, the figurines required additional detailing to complete their features. Due to the difficulty in controlling the movement of glaze during firing, the head, feet, and exposed skin of the figures often remained unglazed. Once the firing was completed, a brush was used to add facial features, such as the eyes and lips, using black ink. In some cases, gold leaf was applied to enhance specific features, compensating for areas where the colored glaze alone was insufficient. This technique is also referred to as "colored gilding." Notably, Tang Dynasty Sancai pottery figurines's glaze uses soft glass glaze with a high lead content, which aids in melting and flow, enhancing the harmony of color combinations. After melting, different glazes blend together, following the vessel's contours, with varying thickness and intensity, creating a natural and visually striking color composition. Due to lead's refractive qualities, the resulting surface of Tang Dynasty Sancai pottery figurines is vividly bright with a glossy, glass-like appearance, giving it an exceptionally beautiful and delicate finish.



Figure 27 The process of Facial Detailing
Source Liufei(September 2024)

2.5 Artistic Value

2.5.1 Form and Style

Traditional Tang Dynasty Sancai pottery figurines, with its distinctive sculptural artistry, vividly depicted the rich social life and aesthetic pursuits of Tang society. The sculptural style emphasizes a balance between fullness and movement. Animal figurines, such as those of horses, are dynamic, often showing different poses and expressions, which imbue them with a strong sense of vitality. The human figures are characterized by graceful lines and a plump physique. Female figurines, in particular, display varied hairstyles and expressions, capturing the elegance and nobility of Tang women. (Xiang, 2018) This form of art is not just a representation of figures but also an expressive, poetic depiction of life, imbued with deep cultural meaning.

Since the Han Dynasty, Chinese aesthetic preferences have evolved from grandeur and depth to the unrestrained naturalism of the Wei and Jin periods. The artistic value of Tang Dynasty Sancai pottery figurines lies in its divergence from these earlier aesthetic traditions. Instead of continuing prior stylistic elements, it elevated and transformed them into boldness and broadness, enriching and perfecting the cultural content of Chinese civilization. The secular nature of Tang Dynasty Sancai pottery figurines expanded into ethnic and international significance.

Tang Dynasty Sancai pottery figurines markedly differs from the ancient simplicity of the pre-Qin period and the realism of the Han, Wei, and Jin periods. It exudes the prosperity and confidence of the flourishing Tang Dynasty, with rounded and generous shapes, noble designs, and an unprecedented national craftsmanship style. Tang Dynasty Sancai pottery figurines's forms can be categorized into three main types: household utensils, human figures, and animals. These models not only addressed the traditional art form challenges of the preceding dynasties but also incorporated exotic elements from neighboring cultures such as Persia and the Turkic regions (Wei, 2016).

The human figurines are among the most iconic shapes in Tang Dynasty Sancai pottery figurines, including noble ladies, warriors, foreigners, and dancers. During the Tang Dynasty, plumpness was regarded as the ideal body shape, influenced by an open social atmosphere and a fusion of diverse cultures. Women's clothing tended to be loose and flamboyant, and noble lady figurines are depicted as full-bodied, wearing luxurious flowing garments, their hair arranged in popular styles such as parrot buns or snail buns, and with prominent foreheads and glossy cheeks. The overall image exudes comfort and opulence.

In addition, there were a few figurines of women dressed in male attire, riding horses—a rare sight in Chinese history that highlighted the free, open social environment and the highly developed economy of the Tang Dynasty. Cities like Chang'an and Luoyang were international metropolises where foreigners from Persia, Turkic regions, and beyond gathered, which is also reflected in Tang Dynasty Sancai pottery figurines. Foreign figurines usually had high noses, deep-set eyes, beards, wore felt hats, and leather boots. These figurines came in various types, including foreign merchants, camel handlers, and foreign camel figures, most commonly depicting foreigners leading camels or in camel-related scenes.

The Tang Dynasty experienced rapid development during the "Zhen Guan Reign" and the "Kaiyuan Era," fostering unprecedented economic and cultural prosperity. Countries along the Silk Road came to pay tribute and trade, with the camel serving as an essential mode of transportation along this key east-west cultural and economic bridge (Wei, 2013). For example, a rare one-hump camel figurine unearthed in Henan, with a high neck and delicately sculpted muscles, stands as a masterpiece among Tang Dynasty Sancai pottery figurines works.

Furthermore, Tang Dynasty Sancai pottery figurines includes figurines of Kunlun slaves—an ancient term referring to Africans—with curly hair, dark skin, wide mouths, and low noses. These exotic depictions indicate deep economic and cultural exchanges between central China and various regions around the world during the Tang Dynasty.

In the category of animal figurines, horses and camels were the most common. Tang Dynasty Sancai pottery figurines horses were often used as burial objects, and some excavated horse figurines were as tall as one meter. These large and intricately structured horse figurines demonstrate the profound understanding Tang craftsmen

had of horses, enabling them to render vivid and dynamic representations. In 1959, a Tang Dynasty Sancai pottery figurines standing horse figurine was excavated in Xi'an, 40 cm tall, with a lively facial expression, robust and muscular body, and an artistically fine treatment of details.

The artistic value of Tang Dynasty Sancai pottery figurines lies in their detailed representation of Tang society, covering all social classes and professions, such as noble ladies, warriors, and dancers. These figurines not only have lifelike forms but also display intricate detail in facial expressions, postures, and attire, fully reflecting the prosperity and diversity of Tang society. The animal figures, including camels, horses, and lions, are similarly vibrant. Artisans carved and shaped these creatures with great skill, demonstrating the Tang craftsmen's keen observation of nature and their artistic expression. The attention to detail, whether in the facial expressions, clothing textures of human figures, or the hair and muscle lines of animals, showcases the artisans' skill and reflects the pursuit of art in the Tang Dynasty.

The artistic style of Tang Dynasty Sancai pottery figurines is characterized by a unique combination of boldness and refinement. The overall form is often robust and imposing, delivering a powerful visual impact, while the detailed treatment reveals delicate craftsmanship, reflecting the artisans' ingenuity. This combination of boldness and precision lends the Tang Dynasty Sancai pottery figurines their distinct artistic quality. Furthermore, the portrayal of human and animal figures carefully balances dynamic and static elements, rendering a natural and harmonious depiction of expressions, postures, and movements, thereby infusing the figurines with vitality and enhancing their artistic appeal. In their creation, artisans not only aimed to reflect reality but also incorporated idealized elements, exaggerating and beautifying the features of both humans and animals, elevating the figurines to a higher artistic level.

2.5.2 Glaze Colors and Firing

The color usage in Tang Dynasty Sancai pottery figurines holds significant artistic value. The glaze colors are diverse, including yellow, green, white, blue, and purple. These colors, achieved through low-temperature lead-glaze firing, form a vibrant and colorful effect on the figurine's surface. The clever combination of different colors makes the figurines vivid and lively. Moreover, during the firing process, variations in temperature and oxidation-reduction conditions can lead to natural flows and changes in the glaze, creating unique kiln effects that ensure each Tang Dynasty Sancai pottery figurines figurine possesses unique colors and textures, enhancing their artistic value and visual appeal.

The colors of Tang Dynasty Sancai pottery figurines are not only decorative but also carry symbolic meanings. For instance, green represents life and hope, yellow symbolizes power and wealth, and white signifies purity and sanctity. The use of colors thus enriches the visual impact of the figurines and imbues them with profound cultural connotations. Moreover, the production techniques of Tang Dynasty Sancai pottery figurines exhibit considerable artistic value. The process involves mold-

making, shaping, refining, coloring, and firing, each of which demands advanced craftsmanship and aesthetic sensibility to ensure lifelike forms and refined details.

During the mold-making stage, artisans used kaolin to carve the desired models, then made plaster molds to shape the final pieces. The process of making molds required exceptional carving skills and artistic sensibility to ensure vivid forms and precise details. In the shaping and refining stages, the kaolin clay was poured into molds to dry into shape, followed by careful refinement to ensure a vivid and detailed appearance—these steps required great skill, and careful refinement was essential for the artistic value of Tang Dynasty Sancai pottery figurines.

During the coloring stage, Tang Dynasty Sancai pottery figurines employed a unique glazing technique, using lead glaze. Artisans applied an initial base glaze layer and then multiple colored glazes according to the design to create a rich color effect. The preparation and application of the glaze were crucial, requiring artisans to master the precise proportion of glaze materials and glazing techniques to achieve the desired color effect. In the firing stage, Tang Dynasty Sancai pottery figurines were fired at a temperature of 800-900 degrees Celsius. This high-temperature firing caused the glaze to melt and fuse to the ceramic surface, creating a smooth glaze layer. The natural flow of the glaze during firing resulted in unique kiln effects that made the colors of Tang Dynasty Sancai pottery figurines even more vibrant and varied, necessitating precise control over kiln temperature and firing time.

2.5.3 Influence on Later Ceramic Art

The technological maturity of Tang Dynasty Sancai pottery figurines had a profound impact on the development of later Chinese ceramics. Many varieties of low-temperature glazes and overglaze decorations that appeared after the Song Dynasty were developed based on Tang Dynasty Sancai pottery figurines techniques, using similar colorants. The use of blue glaze in Tang Dynasty Sancai pottery figurines, in particular, had a direct influence on the later development of blue-and-white porcelain. The molding techniques used in different types of Tang Dynasty Sancai pottery figurines include wheel-thrown, molded, sculpted, and bonded methods, all of which were adopted in subsequent ceramic production.

In terms of decorative techniques, Tang Dynasty Sancai pottery figurines artisans employed innovative and varied methods. Analysis of numerous excavated Tang Dynasty Sancai pottery figurines pieces has revealed more than ten different decorative techniques, including scattered glaze colors, porcelain paste appliqué, floral carving, colored inlays, stamped and painted decorations, pointillism, line drawing, and facial detailing. These techniques laid the foundation for later ceramic decoration and serve as a testament to Tang Dynasty Sancai pottery figurines's important place in the history of Chinese ceramics (Luo, 2003).

Summary

The strategic geographic location of Luoyang, as the starting point of the Silk Road, made it a hub for cultural exchange between China and foreign countries in ancient times. This geographic and economic advantage laid a solid foundation for the formation and development of Tang Dynasty Sancai pottery figurines. Under the backdrop of ethnic and social integration during the Tang Dynasty, Tang Dynasty Sancai pottery figurines, serving as exquisite burial objects, not only depicted the luxury and aesthetic aspirations of the society but also integrated diverse cultural elements. The intricate craftsmanship—from material selection, mold-making, coloring, to high-temperature firing—reflected the exceptional skills of Tang artisans at every stage.

The artistic style of Tang Dynasty Sancai pottery figurines from Luoyang is distinct from those of other regions, fully demonstrating the prosperity and diversity of the society at that time. With its unique colors and forms, Tang Dynasty Sancai pottery figurines profoundly expressed the Tang people's understanding of life, death, and religious beliefs. As a representative work of Tang art, Tang Dynasty Sancai pottery figurines not only displayed the artistic achievements of the Tang Dynasty but also reflected the unique cultural characteristics of the Luoyang region. The present study summarizes the Tang Dynasty Sancai pottery figurines in the Luoyang area based on their categories, focusing on their artistic styles, features, glaze-firing characteristics, symbolic meanings, and artistic values. As an intangible cultural heritage of Luoyang, Tang Dynasty Sancai pottery figurines, through their distinctive design, color usage, and craftsmanship, vividly recreated the diverse social landscape and cultural fusion of the Tang Dynasty.

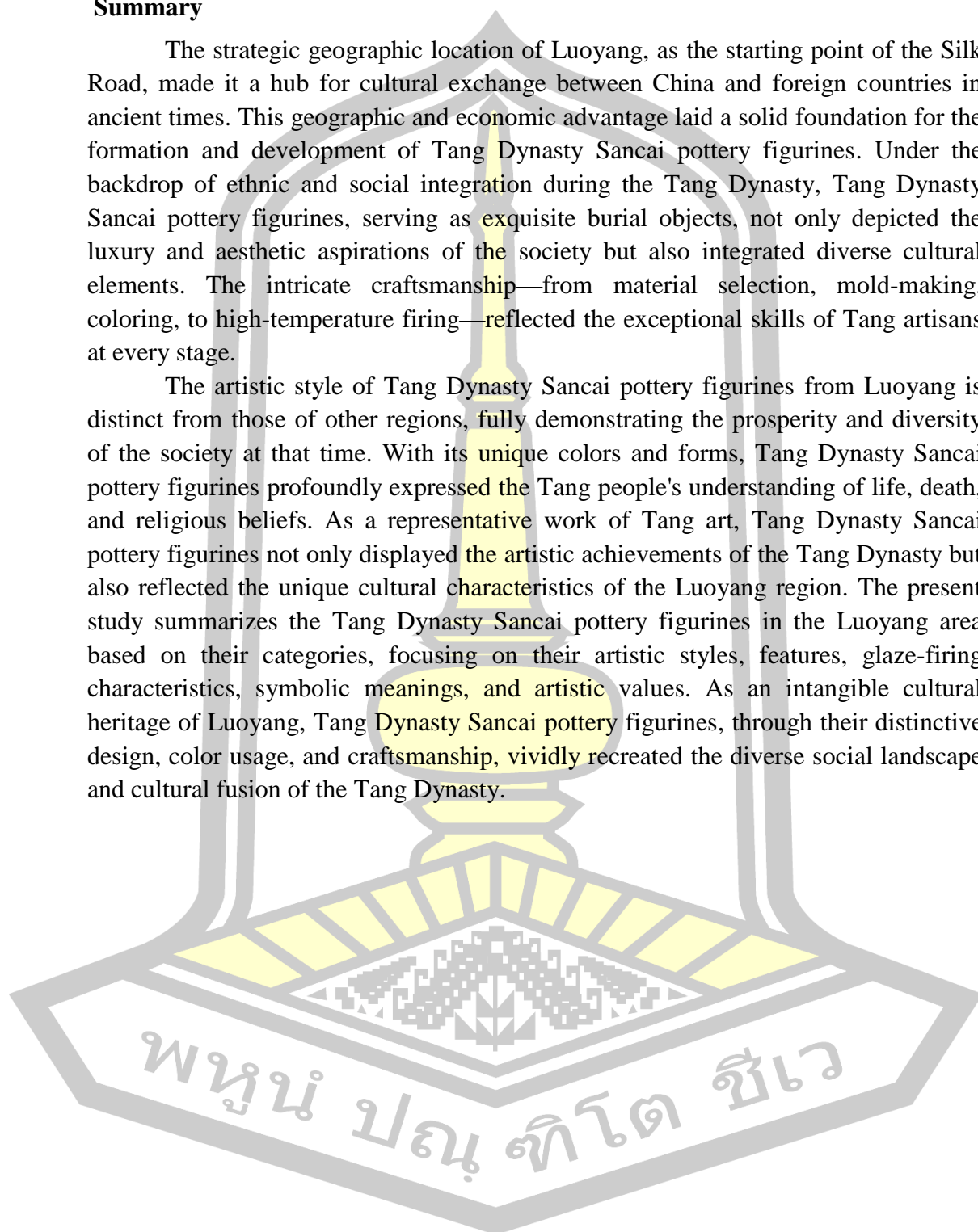




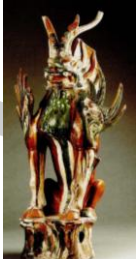




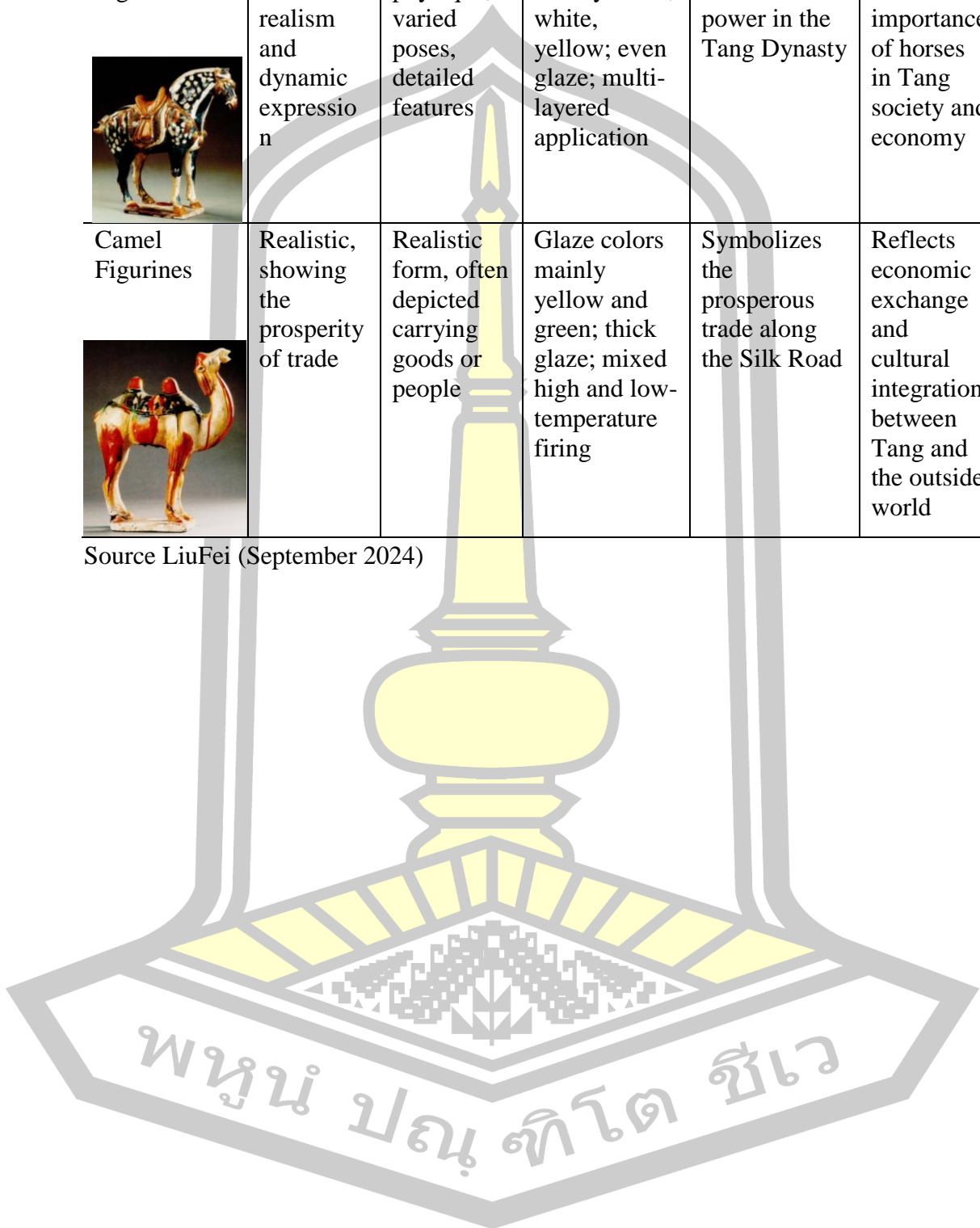
Table 4 Tang Dynasty Sancai pottery figurines unearthed in Luoyang

Category	Artistic Style	Characteristics	Glaze and Firing Features	Symbolic Meaning	Artistic Value
Court Lady Figurines 	Realistic style, depicting the plump beauty of Tang women	Graceful face, plump figure, luxurious attire, detailed carving	Glaze colors mainly green, yellow, white; even glaze; low-temperature firing; some parts with added color	Symbolizes Tang women's life and aesthetics, reflecting societal ideals of female beauty	Represents the exquisite sculptural craftsmanship and social customs of the Tang Dynasty
Hu People Figurines 	Combination of exaggerated realism, reflecting exotic charm	High nose, deep eyes, thick mustache, wearing foreign attire, unique design	Glaze colors mainly brown, black, and green; thick glaze; multi-layered application	Symbolizes cultural exchange and diversity of the Tang Dynasty	Showcases the inclusiveness and diversity of Tang culture

<p>Civil and Military Official Figurines</p> 	<p>Solemn realism, showcasing power and authority</p>	<p>Wearing official attire or armor, stern expression, upright posture</p>	<p>Glaze colors mainly brown, white, and blue; thin glaze; low-temperature firing</p>	<p>Symbolizes Tang bureaucracy and military strength</p>	<p>Reflects the social structure and power symbols of the Tang Dynasty</p>
<p>Heavenly King Figurines</p> 	<p>Exaggerated and mighty, embodying religion and mysticism</p>	<p>Robust figure, stern expression, often depicted trampling a turtle or subduing a demon</p>	<p>Glaze colors mainly deep green, blue, and yellow; thick glaze; multiple firings</p>	<p>Symbolizes guarding the four corners, protecting the tomb owner</p>	<p>Displays the unique fusion of Tang religious beliefs and aesthetics</p>
<p>Tomb Guardians</p> 	<p>Combination of exaggeration and abstraction, varied forms</p>	<p>Human and lion faces combined with various animal features, unique design</p>	<p>Glaze colors mainly yellow, green, blue; thick glaze; low-temperature firing; some parts with added color</p>	<p>Symbolizes warding off evil and protecting the tomb owner</p>	<p>Represents Tang beliefs about the afterlife</p>

<p>Horse Figurines</p> 	<p>Combination of realism and dynamic expression</p>	<p>Strong physique, varied poses, detailed features</p>	<p>Glaze colors mainly black, white, yellow; even glaze; multi-layered application</p>	<p>Symbolizes wealth and power in the Tang Dynasty</p>	<p>Reflects the importance of horses in Tang society and economy</p>
<p>Camel Figurines</p> 	<p>Realistic, showing the prosperity of trade</p>	<p>Realistic form, often depicted carrying goods or people</p>	<p>Glaze colors mainly yellow and green; thick glaze; mixed high and low-temperature firing</p>	<p>Symbolizes the prosperous trade along the Silk Road</p>	<p>Reflects economic exchange and cultural integration between Tang and the outside world</p>

Source LiuFei (September 2024)



CHAPTER III

Analysis and Comparison of the Space, Artistic Style, Symbolic Significance, Production Techniques, and Artistic Value of Traditional and Modern Tang Dynasty Sancai pottery figurines sculpture

This chapter uses qualitative research methods to address the second research objective. The researchers selected various production and firing sites for Tang Dynasty Tang Sancai figurines, including tourist sites, industrial parks, and places where modern Tang Sancai figurines are sold. The analysis compares ancient and contemporary Tang Sancai figurines in terms of artistic style, symbolism and cultural significance, craftsmanship and artistic value, and analyses and explains the relationship between the Luoyang region and contemporary Tang Sancai following the successful inclusion of Tang Sancai firing techniques from Luoyang, Henan Province, in the second batch of the National Intangible Cultural Heritage List in 2008. The study examines the emergence and development of modern Tang Sancai, focusing on the region's role in the contemporary practice of this art form.

3.1 Analyze and compare changes in space

The renowned visual psychologist Rudolf Arnheim, when distinguishing the concept of spatial medium, argued that objects within a space involve two aspects: one is the "object dimension," representing the characteristic form, and the other is the "spatial dimension," representing its position within the spatial structure schema (Arnheim, 2008). According to Arnheim's standards for spatial dimensions, this study will analyze and compare the differences between ancient Tang Dynasty Sancai pottery figurines and modern Tang Dynasty Sancai pottery figurines by examining both their internal spatial forms and the external spatial contexts in which they are situated.

3.1.1. Differences in Internal Spatial Modeling

3.1.1.1 Internal Spatial Modeling of Ancient Tang Dynasty Sancai pottery figurines in the Luoyang Region

The Tang Dynasty Sancai pottery figurines of the ancient Luoyang region, as a crucial component of Tang dynasty funerary art, reflect not only advanced sculptural techniques but also embody rich cultural and societal significance. As one of the primary locations where Tang Dynasty Sancai pottery figurines was unearthed, Luoyang's pottery figurines exhibit unique characteristics in their modeling and internal spatial design.

Ancient Tang Dynasty Sancai pottery figurines from the Luoyang region encompass several categories, including figurines of people, animals, and objects. Among the human figurines, the elegant posture and detailed attire of the court lady figurines stand out, while the depictions of foreign envoys and warriors highlight the diversity and military prowess of Tang society. The sizes of these figurines range from several tens of centimeters to nearly one meter. Their internal structures are relatively simple, emphasizing external detail and posture. The fluidity of the sculptural lines and the realistic folds in clothing reflect the craftsmen's pursuit of fine detail.



Figure 28 Tang Sancai Ladies Figurines
Source Xi'an Museum (2017)

Animal figurines, such as horses, camels, and oxen, are typically larger, and their internal structures are often hollow to reduce weight and facilitate firing. The vivid expressions of these animals, like galloping horses that capture the beauty of movement or the calm demeanor of camels, illustrate both the Tang dynasty's modes of transportation and its agricultural practices, as well as serving as symbols of the tomb owner's status.

The internal structures of these figurines are meticulously designed to ensure stability and durability. Larger figures, such as warrior figurines or horse figurines, often feature internal support structures to maintain stability in their standing poses. Additionally, the wall thickness and the distribution of internal cavities are carefully calculated to ensure the sculptures are robust yet lightweight, making them easier to transport and inter.

In the Tang dynasty, although the internal spatial design of sculptures was not directly visible, it nonetheless reflected the social hierarchy and ritual practices of the time. Larger figurines generally symbolized higher social status and had more spacious internal structures to accommodate elaborate external decorations. In contrast, smaller figurines often depicted scenes from daily life, symbolizing the lifestyle and cultural preferences of the tomb owner. The internal spatial design also



determined the placement and use of the figurines within the tomb, with larger figurines typically

Figure 29 Spatial Position of Tang Sancai Pottery Figurines in Tombs

Source LiuFei (2023)

3.1.1.2 Internal Spatial Modeling of Modern Tang Dynasty Sancai pottery figurines in Luoyang

With societal progress and cultural development, modern Tang Dynasty Sancai pottery figurines in the Luoyang region have undergone significant innovation and evolution while inheriting traditional elements. The internal spatial design of these modern Tang Dynasty Sancai pottery figurines has become more diverse, retaining classical components while incorporating contemporary artistic forms.

Regardless of type, whether human or animal figurines, the modern Tang Dynasty Sancai pottery figurines exhibit a more varied approach to form. They include large-sized figurines that continue the traditional scale, suitable for museums and exhibitions, as well as smaller, highly decorative pieces tailored for home decoration and the gift market, each possessing distinctive characteristics. Large-sized figurines, such as those exceeding one meter in height, are often used for public space displays. Their internal spatial design is more complex, utilizing modern techniques such as hollow molding and mold casting, ensuring both the exquisite external shape and enhanced stability and durability. On the other hand, smaller sculptures focus on meticulous detailing and compact internal spatial configuration, characterized by intricate craftsmanship and vivid coloration, making them popular for home decor and cultural gifts.

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Figure 30 Modern large tri-color ladies figurines
Source LiuFei (2023)

3.1.1.3 Transformation of Internal Spatial Meaning

The internal space of ancient Tang Dynasty Sancai pottery figurines held profound cultural and religious significance. The postures and expressions of human figurines often conveyed respect and prayers for the tomb owner, while animal figurines, such as horses and camels, symbolized power and strength, reflecting the ancient people's yearning for an idealized afterlife and carrying strong religious connotations. In contrast, modern Tang Dynasty Sancai pottery figurines have shifted from being funerary objects to becoming ornamental art pieces with cultural symbolism.

The internal spatial design of modern Tang Dynasty Sancai pottery figurines places greater emphasis on artistic and decorative aspects, and their symbolic meanings have evolved from religious and social hierarchies to cultural identity and artistic appreciation. Modern Tang Dynasty Sancai pottery figurines reinterpret cultural and religious symbolism. The ancient motifs of prayer and protection are imbued with new meanings in modern works, such as peace, prosperity, and family happiness. This updated symbolism aligns better with the aesthetic and cultural needs of contemporary society and enhances the role of Tang Dynasty Sancai pottery figurines in international cultural exchange.

3.1.2 Differences in External Spatial Context

3.1.2.1 External Spatial Context of Ancient Tang Dynasty Sancai pottery figurines in Luoyang

In ancient times, Tang Dynasty Sancai pottery figurines were primarily placed within tombs, situated in a closed environment where their visual and tactile perception mainly occurred during archaeological excavations and modern exhibitions. Museum records indicate that the spatial arrangement within the tombs, including the placement and alignment of the figurines, created a sacred and

solemn atmosphere, offering viewers a sense of timeless historical reverence. From the perspective of the tomb's spatial context, the Tang Dynasty Sancai pottery figurines of ancient Luoyang, as funerary objects, were primarily confined to the tomb space. Typically, these figurines were positioned in the external sections of the tomb, which often included the main passage, side chambers, and central area of the burial chamber. The spatial arrangement of each section and the type of sculptures placed there reflected specific cultural and religious symbolism.

The placement of Tang Dynasty Sancai pottery figurines within the tomb illustrates their function and relationship with the tomb's spatial environment. In the main burial chamber, the central area was the most significant display zone for Tang Dynasty Sancai pottery figurines, often housing large figurines such as horse statues, camel statues, and warrior statues, representing the tomb owner's prestige and guardianship in the afterlife. Warrior figurines symbolized protection for the deceased in the afterlife, while horse and camel figurines represented wealth and power.

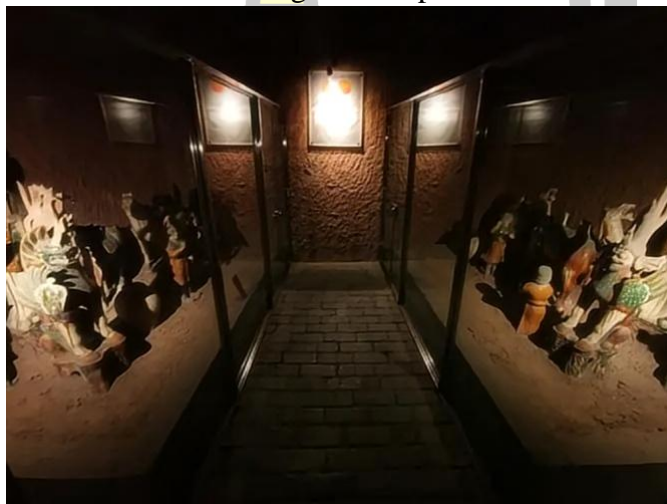


Figure 31 Tang Dynasty Sancai Pottery Figurines in Tombs
Source LiuFei (2023)

The central area of the burial chamber was considered the most dignified and sacred space; the sculptures placed there were not only grand and imposing in appearance but also deeply reflected the social hierarchy of the time. These sculptures, characterized by their substantial size, exquisite craftsmanship, and vivid forms, fully showcased the tomb owner's noble status and social rank. Additionally, they served as protective talismans, safeguarding the tranquility of the tomb.

Compared to the main burial chamber, the spaces of the tomb passage, side chambers, and subsidiary chambers were smaller. The tomb passage often represented the "pathway" of the tomb owner, guiding the soul into the afterlife and symbolizing the honor and prosperity of the tomb owner in the next world. Smaller Tang Dynasty Sancai pottery figurines, such as female attendants and foreign figures, were arranged in prominent positions within the side chambers. In these smaller spaces, Tang Dynasty Sancai pottery figurines such as female attendants, musicians,

and animal figures recreated vivid scenes from the tomb owner's life, enhancing the domestic atmosphere of the tomb.



Figure 32 Tang Sancai pottery figurines combination
Source LiuFei(2023)

The Tang Dynasty Sancai pottery figurines of ancient Luoyang harmonized with the tomb environment, jointly creating a unique cultural ambiance. The sculptures within the tomb were not merely exquisite artworks; they were material representations of the Tang Dynasty's social hierarchy, religious beliefs, and cultural customs. Through these sculptures, one can glimpse the prosperity of Tang society and the lifestyle of its people. Under the dim candlelight, the vividly colored and lifelike sculptures seemed to come to life, resting alongside the deceased in the quiet space. They bore witness to the passage of history and embodied humanity's aspiration for a better life.

3.1.2.2 External Spatial Context of Modern Tang Dynasty Sancai pottery figurines in Luoyang

The display spaces for modern Tang Dynasty Sancai pottery figurines have become more diverse, including museums, exhibition halls, homes, and public places. Different spaces offer varied perceptual experiences of Tang Dynasty Sancai pottery figurines. In museums, Tang Dynasty Sancai pottery figurines is recontextualized through lighting, display cases, and spatial arrangements, enhancing its historical and cultural impact. In domestic spaces, the decorative nature of Tang Dynasty Sancai pottery figurines adds a sense of affinity and artistic value, enriching everyday life with cultural nuances.

Modern Tang Dynasty Sancai pottery figurines exhibited in museums and galleries are often displayed in well-designed spaces equipped with professional lighting and display cabinets to emphasize their artistic value and historical significance. In such environments, the external spatial context of Tang Dynasty Sancai pottery figurines becomes not only a setting for showcasing art but also a crucial platform for cultural preservation and education. Museums use various forms of exhibitions to present the historical background, production techniques, and artistic

features of Tang Dynasty Sancai pottery figurines, enabling audiences to gain a deeper understanding and appreciation of this traditional art form.

In modern domestic and commercial spaces, Tang Dynasty Sancai pottery figurines have also gained widespread use as decorative items. Small Tang Dynasty Sancai pottery figurines are often placed in prominent locations within homes, such as living rooms, studies, and entryways, symbolizing cultural taste and artistic refinement. In commercial spaces like hotels, office buildings, and stores, Tang Dynasty Sancai pottery figurines are used to enhance the cultural ambiance and artistic quality of the environment. The application of these sculptures in modern residential and commercial spaces has allowed Tang Dynasty Sancai pottery figurines to transcend its traditional funerary context, becoming a cultural symbol within contemporary life. In modern commercial venues and cultural districts in Luoyang, Tang Dynasty Sancai pottery figurines are also commonly seen, often blending with the surrounding commercial environment to create a distinctive cultural atmosphere. At tourist attractions and cultural markets, Tang Dynasty Sancai pottery figurines have become popular souvenirs and cultural products, loved by tourists and collectors alike.



Figure 33 Tang Sancai pottery figurines in modern space
Source LiuFei (2023)

3.1.2.3 Differences in External Spatial Contexts

The evolution of spatial design and exhibition methods reveals a significant shift in the external spatial contexts of Tang Dynasty Sancai pottery figurines sculptures. In ancient times, the spatial arrangement of Tang Dynasty Sancai pottery figurines sculptures was relatively singular, mainly intended to maximize their religious and symbolic functions within tombs. Conversely, the exhibition contexts of modern Tang Dynasty Sancai pottery figurines sculptures are far more complex and diverse. Museums and exhibition halls feature dedicated display cases and specialized lighting effects, while public sculptures emphasize integration with their surrounding environment, and home decorations highlight alignment with modern lifestyles. The exhibition approaches for modern Tang Dynasty Sancai pottery figurines have evolved from mere physical displays to include multimedia interaction and digital exhibitions, thereby revitalizing these artifacts within contemporary settings.

The transformation of spatial functions further illustrates the divergence in the role of Tang Dynasty Sancai pottery figurines sculptures between ancient and modern times. The external spaces for ancient Tang Dynasty Sancai pottery figurines sculptures were primarily within burial sites, where their purpose was to symbolize religious rituals and social hierarchy. These sculptures, as part of the funerary set, were placed in various locations within the tomb to satisfy the needs of the deceased in the afterlife. In contrast, the external spaces for modern Tang Dynasty Sancai pottery figurines sculptures have diversified considerably, finding use in museums, public spaces, home interiors, and commercial environments. Modern Tang Dynasty Sancai pottery figurines not only serves as an artifact of cultural heritage but also functions as a form of contemporary art and cultural symbol, reflecting a shift from singular religious utility to multifaceted cultural and commercial applications.

The cultural and social background underpinning the external spatial contexts of Tang Dynasty Sancai pottery figurines sculptures has also undergone significant changes. The design of ancient Tang Dynasty Sancai pottery figurines's spatial context was heavily influenced by the Tang Dynasty's social hierarchy and religious beliefs, reflecting contemporary expectations for the afterlife and efforts to maintain social status. By contrast, the external spatial contexts of modern Tang Dynasty Sancai pottery figurines sculptures are more influenced by contemporary cultural settings, showcasing a balance between respect for traditional culture and the demands of modern living. As society has evolved, Tang Dynasty Sancai pottery figurines has transcended its original funerary context to become an indispensable form of cultural heritage and art within the modern social milieu, resulting in profound changes in its spatial design and application.

Distinct differences exist between the external spatial contexts of ancient and modern Tang Dynasty Sancai pottery figurines sculptures in Luoyang. From the perspective of form, Tang Dynasty Sancai pottery figurines has evolved significantly in shape and size, adapting to diverse requirements for display and decoration. From a sensory perspective, the perception of Tang Dynasty Sancai pottery figurines in

varying spatial settings—from confined tombs to open exhibition areas—has led to a renewed interpretation of its historical and artistic value. These transformations underscore the substantial shifts in scale and spatiality of Tang Dynasty Sancai pottery figurines from antiquity to the present. These differences are not only reflected in the changes in spatial function and usage but also profoundly influence cultural, aesthetic, and emotional experiences.

3.2 Differences in Artistic style and Characteristics

3.2.1 Analysis of the Artistic Style and Characteristics of Modern Tang Dynasty Sancai pottery figurines Sculptures

Innovation and Expressiveness: Modern Tang Dynasty Sancai pottery figurines sculptures have become more diverse in form compared to the relatively uniform styles of their ancient counterparts, incorporating more varied elements. For example, traditional Tang figures such as court ladies, civil officer, and warriors have evolved into contemporary figures with a stronger sense of modernity. Modern artists have integrated richer emotional expressions and personalized designs into their works, resulting in more varied and lively poses, attire, and facial expressions that reflect contemporary cultural characteristics. For instance, traditional figurines of court ladies have been reimagined as modern urban women. These figurines feature more expressive facial details, natural poses, and incorporate modern clothing elements, retaining the traditional Tang aesthetic while reflecting modern tastes.

Diversity and Individuality: The subject matter of modern Tang Dynasty Sancai pottery figurines sculptures has expanded significantly, covering not only historical figures and animals but also modern life scenes, abstract art, and more, catering to a wider range of aesthetic preferences. Artists have emphasized artistic and experimental qualities, often breaking traditional proportions and forms through exaggeration to convey specific emotions or themes. For instance, modern Tang Dynasty Sancai pottery figurines animal figurines may be designed with exaggerated postures to enhance the sense of movement and expressiveness. A notable example is a modern Tang Dynasty Sancai pottery figurines horse figurine depicted in a galloping pose, full of vitality. This dynamic form not only visually conveys a sense of movement but also symbolizes the artist's celebration of life's energy.

Innovative Use of Color: Traditional Tang Dynasty Sancai pottery figurines colors were primarily yellow, green, and white. Modern Tang Dynasty Sancai pottery figurines retains these traditional hues while incorporating additional colors such as blue, brown, and black, resulting in more vibrant and visually impactful works. Advances in modern craftsmanship have also increased the saturation and luster of these colors, with more refined glazing techniques that further enhance the visual appeal of the pieces. For example, a notable innovation can be seen in modern Tang Dynasty Sancai pottery figurines murals, where blue—a color not commonly used in traditional Tang Dynasty Sancai pottery figurines—has been introduced. This innovation makes camel figurines stand out visually, enhancing their artistic impact.



Figure 34 The current application of Tang Dynasty Sancai pottery figurines
Source LiuFei (August 2023)

3.2.2 Analyzing the evolution of artistic style and characteristics of ancient Tang Sancai pottery figurines

The artistic style of ancient Tang Dynasty Sancai pottery figurines sculptures is primarily reflected in the following aspects, forming a sharp contrast with modern Tang Dynasty Sancai pottery figurines.

Ancient Tang Dynasty Sancai pottery figurines sculptures predominantly featured a realistic style, focusing on lifelike depictions of figures and animals from everyday life. Whether in the facial expressions and clothing folds of human figurines or the postures of animal figurines, the goal was to replicate real scenes with precise proportions and natural postures, showcasing the Tang craftsmen's keen observational skills. The emphasis was on static beauty and realistic representation. In contrast, modern Tang Dynasty Sancai pottery figurines, while inheriting this tradition, places greater emphasis on expressiveness and exaggerated artistic techniques, using innovative designs in proportion and form to imbue the works with more visual impact and emotional expression.

Ancient Tang Dynasty Sancai pottery figurines emphasized harmony and symmetry in form, with a rigorous overall structure and smooth lines, reflecting the Tang society's pursuit of order and harmony. Modern Tang Dynasty Sancai pottery figurines, however, has become more diverse and individualized in its form, with artists focusing more on uniqueness and personal expression in their works. This shift not only reflects modern society's pursuit of individuality and diversity but also allows modern Tang Dynasty Sancai pottery figurines to achieve new breakthroughs in artistic expression.

The color palette of ancient Tang Dynasty Sancai pottery figurines was mainly limited to yellow, green, and white, whereas modern Tang Dynasty Sancai pottery figurines employs a broader range of colors. Modern artists have introduced new color options and enhanced the gloss and texture of the glazes through contemporary techniques, making the works more appealing to modern audiences. These changes in

color make modern Tang Dynasty Sancai pottery figurines align more closely with the aesthetic standards of contemporary art, while also enhancing its competitiveness in the market.

The artistic style of modern Tang Dynasty Sancai pottery figurines sculptures has undergone bold innovations based on tradition, emphasizing expressiveness and individuality, with more diverse themes and techniques. In contrast, ancient Tang Dynasty Sancai pottery figurines is renowned for its realistic style, harmonious and symmetrical structure, and profound social symbolism. As researchers of Tang Dynasty Sancai pottery figurines sculptures, understanding and analy.

3.3 Production techniques of traditional and modern

3.3.1 Production Techniques of Modern Tang Dynasty Sancai pottery figurines

The production of modern Tang Dynasty Sancai pottery figurines has gradually adopted gas kilns, using natural gas or liquefied gas as fuel. The advantage of gas kilns lies in the ability to precisely control the firing temperature and duration through modern control systems, resulting in more stable glaze effects and richer color expression. This control not only significantly enhances the stability and consistency of figurine production but also improves artistic expressiveness, particularly in glaze transitions and luster. The automation and high-precision control technology of modern kilns eliminate the temperature variations and glaze defects that might occur in traditional firing, leading to more stable product quality.

The production of modern Tang Dynasty Sancai pottery figurines also uses an improved clay formula. The modern clay enhances the plasticity of the figurines and significantly improves crack resistance and dimensional stability during the firing process.

Modern Tang Dynasty Sancai pottery figurines incorporate chemically formulated glazes, precisely prepared using modern chemical techniques. These glazes not only offer a greater variety of colors but also allow control over the gloss, texture, and depth of color by adding different chemical components.



Figure 35 The glaze formula of Modern Sancai pottery figurines
Source: LiuFei (September 2024)

In modern firing techniques, a segmented firing process has been introduced on the basis of single firing. This involves an initial low-temperature bisque firing followed by a high-temperature glaze firing. This method provides better control over the shape and dimensions of the figurines, reducing deformation and cracking during firing. Modern gas kilns, with rapid cooling or controlled cooling technologies, allow precise control of the glaze's luster and texture, further enhancing the artistic expressiveness of the pieces. By using mechanical means to accelerate or slow down the cooling process, the quality and artistic effect of the glaze have been greatly improved.

3.3.2 Improving or developing in the production process

Modern Tang Dynasty Sancai pottery figurines production has undergone significant improvements and advancements in comparison to ancient techniques across multiple aspects. The following sections provide a detailed discussion of the improvements in six key areas: clay refining, mold making, casting, facial detailing, glaze formulation, and firing techniques.

1) Differences in Clay Refining Between Ancient and Modern Tang Dynasty Sancai pottery figurines. The clay refining for ancient Tang Dynasty Sancai pottery figurines primarily relied on manual screening and natural weathering. While this method could remove some impurities, it required a high standard of uniformity and purity, and it was challenging to ensure consistency between batches. In contrast, modern Tang Dynasty Sancai pottery figurines utilizes mechanized equipment, such as ball mills and screening machines, to refine the clay, resulting in finer, more uniform clay particles with significantly reduced impurities. Modern refining technology also employs chemical analysis to precisely control the clay composition, improving the plasticity of the clay and the stability of the finished product after firing.

2) Differences in Mold Making Techniques Between Ancient and Modern Tang Dynasty Sancai pottery figurines. In ancient times, Tang Dynasty Sancai pottery figurines artisans primarily sculpted figurines by hand, making each piece unique. The mold-making technology was relatively simple, involving the use of plaster or clay to create basic molds, but these lacked precision. Modern Tang Dynasty Sancai pottery figurines, however, has advanced to highly refined and mechanized mold-making techniques. By using silicone molds and 3D printing technology, extremely detailed molds can be created, significantly improving the precision and efficiency of reproduction. Modern mold-making techniques allow for the preservation of all details from the original work and enable mass production, ensuring consistent quality across products while enhancing production efficiency.

3) Differences in Casting Methods Between Ancient and Modern Tang Dynasty Sancai pottery figurines. In ancient times, Tang Dynasty Sancai pottery figurines casting mainly depended on artisans' manual operations, using simple molds for preliminary shaping. Due to technological limitations, the precision of casting was

not high, and many details had to be manually refined after casting. In modern Tang Dynasty Sancai pottery figurines, casting technology has evolved to use advanced molds and mechanical pressing equipment, resulting in more precise shaping of the clay bodies. Mechanical casting allows for the mass production of high-precision clay bodies, reducing the need for manual refinement and ensuring standardization and consistency. Additionally, modern casting techniques provide better control over the thickness and weight of the figurines, enhancing the overall quality of the products.

4) Differences in Facial Detailing Techniques Between Ancient and Modern Tang Dynasty Sancai pottery figurines. The facial detailing ("opening the face") of ancient Tang Dynasty Sancai pottery figurines was primarily dependent on the artisan's skill, with the vividness and delicacy of the expression directly determined by the craftsman's expertise. Each figurine's facial style could vary based on the individual artisan's approach. Modern Tang Dynasty Sancai pottery figurines facial detailing combines traditional handcraft techniques with modern technology. In modern production, some facial details are directly rendered using precision molds, while special expressions and individualized features are still crafted by experienced artisans. The application of digital technology allows for more precise detail in the facial features, resulting in more uniform and lifelike expressions.

5) Differences in Glaze Formulation Between Ancient and Modern Tang Dynasty Sancai pottery figurines. The glaze formulation of ancient Tang Dynasty Sancai pottery figurines relied on natural minerals, with primary components including copper, iron, and manganese oxides. Due to the limitations in mineral purity and processing techniques, the glaze colors exhibited some degree of unpredictability, with rich but unstable hues that often varied with kiln temperatures. In contrast, modern Tang Dynasty Sancai pottery figurines glazes have been scientifically improved through the integration of modern chemistry and materials science. Using purer metal oxides and additives, modern glazes achieve more stable and controllable colors. Furthermore, modern glaze research enables the development of a broader color palette to meet diverse creative needs. The modern glaze formulations retain the traditional Tang Dynasty Sancai pottery figurines color characteristics while enhancing glossiness and durability through technological innovations.

6) Differences in Firing Techniques Between Ancient and Modern Tang Dynasty Sancai pottery figurines. The firing of ancient Tang Dynasty Sancai pottery figurines primarily relied on traditional kilns, such as dragon kilns, where temperature control was difficult, with firing temperatures ranging from 900°C to 1100°C. External conditions such as weather and fuel type greatly influenced the final glaze colors and firing outcomes, leading to uncertainties. Modern Tang Dynasty Sancai pottery figurines, however, utilize advanced firing techniques, typically employing gas or electric kilns that allow precise control over temperature and duration, enhancing the controllability and repeatability of the firing process. Modern kilns also permit multiple firings and segmented firing, resulting in richer and more stable glaze colors. The advancements in modern firing techniques have greatly increased the

yield rate of Tang Dynasty Sancai pottery figurines, and the artistic expressiveness of the products has also become more diverse.

The production techniques of modern Tang Dynasty Sancai pottery figurines have undergone significant improvements and advancements in areas such as clay refinement, mold-making, casting, facial detailing, glaze formulation, and firing methods. Compared to the traditional processes, modern methods place greater emphasis on the application of science and technology, which has enhanced both production efficiency and product quality. However, these new techniques have not been universally adopted, and most factories still follow the traditional production steps, relying heavily on manual labor. Unfortunately, the varying aesthetic abilities of the workers significantly undermine the artistic quality of Tang dynasty Sancai pottery figurines.



Figure 36 Mechanized production line

Source: Liufei (August 2022)

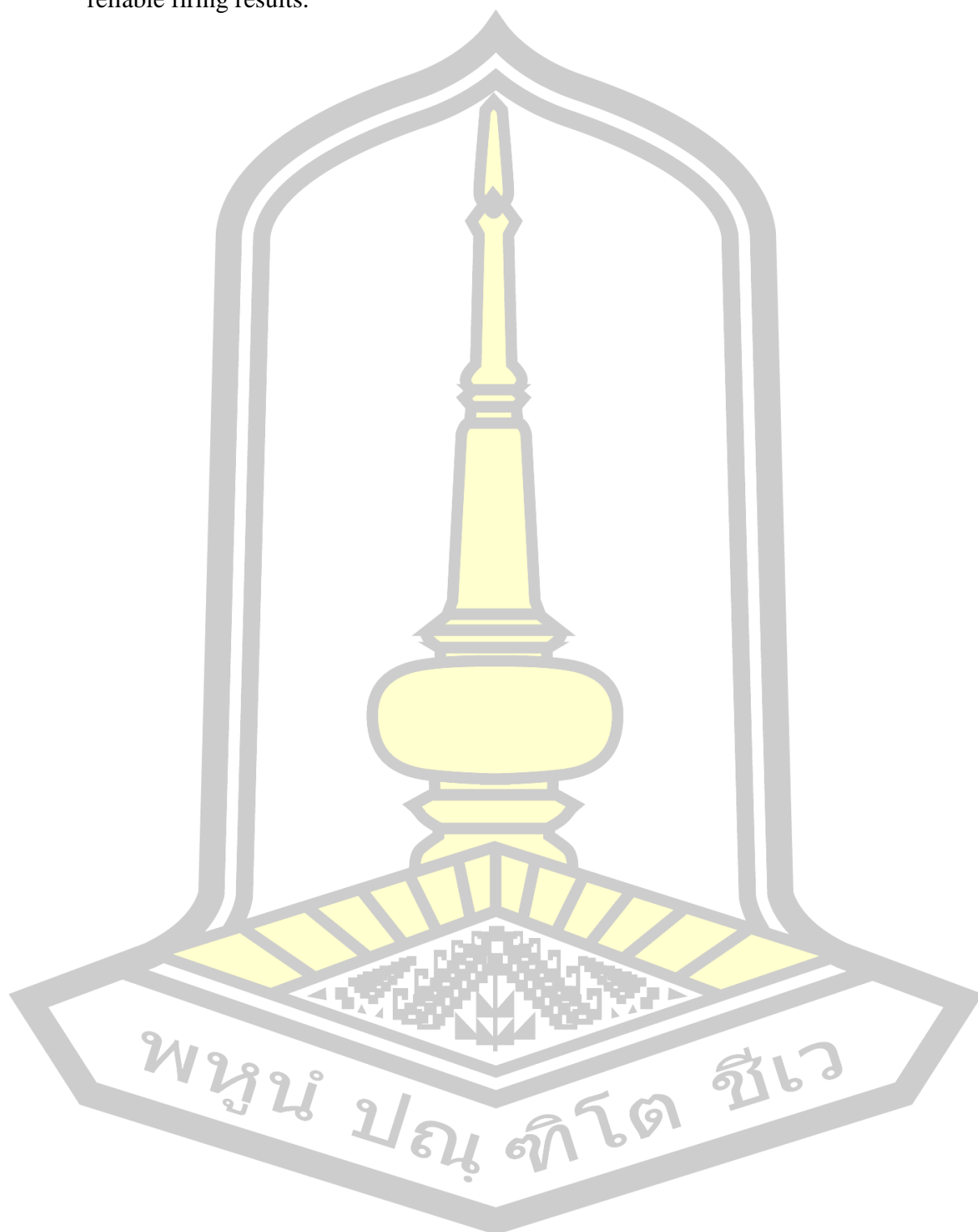
3.3.3 Innovation in production processes

In the production of modern Tang Dynasty Sancai pottery figurines, the introduction of mechanization, precision, and digital technologies has brought significant innovations to various stages of the production process. While these innovations have primarily enhanced production efficiency and product quality consistency, they have also led to a reduction in the artistic value of Tang dynasty Sancai pottery figurines. Compared to traditional craftsmanship, the notable innovations in modern Tang Dynasty Sancai pottery figurines production are primarily reflected in the following aspects:

1) Clay Refining

In the clay refining process of modern Tang Dynasty Sancai pottery figurines, mechanized equipment such as ball mills and screening machines have been introduced. These devices allow for more uniform and thorough processing of clay, removing impurities, improving the texture, and making it finer and more consistent, thereby enhancing the plasticity of the clay and the stability of the fired products. Modern chemical analysis techniques are used to precisely control the

chemical composition of the clay, ensuring the consistency of each batch and more reliable firing results.



2)Glaze Formulation

Modern glaze formulations are scientifically composed, using purer metal oxides and chemical additives, making the glaze colors more stable and controllable. The expansion of the color palette allows modern Tang Dynasty Sancai pottery figurines to exhibit richer color effects. The development of modern glazes also considers environmental protection and durability. By improving the formulations, the use of harmful substances has been reduced, while the oxidation resistance and wear resistance of the glaze surface have been enhanced.

3)Firing Techniques

Modern techniques allow for multiple firings at different temperature stages, resulting in richer and more even glaze colors, enhancing the product's expressiveness and artistic effect.



Figure 37 Tang Dynasty Sancai pottery figurines made with new technology
Source:Liufei (September 2024)

3.4 Differences in Culture and Symbolic Meaning

3.4.1 Culture Meaning of Modern Tang Dynasty Sancai pottery figurines Sculptures

Modern Tang Dynasty Sancai pottery figurines sculptures hold significant symbolic meaning in the context of cultural heritage and revival. They not only represent a continuation of the flourishing culture of the Tang Dynasty but also serve as an important emblem of Chinese traditional culture. In modern society, through contemporary craftsmanship and design, Tang Dynasty Sancai pottery figurines is exhibited in public venues such as museums and exhibition halls. Additionally, with the state's efforts to protect intangible cultural heritage, these sculptures have become a gateway for the public to understand Tang Dynasty culture, acting as a bridge

between ancient and modern culture, and conveying the enduring history and cultural depth of the Chinese nation.

With its unique artistic style and rich cultural connotations, modern Tang Dynasty Sancai pottery figurines has become an important symbol for expressing Chinese cultural identity and national pride. In both domestic and international cultural exchanges, the display and dissemination of modern Tang Dynasty Sancai pottery figurines not only highlight the charm of Chinese culture but also strengthen cultural confidence among Chinese people. As Tang Dynasty Sancai pottery figurines circulates and is showcased in the international market, it becomes a symbol of global cultural exchange. Innovations in the design and use of modern Tang Dynasty Sancai pottery figurines have enabled it to transcend traditional forms by incorporating more modern elements. In places like Luoyang, where Tang Dynasty Sancai pottery figurines originated, modern artisans create Tang Dynasty Sancai pottery figurines sculptures that are popular not only in the domestic market but also overseas. With its distinctive craftsmanship and cultural value, modern Tang Dynasty Sancai pottery figurines has become a sought-after item in the tourism souvenir market, contributing



to the spread and influence of Chinese culture in a globalized world.

Figure 38 The current application of Tang Dynasty Sancai pottery figurines

Source: LiuFei (August 2023)

As globalization accelerates, modern Tang Dynasty Sancai pottery figurines has gradually reached beyond China's borders, becoming an important medium for international cultural exchange. Its unique artistic style and profound cultural heritage have attracted art enthusiasts and collectors worldwide, fostering understanding and respect between different cultures. It has come to symbolize cultural exchange and

integration in a globalized context. Tang Dynasty Sancai pottery figurines works frequently appear in international art exhibitions, showcasing their status in the global cultural market. At an international art fair held in Paris, modern Tang Dynasty Sancai pottery figurines sculptures garnered widespread attention for their distinctive oriental charm and exquisite craftsmanship. As a representative of Chinese culture, Tang Dynasty Sancai pottery figurines has become a significant symbol in the global art market through international exhibitions and transactions, promoting cultural exchange and interaction between China and the world.

Modern Tang Dynasty Sancai pottery figurines not only possesses artistic value but also holds commercial value. In the fields of tourism souvenirs and home decoration, modern Tang Dynasty Sancai pottery figurines is beloved by consumers for its exquisite craftsmanship and unique cultural connotations. It has become a fashionable cultural commodity, meeting people's aspirations for a better life.

3.4.2 Symbolic Meaning of Modern Tang Dynasty Sancai pottery figurines Sculptures

In the Luoyang region, Tang dynasty Sancai pottery figurines, as intangible cultural heritage, carry profound social memory and diverse symbolic meanings. As works of art from a specific historical period, their shapes, colors, and forms represent the specific cultural context and collective memory of Tang society. Peirce's concept of the sign is associated with an irreducible triadic cognitive structure, but his signs can exist both in the external world and the internal world. Peirce(1932: 1.372) explicitly emphasizes the mental aspect of signs, arguing that sign activity is a "triadic connection of the sign (representamen), the object it refers to, and the cognition it generates in the mind". He does not deny the materiality of signs but asserts that "a sign is a tool that conveys something from the external world to the mind" (Peirce CP 1.339). Cultural memory is part of collective memory, involving the represented past, which includes not only consciously inherited traditions but also more cultural unconscious elements. Similar to tradition, cultural memory is also a form of knowledge and is objectified in its symbolic carriers (Yu Hongbing, 2019: 10). This illustrates that signs are carriers and transmitters of cultural memory. Tang dynasty Sancai pottery figurines can be understood as symbols with historical, cultural, and social functions.

Symbolic signs, as products of social and cultural traditions, construct the relationship between human conceptual systems and symbolic systems. The creation of symbolic meanings is decisively influenced by social culture. Symbolic signs in different languages of different ethnicities are formed and transmitted within specific socio-cultural contexts, and semantically manifest the differences between these languages (Wu Yuemin, 2018: 122-128). The meaning of a symbol is not fixed; it is reinterpreted and represented in different historical and social contexts. The symbolic meaning of Tang dynasty Sancai pottery figurines is primarily concentrated on representing religion and social hierarchy. As society changes, the religious functions of Tang dynasty Sancai pottery figurines have gradually diminished, and they have

come to be viewed more as antiques and artworks. Their cultural symbols have shifted towards historical commemoration and aesthetic appreciation. Tang dynasty Sancai pottery figurines have gradually transitioned from religious ritual symbols to symbols of historical memory. For instance, warrior and camel figurines not only reflect the political and military power of Tang society but also embody the open and inclusive diplomatic policies and flourishing cultural exchanges between China and foreign



regions. The camel, as a symbolic sign of the Silk Road, conveys the internationalization of Tang society and the integration of Eastern and Western cultures.

Figure 39 The current application of Tang Dynasty Sancai pottery figurines

Source: LiuFei (August 2023)

After being recognized as a national intangible cultural heritage of China, Tang dynasty Sancai pottery figurines received significant attention from the government and society. The inheritance and protection of Tang Dynasty Sancai pottery figurines craftsmanship in modern society have transformed them from being solely funeral items into part of cultural heritage, reshaping them as cultural symbols. As cultural symbols, Tang dynasty Sancai pottery figurines have taken on more diverse meanings, being viewed as symbols of Chinese culture while also being endowed with new market value and serving as inspiration for artistic creation.

In modern design, Tang Dynasty Sancai pottery figurines elements are often used to express the blending of Chinese and Western cultures and the revival of traditional culture. Tang dynasty Sancai pottery figurines in contemporary times are

no longer merely funerary objects or symbols of historical memory but have been given new cultural and commercial value. Through modern media, the image of Tang dynasty Sancai pottery figurines has been reshaped as a cultural symbol with modern significance. For example, the form of Tang dynasty Sancai pottery figurines has been applied to modern cultural and creative products, becoming an art form that transcends time and space. According to semiotic theory, this symbolic reproduction not only extends the historical memory of Tang dynasty Sancai pottery figurines but also turns them into symbols of cultural exchange in modern society.

The symbols of Tang dynasty Sancai pottery figurines have undergone multiple recreations during the process of transmission, ultimately becoming cultural products with modern aesthetics through the intervention of the cultural and creative industries, thereby being endowed with new commercial value. This recreation process has elevated Tang Dynasty Sancai pottery figurines beyond the historical domain to become part of contemporary culture. Such symbolic transformation has evolved Tang dynasty Sancai pottery figurines from funerary objects in religious rituals to consumer goods in modern society. The transformation of Tang dynasty Sancai pottery figurines as cultural symbols across different historical stages is clearly evident. From their origins as symbols in religious rituals to symbols of historical memory, and eventually to cultural symbols in modern society, the symbolic system of Tang dynasty Sancai pottery figurines has continuously evolved, enriching their social functions and cultural value. Tang dynasty Sancai pottery figurines are not only material carriers of Tang culture but also important media for contemporary cultural memory and symbolic reproduction.

3.4.3 Changes in the Culture and Symbolic Meaning of Tang Dynasty Sancai pottery figurines Sculptures

From Symbol of Social Class and Status to Symbol of Cultural Heritage and Revival: In ancient times, Tang Dynasty Sancai pottery figurines sculptures, as burial objects, primarily symbolized the identity, status, and wealth of the tomb owner. They were important markers of the noble class in Tang society, reflecting the social hierarchy and aspirations for the afterlife. Over time, modern Tang Dynasty Sancai pottery figurines has gradually transformed into a symbol of cultural heritage and revival. It is no longer merely a burial item but an important component of Chinese cultural heritage, representing respect for and continuation of traditional culture.

From Burial Object to Artwork: Ancient Tang Dynasty Sancai pottery figurines were primarily used as a burial good, symbolizing the identity, status, and wealth of the tomb owner. Modern Tang Dynasty Sancai pottery figurines, however, are more often regarded as artworks, used for display, collection, and decoration. This transformation reflects an elevation in the artistic value of Tang Dynasty Sancai pottery figurines and a shift in aesthetic perspectives.

Figure 40 Modern replicas of Tang Dynasty Sancai pottery figurines in the museum
Source: LiuFei (September 2024)

From Single Symbolism to Diverse Symbolism: The symbolic meaning of ancient Tang Dynasty Sancai pottery figurines was relatively singular, focusing primarily on social class, power, honor, and cultural exchange. In contrast, the symbolism of modern Tang Dynasty Sancai pottery figurines is more diverse, encompassing cultural heritage, cultural identity, globalization, and commercial consumption, among others. This change reflects the complexity and diversity of contemporary cultural contexts.

From Enclosed Space to Open Display: Ancient Tang Dynasty Sancai pottery figurines were primarily placed in enclosed tombs, serving symbolic purposes tied to the deceased and burial culture. Modern Tang Dynasty Sancai pottery figurines, however, are widely displayed in public spaces such as museums and exhibition halls and even enter homes and commercial spaces, becoming an object of public appreciation and experience. This spatial shift has made the symbolism of Tang Dynasty Sancai pottery figurines more open and inclusive.

From Functional to Aesthetic: The primary function of ancient Tang Dynasty Sancai pottery figurines was to serve as burial objects, with a greater emphasis on practicality than aesthetics. Modern Tang Dynasty Sancai pottery figurines, however, place more emphasis on aesthetic appeal, with exquisite craftsmanship and unique designs catering to people's aesthetic needs. This change reflects an elevation in aesthetic appreciation and a pursuit of a better life.



From Symbol of Power and Honor to Symbol of Cultural Exchange in the Era of Globalization: Ancient Tang Dynasty Sancai pottery figurines sculptures often

symbolized power and honor—official figurines represented authority, while warrior figurines symbolized force and protection. These figurines reflected the specific social strata and power structures of Tang society. In the context of globalization, modern Tang Dynasty Sancai pottery figurines has become a symbol of cultural exchange. Through circulation and exhibition in international markets, Tang Dynasty Sancai pottery figurines not only represents Chinese culture but also stands as an important symbol in the global art market, reflecting the achievements of cultural exchange between China and other countries.

From Symbol of the Afterlife and Eternity to Symbol of Commercial and Consumer Culture: In ancient times, Tang Dynasty Sancai pottery figurines sculptures, as burial objects, primarily symbolized aspirations for the afterlife, reflecting the longing of ancient people for a peaceful and harmonious afterlife. With social and market developments, modern Tang Dynasty Sancai pottery figurines has gradually become a consumer product, symbolizing commercialization and the development of modern consumer culture. In tourism and the collectibles market, Tang Dynasty Sancai pottery figurines not only holds cultural identity significance but has also become an important source of economic gain.

In conclusion, the symbolic meaning of ancient Tang Dynasty Sancai pottery figurines sculptures primarily centered on social class, power, honor, and expectations for the afterlife, reflecting the structure and beliefs of Tang society. The symbolic meaning of modern Tang Dynasty Sancai pottery figurines sculptures, however, focuses more on cultural heritage, cultural identity, and cultural exchange in the era of globalization. As times have changed, Tang Dynasty Sancai pottery figurines has evolved from a burial good to cultural heritage and a commercial commodity, with its symbolism undergoing a profound transformation from expressing traditional social structures to representing modern cultural identity and global cultural exchange. This evolution not only demonstrates the enduring influence of Tang Dynasty Sancai pottery figurines sculptures throughout history but also highlights their multifaceted value and significance in modern society.

3.5 Tang dynasty Sancai pottery figurines as Intangible Cultural Heritage

3.5.1 The Current Status of Intangible Cultural Heritage Transmission in the Context of Social Transformation

Social transformation refers to profound changes occurring in social structures, economic models, cultural systems, and political institutions as globalization intensifies. Currently, this transformation is not only occurring within individual countries but is also influencing global social development through international connections and cooperation. Globalization has accelerated the dissemination of information and cultural exchange, making cultural transmission more convenient worldwide. However, globalization also presents the risk of cultural homogenization.

Since modern times, Chinese society has undergone a significant transformation from an agrarian civilization to a modern industrial civilization. In 1923, Liang Qichao summarized the early understanding of this transformation among Chinese people as "the material level, institutional level, and cultural level" in his work "An Overview of China's Evolution Over Fifty Years." This summary recognized the importance of cultural transformation in the overall process of social modernization (Cui Cunming, 2013). Against the backdrop of China's social transformation, the current status of the transmission of intangible cultural heritage (ICH) has become a central topic in academic and cultural discourse. With the acceleration of modernization and the ongoing advance of globalization, the transmission of ICH faces unprecedented challenges and opportunities.

Intangible cultural heritage (ICH) represents a living expression of culture and is an essential component of social and historical memory. It not only reflects the lifestyles, beliefs, and values of cultural communities from different regions but also carries a wealth of social practices, forms of expression, knowledge, and skills. ICH holds value for cultural identity. Through transmission across generations, ICH maintains cultural identity within social groups, serving as an effective means of resisting cultural homogenization, especially under the impact of globalization (Li Yanzu, 2014: 4).

The transmission of ICH has multiple values, which are particularly significant during social transformation. By protecting and transmitting ICH, cultural communities can find self-positioning in a rapidly changing society, thereby maintaining their uniqueness and continuity. ICH also holds economic value. In the current context of social transformation, the development of the cultural and creative industries provides new opportunities for the commercialization of ICH. Creative products based on traditional craftsmanship not only enrich the cultural industry but also bring new vitality to the regional economy through the development of cultural tourism. For instance, through design innovation in traditional handicrafts, ICH products are gradually moving from local markets to international markets, becoming an important force in promoting regional economic development. Moreover, ICH has social and educational value. The transmission of ICH is essentially a process of socialization, wherein elders pass on skills and knowledge to younger generations, helping the new generation understand and identify with their cultural background. For example, experiential courses and workshops on traditional crafts have considerable educational value. Thus, ICH is not only a vehicle for cultural transmission but also an important form of cultural education (Min Xiaolei, 2021: 133).

The rapid social transformation in China has brought multiple challenges to the transmission of ICH. First, the problem of a generational gap among inheritors is becoming increasingly severe. Due to changes in the modern education system and lifestyle, younger generations are showing a declining interest in traditional culture, leading to a shortage of successors for ICH transmission. Many ICH projects rely on

skills passed down through generations, and with the passing of the older generation of inheritors, some skills are at risk of being lost. Effectively passing ICH skills to younger generations has become a key challenge in ICH transmission. Second, modern lifestyles have impacted traditional culture. Urbanization and globalization during social transformation have fundamentally altered traditional ways of life, and the environment for practicing ICH no longer matches the pace of modern society. For instance, many traditional crafts have gradually lost their market competitiveness under the impact of modern large-scale industrial production. The traditional agrarian culture and rural social structure have been disrupted, posing challenges to the survival of ICH (Li Yanzu, 2014: 4). The contextualization of ICH also affects its transmission. Many forms of ICH rely on specific social, cultural, and natural environments, with the transmission process closely tied to these contexts. However, as society changes, the original contexts for transmission are gradually disappearing, making it difficult for some ICH projects to maintain their original forms and content. This "contextual failure" poses a severe challenge to the authenticity and integrity of ICH (Min Xiaolei, 2021: 89). In this process, the Chinese government has introduced a series of relevant policies (see Table 5) aimed at protecting and inheriting traditional craftsmanship as part of intangible cultural heritage. These policies include strengthening the protection of intangible cultural heritage, promoting the development of the cultural and creative industries, and encouraging the integration of traditional craftsmanship with modern technology.

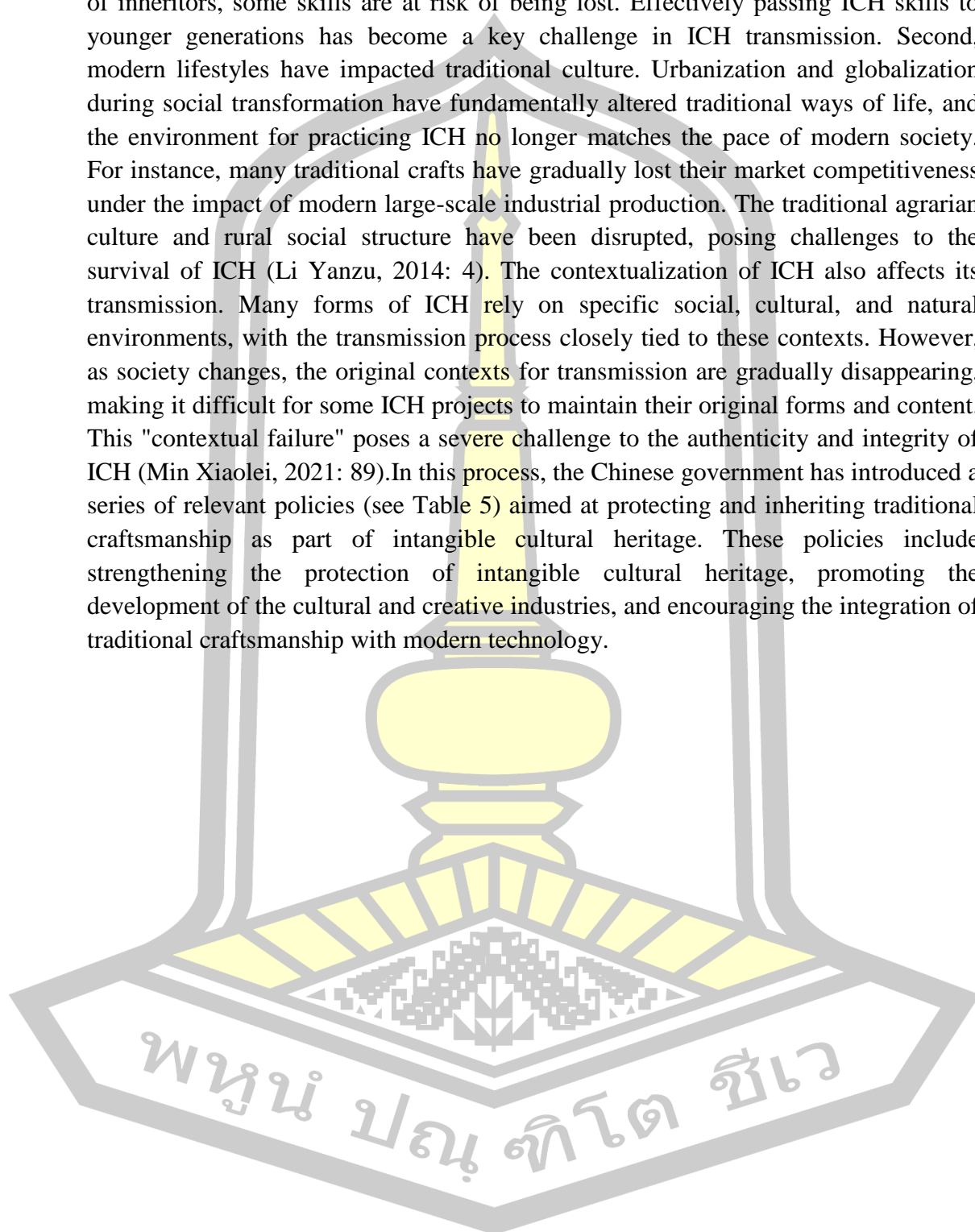


Table 5 Table of Summary and review of policies related to the inheritance of China's intangible cultural heritage and traditional handicrafts

Year	Document and Policy	Main Purpose
1995	Establishment of the Chinese Traditional Craft Research Society	Conduct research and practice on the protection and inheritance of traditional crafts, promoting the development of traditional craftsmanship.
1996	Compilation of the "Encyclopedia of Chinese Traditional Arts and Crafts"	Document and protect the content of traditional Chinese arts and crafts, aiding the inheritance and dissemination of traditional craftsmanship.
1997	"Regulations on the Protection of Traditional Arts and Crafts"	Issued by the State Council; aimed at standardizing and promoting the protection and development of traditional arts and crafts.
2003	"Convention for the Safeguarding of Intangible Cultural Heritage"	Adopted by the 32nd General Conference of UNESCO; marked global emphasis on the protection of intangible cultural heritage.
2004	Launch of the Chinese Ethnic and Folk Cultural Relics Protection Project	The Ministry of Culture included traditional craftsmanship in a long-term development plan, creating new opportunities for comprehensive protection and research.
2004	China joined the "Convention for the Safeguarding of Intangible Cultural Heritage"	Approved by the 10th Standing Committee of the National People's Congress, making China one of the earliest signatories.

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2005	"Opinions on Strengthening the Protection of Intangible Cultural Heritage in China" & "Provisional Measures for Applying and Assessing National Intangible Cultural Heritage Representative Projects"	Initiated the construction of a representative project list for intangible cultural heritage, with traditional crafts as a key focus.
2011	"Law of the People's Republic of China on Intangible Cultural Heritage"	Officially implemented, marking the integration of intangible cultural heritage protection into the national development system.
2012	"Cultural Reform and Development Plan during the 12th Five-Year Plan Period"	Further promoted the protection and development of intangible cultural heritage, strengthening national-level protection mechanisms.
2015	"China Intangible Cultural Heritage Protection Development Report (2015)"	Analyzed and summarized the overall situation, trends, key issues, existing challenges, and development strategies for the protection of intangible cultural heritage in 2014.
2021	"Opinions on Further Strengthening the Protection of Intangible Cultural Heritage"	Issued by the General Office of the Central Committee of the CPC and the State Council; outlined specific guiding principles and main tasks for strengthening intangible cultural heritage protection.
2024	"Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" (possible update or reaffirmation)	Reaffirmed or updated the 2021 document, including new implementation measures and objectives.
	"Guiding Opinions on Promoting the Inheritance and Innovative Development of the Arts and Crafts Industry"	Aimed at promoting the inheritance and innovative development of the arts and crafts industry, proposing measures to enhance the protection of traditional crafts and promote product innovation and upgrading.

The social transformation within the context of the global community is ongoing, and its future development will be influenced by multiple factors. With the development of emerging technologies such as the Internet and artificial intelligence, global society will continue to transform. The digital economy may reshape traditional economic models and alter labor markets and social structures. Cultural innovation and inclusive development will further drive social transformation. Through inclusive development, society may achieve coexistence of cultural diversity and sustainable development. The transmission of ICH in China, amidst social transformation, faces numerous challenges and opportunities. In the modernization process, ICH, as a reflection of cultural diversity, has its core value increasingly highlighted. However, challenges such as the generational gap in transmission, the impact of modern lifestyles, and contextual changes pose threats to its continuity. In the future, the transmission of ICH should seek integration and innovation with modern society while respecting tradition. By strengthening the protection of inheritors, promoting ICH education, and facilitating the application of digital technologies, ICH can gain new vitality in modern society and continue to be an important carrier of Chinese culture for generations to come.

3.5.2 Tang dynasty Sancai pottery figurines as Intangible Cultural Heritage

Modern Tang Dynasty Sancai pottery figurines in Luoyang traces its origins to the early 20th century when Tang Dynasty Sancai pottery figurines artifacts were discovered during the construction of the Longhai Railway by the Qing government. The unearthed Tang Dynasty Sancai pottery figurines pieces were concentrated in the suburban areas surrounding Luoyang's Sui and Tang Eastern Capital City, including the northern Mangshan, southern Guanlin and Longmen, and western Gushui. Tang tombs in Yanshi, Mengjin, and Yichuan also yielded numerous finds. Some antique dealers brought these artifacts to Beijing for sale, where they were highly favored by foreigners, leading to the loss of many funerary objects overseas. It was not until the renowned scholars Wang Guowei and Luo Zhenyu visited Liulichang to study ancient ceramics that Tang Dynasty Sancai pottery figurines received significant recognition. They named the ceramics after the term "Sancai," which described their multicolored glazes. Following this, the value of Tang Dynasty Sancai pottery figurines was re-recognized domestically, and imitation production began to emerge. According to the Mengjin County Chronicle: "Around 1920, the firing of Tang Dynasty Sancai pottery figurines in small kilns was exclusively practiced within the Gao family." This technique was passed down as a family secret, typically from father to son, making it highly susceptible to being lost.



Figure 41 "Mengjin County Chronicles" and historical data on the construction of the Longhai Railway

Source LiuFei(August 2023)

After the founding of the People's Republic of China, the government placed great emphasis on preserving and promoting traditional culture, organizing folk artisans to replicate Tang Dynasty Sancai pottery figurines. Gao Songmao, a folk artisan from Nanshishan, Mengjin, and his children were invited to the newly established Luoyang Arts and Crafts Society, where they contributed their Tang Dynasty Sancai pottery figurines replication techniques without reservation. From that point on, Tang Dynasty Sancai pottery figurines production entered a new phase of development. In 1978, the Luoyang Ceramic Art Factory was established, marking unprecedented growth in the production of Luoyang Tang Dynasty Sancai pottery figurines. Subsequently, the number of Tang Dynasty Sancai pottery figurines manufacturers in Luoyang grew to dozens, and the works were even presented as national gifts to foreign leaders.

In 2008, the firing technique of Tang Dynasty Sancai pottery figurines was listed by the State Council as a National Intangible Cultural Heritage, and the replication techniques and market for Tang Dynasty Sancai pottery figurines in the Luoyang region reached their peak. During this time, the people of Luoyang also regarded Tang Dynasty Sancai pottery figurines as a local specialty to be given as gifts to people from other regions. Modern Tang Dynasty Sancai pottery figurines is a continuation and

development of the ancient art form of Tang Dynasty Sancai pottery figurines ceramics. It not only preserves the traditional craftsmanship, style, and artistic features of Tang Dynasty Sancai pottery figurines but also incorporates modern techniques, design concepts, and social demands, thus forming a cultural art form that holds both historical value and contemporary significance.



Figure 42 Modern Sancai pottery figurines

Source Liufei(2023)

To gain insight into the current market for Tang Dynasty Sancai pottery figurines, the author conducted field visits and research on Luoyang's Tang Dynasty Sancai pottery figurines craft market. Currently, Tang Dynasty Sancai pottery figurines on the market can be roughly categorized into two directions: antique-style Tang Dynasty Sancai pottery figurines and innovative Tang Dynasty Sancai pottery figurines. Antique-style Tang Dynasty Sancai pottery figurines retain the original forms of Tang Dynasty Sancai pottery figurines artifacts, including famous figures such as the Sancai horses, court lady figurines, heavenly king figurines, and foreigner figurines from Xi'an. The innovative Tang Dynasty Sancai pottery figurines, on the other hand, combine Tang Dynasty Sancai pottery figurines glazes with ceramic panel paintings to create new Tang Dynasty Sancai pottery figurines products. In terms of spatial context, form, artistic style, symbolism, production techniques, and artistic value, modern Tang Dynasty Sancai pottery figurines differ significantly from traditional Tang Dynasty Sancai pottery figurines.



Figure 43 Nanshishan Village in Mengjin, Tang Dynasty Sancai pottery figurines Museum, Luoyang Sancai Museum, Luoyang Scenic Area Cultural Products Market

Source Liufei(August 2023)

As an example of ICH, Tang Dynasty Sancai pottery figurines plays a multifaceted role in cultural transmission. Through research, protection, and innovation of Tang Dynasty Sancai pottery figurines, we can better understand and inherit this precious cultural heritage, enhance cultural identity, and promote cultural exchange and mutual learning between China and other countries in the context of globalization. In future cultural development, Tang Dynasty Sancai pottery figurines will continue to play its unique role, serving as an essential bridge connecting history and the future.

3.5.3 Tang dynasty Sancai pottery figurines and Their Connection to the Luoyang Region

The concept of "local knowledge" proposed by Clifford Geertz (1983) serves as an important starting point for understanding regional culture. Geertz argued that culture is not universal or homogeneous but is deeply rooted in the lifestyle and social practices of specific places. This type of knowledge is concrete and experiential, and can only be fully understood within particular social and geographical contexts. This perspective emphasizes the regional characteristics of culture and its specific forms and meanings in different places (Zhang Fengqi, 2008: 5). Therefore, the cultural identity of Tang dynasty Sancai pottery figurines can be seen as a manifestation of the history, culture, and social development of the Luoyang region.

Tang Dynasty Sancai pottery figurines, as a regional art form, integrates the social, economic, and political factors of the Luoyang area, and through its unique craftsmanship and artistic expression, forms a distinctive regional cultural symbol. It not only reflects the social landscape of the Tang Dynasty but also reveals the interaction between regional culture and craftsmanship in a broader cultural context. Craftsmanship is not only a material carrier of regional culture but also an important means of cultural transmission. In Luoyang, the production of Tang dynasty Sancai pottery figurines relies not only on the region's rich natural resources and technical conditions but is also profoundly influenced by local cultural customs and social values. This interactive relationship has gradually made Tang dynasty Sancai pottery figurines an essential part of Luoyang's cultural identity, shaping the unique cultural expression of the region through the ongoing evolution of artistic style, craftsmanship, and symbolic meaning.

The production and dissemination of Tang dynasty Sancai pottery figurines exemplify the interaction between regional culture and craftsmanship. The regional cultural identity of Tang dynasty Sancai pottery figurines is not merely a reflection of their material attributes but also a dynamic cultural symbol formed through the transmission and innovation of craftsmanship within the specific historical and cultural context of the Luoyang region. This symbol has been endowed with new meanings across different historical periods, continuously influencing cultural identity and social memory in the Luoyang region.

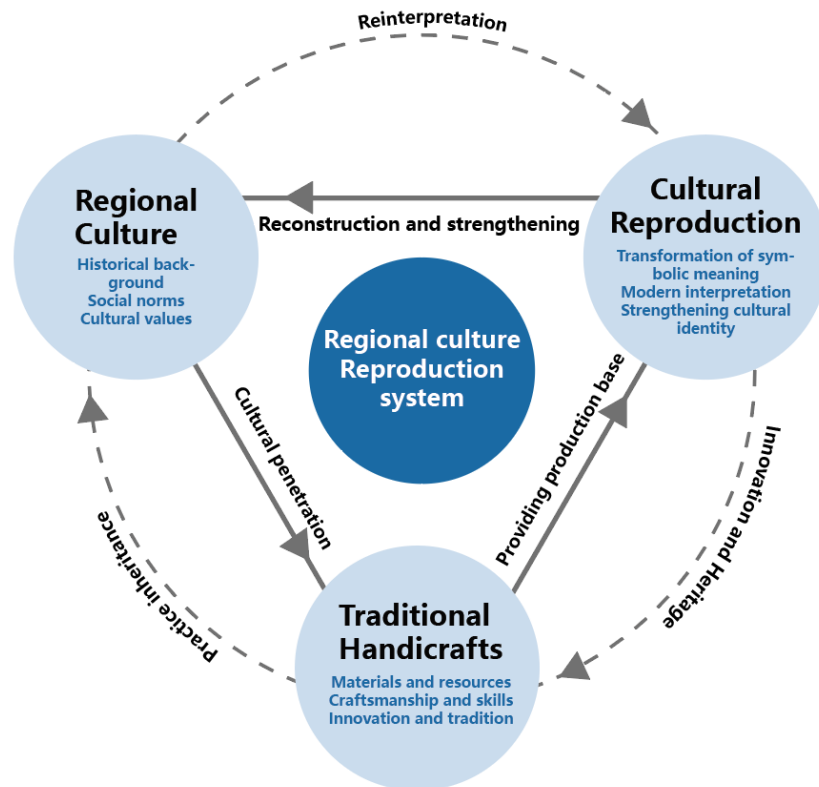


Figure 44 The relationship between regional culture, handicraft and cultural reproduction in Tang Dynasty Sancai pottery figurines
Source Liufei (September 2024)

3.6 Artistic value of traditional and modern Tang Dynasty Sancai pottery figures

3.6.1 Artistic Value of Modern Tang Dynasty Sancai pottery figurines

Modern Tang Dynasty Sancai pottery figurines inherits the cultural heritage of traditional Tang Dynasty Sancai pottery figurines, becoming an important symbol of Chinese traditional culture. It not only preserves the craftsmanship and aesthetics of the ancient form but also incorporates contemporary cultural elements, reflecting modern society's respect for history and a renewed perspective on traditional culture. Through Modern Tang Dynasty Sancai pottery figurines, Chinese culture maintains its uniqueness in the process of globalization, serving as an important medium for cultural exchange. It is not merely an artwork but also a vehicle for transmitting and spreading social values. By recreating the social landscape and spiritual pursuits of the Tang Dynasty, Modern Tang Dynasty Sancai pottery figurines enables contemporary audiences to better understand and appreciate the historical culture of the Chinese nation.

As an integral part of Chinese culture, Modern Tang Dynasty Sancai pottery figurines carries national memory and emotions. Against the backdrop of national identity and cultural confidence, it has become an important symbol of national cohesion, embodying the spirit of perseverance and innovation toward traditional culture. By reinterpreting traditional culture, it enhances the influence of Chinese culture on the global stage.

The region of Luoyang, known for its traditional production of Tang Dynasty Sancai pottery figurines, continues this heritage into the modern era. Modern Tang Dynasty Sancai pottery figurines production in Luoyang not only preserves local traditional craftsmanship but also utilizes modern technology and market promotion, transforming the area into a significant destination for Chinese cultural tourism. This integration of regional culture and economic development has elevated the cultural image of the locality. In terms of production techniques, Modern Tang Dynasty Sancai pottery figurines combines traditional handcraft skills with modern technologies, achieving greater precision and standardization in craftsmanship. Improvements in firing techniques and innovations in glaze formulas have not only enhanced the quality of Modern Tang Dynasty Sancai pottery figurines but also enriched its color and form, showcasing a strong contemporary character.

On the level of the social life of objects, Modern Tang Dynasty Sancai pottery figurines has moved beyond being merely an artwork or collectible and has integrated into modern lifestyles, becoming part of decoration, souvenirs, and cultural experiences. The diversity in design and richness of artistic expression have led to Modern Tang Dynasty Sancai pottery figurines being widely used in home decor, public art, and cultural exhibitions. It is not only a carrier of historical culture but also a crucial means for people in modern society to express cultural identity and aesthetic pursuit. Through Tang Dynasty Sancai pottery figurines, history and modern life are harmoniously blended, allowing this traditional art form to continue to shine in contemporary society.

3.6.2 Differences in Artistic Value between Ancient and Modern Tang Dynasty Sancai pottery figurines

The cultural value of Tang Dynasty Sancai pottery figurines has evolved significantly from ancient to modern times. In ancient times, Tang Dynasty Sancai pottery figurines and artifacts were primarily used as burial items, reflecting the cultural prosperity of the Tang Dynasty and the importance placed on the afterlife. Their exquisite craftsmanship and vibrant colors symbolized the social hierarchy and aesthetic values of the time and were also significant products of cultural exchange along the Silk Road. In contrast, modern Tang Dynasty Sancai pottery figurines emphasizes cultural heritage and innovative development. It not only exists as a symbol of traditional culture but also incorporates contemporary cultural elements through modern techniques and design language, symbolizing the continuation of culture and the spirit of contemporary society.

The social value of Tang Dynasty Sancai pottery figurines has also shifted. In ancient times, Tang Dynasty Sancai pottery figurines's social value was mainly reflected in its role as burial items for nobles and the wealthy, illustrating social stratification and expectations for the afterlife. It represented the social hierarchy and lifestyle of the time. Modern Tang Dynasty Sancai pottery figurines, however, extends beyond burial purposes and is widely used in public art, souvenirs, cultural tourism, and other fields, becoming an important medium for cultural dissemination and social interaction. It also reflects contemporary society's re-evaluation and recreation of traditional culture.

The national value of Tang Dynasty Sancai pottery figurines has also transformed. As a representative of Tang Dynasty art, ancient Tang Dynasty Sancai pottery figurines embodied Han Chinese aesthetic concepts and craftsmanship, forming an essential part of China's cultural heritage. Modern Tang Dynasty Sancai pottery figurines not only continues the traditional national characteristics but also incorporates more modern elements, reflecting the integration of diverse cultures and the cultural confidence of contemporary China. It plays an increasingly important role in international cultural exchanges, serving as a significant symbol of Chinese culture.

The regional value of Tang Dynasty Sancai pottery figurines has experienced changes as well. In the Tang Dynasty, the production of Tang Dynasty Sancai pottery figurines was concentrated in political and cultural centers such as Luoyang and Xi'an, which had strong regional characteristics that reflected the historical status and cultural influence of these areas. With the expansion of technology and markets, the regional influence of modern Tang Dynasty Sancai pottery figurines has surpassed its original geographical boundaries, becoming an important cultural symbol both nationally and globally. Traditional production centers like Luoyang remain core locations, but their techniques and artistic forms have spread to broader regions.

The artistic craftsmanship of Tang Dynasty Sancai pottery figurines has also seen differences between ancient and modern practices. The production of ancient Tang Dynasty Sancai pottery figurines involved complex techniques, including meticulous clay preparation, multiple firings, and careful glaze formulation. These techniques represented the high level of ceramic craftsmanship during the Tang Dynasty and possessed significant artisanal value. Modern Tang Dynasty Sancai pottery figurines, while inheriting traditional techniques, has utilized modern technology to innovate in glaze formulation, firing techniques, and more. The production process has become more standardized and efficient, significantly improving the quality and output of the works while also expanding artistic expression.

The symbolic meaning of Tang Dynasty Sancai pottery figurines has evolved as well. In ancient times, the figures, animals, and artifacts in Tang Dynasty Sancai pottery figurines often held specific symbolic meanings, such as representing power, wealth, or protection, reflecting the beliefs and values of Tang society. Modern Tang Dynasty Sancai pottery figurines has more diverse symbolic meanings, retaining

traditional symbolism while incorporating new meanings through integration with modern culture, such as cultural identity, historical memory, and contemporary artistic expression. The interpretation of these symbols has also become more open, allowing viewers to understand them from multiple perspectives.

In ancient times, Tang Dynasty Sancai pottery figurines served as burial items closely related to the deceased's life and beliefs, playing an important role in the "social life" of the afterlife and reflecting the ancient desire to extend and transcend material life. Modern Tang Dynasty Sancai pottery figurines, however, has transitioned from a singular funerary item to an artwork, decoration, and even a cultural commodity integrated into modern living spaces, becoming an important element of contemporary cultural life. This transformation reflects the expanded function and redefined significance of objects in social life.

3.6.3 The influence of modern Tang Sancai pottery figurines on contemporary society

In traditional culture, Tang dynasty Sancai pottery figurines served as symbols mediating between the deceased and the living, with religious and ritualistic functions. In contemporary society, with the development of globalization and the market economy, the symbols of Tang Dynasty Sancai pottery figurines have gradually become commodified, transforming into cultural symbols. Through cultural reproduction and symbolic reconstruction, Tang dynasty Sancai pottery figurines no longer solely represent guardians of the deceased but have evolved into artifacts and consumer goods with commercial value.

Tang dynasty Sancai pottery figurines in the modern market have been endowed with new symbolic meanings, becoming high-end cultural and artistic consumer products. This process reflects the semiotic concept of "re-semiotization," where traditional symbols are given new cultural and commercial meanings. In modern design, Tang dynasty Sancai pottery figurines are reinterpreted by simplifying forms and incorporating modern design elements, shifting their symbolism from religious faith to fashionable decorative symbols. This not only satisfies consumers' aesthetic demand for traditional culture but also, through symbolic reconstruction, integrates modern consumer culture. Cultural and creative products inspired by Tang Dynasty Sancai pottery figurines often use innovative design and symbolic recreation to attract young consumers, thereby enhancing their market competitiveness.

Modern designers integrate the symbols of Tang dynasty Sancai pottery figurines with contemporary lifestyles, launching limited-edition decorative pieces and artistic derivatives. This symbolic reconstruction not only adds value to the products but also gives new vitality to Tang dynasty Sancai pottery figurines, making them an important part of contemporary cultural symbols.

The cultural identity theory in semiotics emphasizes that the representation of symbols in society helps construct cultural identity. Tang dynasty Sancai pottery figurines, through symbolic reconstruction, reconnect modern society with traditional culture, strengthening people's identification with Chinese traditional culture. In

contemporary society, Tang Dynasty Sancai pottery figurines is not just a symbol of history but also an important expression of cultural confidence. Through the recreation of symbols, Tang dynasty Sancai pottery figurines have become significant carriers of cultural values and aesthetic concepts in modern society. Designers, through symbolic reconstruction, imbue Tang dynasty Sancai pottery figurines with both the profound sense of historical culture and the innovation of modern art. This symbolic reconstruction not only preserves the cultural memory of Tang Dynasty Sancai pottery figurines but also revitalizes it in modern society, turning it into a cultural bridge that connects the past with the future.

Moreover, with the development of the cultural and creative industries, the symbolic reconstruction of Tang dynasty Sancai pottery figurines has been given new commercial value. This transformation has shifted Tang dynasty Sancai pottery figurines from their original role as funerary objects in religious rituals to consumer goods in modern society, fundamentally altering their symbolic meaning. This transformation has not only given them new life in the marketplace but also played an important role in cultural identity and global dissemination.





Summary





As a reproduction of ancient Tang Sancai, modern Tang Sancai figurines serve not only as an artistic innovation but also as a significant means for strengthening cultural identity in the Luoyang region. The heritage of Tang Sancai figurines has sustained this distinctive local ceramic tradition, helping Luoyang preserve its unique cultural identity amid trends of cultural homogenization. By reinterpreting Tang Sancai through modern methods, Luoyang has strengthened its cultural recognition both domestically and internationally, establishing Tang Sancai as a symbolic representation of Luoyang's cultural heritage.

In the context of globalization, although new Tang Sancai products have gained cultural value and market recognition through innovation, the unique cultural elements of the region have gradually diminished under the trend of cultural homogenization, making traditional local cultural symbols more universal. This shift has facilitated the global dissemination and acceptance of Tang Sancai but also presents challenges in preserving its unique cultural identity and regional distinctiveness.





Simultaneously, changes in production methods have further impacted the cultural identity associated with modern Tang Sancai. Unlike the distinctiveness of traditional craftsmanship, the introduction of modern technologies has improved production efficiency yet inevitably diminished the handmade qualities of Tang Sancai, and the vibrancy of its glazes has become more uniform. With the intensifying trend of cultural homogenization, the regional symbolism of Tang Sancai has weakened in the process of global distribution. While this shift has promoted its recognition and circulation in international markets, it also challenges the preservation of its unique cultural identity. In the context of China's social transformation,

maintaining the cultural essence of Tang Sancai within innovative development has become a crucial issue in the protection and inheritance of intangible cultural heritage.
 Table 6 Differences between Tang Dynasty Sancai pottery figurines and modern Sancai pottery figurines

Category	Traditional Tang Dynasty Sancai pottery Figurines	Modern Tang Dynasty Sancai pottery Figurines
Space	<p>Primarily used in closed tomb spaces;emphasizing religious functions and spatial rigor;Different sizes</p> 	<p>Applied in open spaces and public areas;serving as artistic displays and commercial uses; offering greater spatial freedom</p> 
Artistic Style	<p>Focus on realism; realistic modelling; integration of religious and cultural elements</p> 	<p>Incorporates modern artistic methods, such as abstraction; cartoon-like designs</p> 

<p>Craftsmanship</p>	<p>Relied heavily on manual techniques; involving intricate mold-making and firing processes; unique</p> 	<p>Incorporates industrial techniques like gas kilns and mechanized production; resulting in higher efficiency and stable quality; reduced artisanal uniqueness</p> 
<p>Cultural Significance</p>	<p>Embodied Tang Dynasty's funerary culture and religious beliefs, documenting cross-cultural exchanges and societal values.</p> 	<p>Functions as a symbol for cultural dissemination and heritage, emphasizing integration into modern society and international cultural exchanges.</p> 



<p>Symbolism</p>	<p>Represented the tomb owner's status, wealth, and beliefs in the afterlife, with distinct religious and societal roles</p> 	<p>Evolved into an open cultural symbol expressing historical nostalgia, heritage, and artistic appreciation, no longer limited to religious</p> 
<p>Artistic Value</p>	<p>Showcased exquisite craftsmanship and profound cultural connotations, serving as crucial historical artifacts of Tang society and culture</p> 	<p>Focuses on innovation and design, blending traditional culture with modern aesthetics, enhancing artistic appeal in the global market</p> 

Source Liufei(September 2024)



CHAPTER IV

The Social Life Changes of Traditional and Modern Tang Dynasty

Sancai pottery figures as Objects

This chapter elaborates on the third research objective, providing an in-depth analysis of the relationship between Tang Sancai sculpture as intangible cultural heritage and its connections to culture, society, economy, and the tourism market. It examines the changes in the contemporary social life of Tang Sancai sculptures as cultural artifacts and their impacts. Against the backdrop of social transformation in China, the revival of Tang Sancai figurines has fostered the development of Luoyang's cultural, social, economic, and tourism sectors. For the local population, the preservation of Tang Sancai figurines as intangible cultural heritage has become a form of cultural identity, while the transmission process has further strengthened the self-identification of Luoyang's residents.

4.1 The Relationship between Modern Sancai Pottery Figurines and Cultural

Inheritance

Through modern communication media, the imagery and cultural significance of Tang Sancai figurines are continuously reproduced and widely disseminated in the global cultural market. Museum exhibitions, the development of cultural and creative products, and artistic revivals have transformed Tang Sancai figurines from mere relics of antiquity into integral components of contemporary art and the cultural economy.

Modern communication technologies have digitized the images of Tang Sancai figurines, enabling their dissemination through virtual displays, cultural product design, and other innovative formats. These new forms of communication have perpetuated the cultural memory carried by Tang Sancai figurines. No longer confined to static displays in museums, they are reinterpreted and reimagined through the internet, social media, film, and other platforms. For instance, their integration into contemporary media not only amplifies their cultural influence but also establishes them as symbols of cross-cultural exchange in the context of globalization.

The modern dissemination of Tang Sancai figurines is not solely an effort to preserve their historical value but also a process of cultural reproduction. In this process, their artistic forms and cultural symbolism are continually reinterpreted and innovated by modern designers and artists, creating new cultural meanings. Consequently, Tang Sancai figurines remain a vibrant representation of cultural heritage in contemporary society. They not only sustain and revive cultural memory but also introduce fresh artistic expressions to the global cultural market, solidifying their role as a significant symbol of Chinese cultural heritage.

4.1.1 Tang Dynasty Sancai Pottery Figurines as Cultural Memory

Assmann(2008:110)"Cultural memory is an institution that is externalized and objectified through symbolic forms. Unlike spoken language and observed gestures, these symbolic forms are stable, transcending situational constraints, capable of moving from one context to another, and being transmitted from one generation to the next. External objects, as carriers of memory, already play a role at the level of individual memory. The memory we possess as beings with human cognition exists

only through continuous interaction with others' memories and with external symbolic 'things'. Cultural memory undergoes constant reconstruction and reinterpretation. The past that is remembered continually shifts from its original form, constantly being adjusted and organized through mechanisms that propel it forward. Both new knowledge and past "traditions" are replaced by the "past" retained in memory. Cultural memory is presented in condensed textual form in new communicative contexts, continually reinterpreting classical texts, constituting "communication from a long-distance perspective," transcending the temporal and spatial boundaries of traditional communicative dialogue (Feng Yalin, 2012: 126). The concept of cultural memory is equally applicable in explaining the interaction of cultural memory embodied in intangible cultural heritage.

1) Cultural Memory of Tang dynasty Sancai pottery figurines

Tang dynasty Sancai pottery figurines are vessels of societal memory, embodying the views on life and death in Tang society. Their role as burial objects reflects the emphasis that society placed on the afterlife. Beyond merely decorating tombs, they symbolized the deceased's status and wealth in the afterlife. The exquisite craftsmanship and rich colors of Tang Dynasty Sancai pottery figurines not only demonstrate the high level of pottery-making skills of the Tang Dynasty but also embody people's beautiful imaginations and hopes for the afterlife. In Tang society, Tang Dynasty Sancai pottery figurines was not only an exquisite artwork but also a symbol of social status and wealth. High-ranking officer and wealthy merchants often used lavish Tang Dynasty Sancai pottery figurines burial objects after death to showcase their social position. These Tang Dynasty Sancai pottery figurines pieces, characterized by their fine craftsmanship and broad themes, including figures, animals, and vessels, vividly reproduced the daily life scenes and hierarchical system of Tang society. Through these works, we can discern information about the social stratification, aesthetic preferences, and customs of the Tang era. They not only demonstrate the material culture achievements of Tang society but also provide valuable information for understanding the social life and cultural landscape of the time.



Tang dynasty Sancai pottery figurines also acted as ambassadors of cultural exchange. The Tang Dynasty was one of the most open periods in Chinese history, with the Silk Road facilitating cultural exchanges between East and West. As an outstanding representative of Tang culture, Tang Dynasty Sancai pottery figurines spread to Central Asia, West Asia, and even the Mediterranean through the Silk Road, becoming an important medium for Sino-foreign cultural exchange. These pieces not only showcased the unique charm of Chinese ceramic art but also fostered mutual understanding and respect among different cultures. The dissemination and exchange of Tang Dynasty Sancai pottery figurines as a cultural symbol strengthened cultural ties between Tang China and other regions of the world. Tang Dynasty Sancai pottery figurines's wide dissemination and use facilitated cultural exchanges and fusion between different regions and ethnic groups. As a significant bearer of Tang culture, it showcased the diversity and inclusiveness of Chinese culture to the world. Its presence as a form of material culture, through archaeological discoveries and historical research, has gradually become a crucial means for us to understand Tang culture.



Figure 45 Tang Dynasty Sancai pottery figurines Pottery Figurine of a Foreigner
Leading a Horse
Source Henan museum

Tang Dynasty Sancai pottery figurines embodies the aesthetic tendencies of the Tang Dynasty. Each piece carried the identity, status, and life of the deceased, serving as a cultural symbol that connected life and death. They recorded the aesthetic preferences of the time and reflected both the material culture and spiritual ethos of Tang society. Tang Dynasty Sancai pottery figurines also depicted the scenes of everyday life. Its broad themes included figures, animals, and vessels, vividly recreating the daily life of Tang society. Figurines of court ladies, foreigners, horses, and camels reflected the diversity and openness of Tang society, especially its acceptance and integration of foreign cultures. The colorful glazes and intricate craftsmanship of Tang Dynasty Sancai pottery figurines highlighted the superior skills

of Tang artisans and symbolized the prosperity and affluence of the High Tang period. The bright colors and diverse forms of Tang Dynasty Sancai pottery figurines fully showcased the pursuit of luxury, openness, and inclusiveness characteristic of Tang aesthetics. In Tang society, both the nobility and commoners were enthusiastic about creating, pursuing, and appreciating beauty. As a material expression of this aesthetic pursuit, Tang Dynasty Sancai pottery figurines was constantly innovated in both form and decoration, forming a distinctive artistic style. These works focused not only on the balance between realism and exaggeration but also on enhancing visual effect and artistic impact through the use of contrasting colors and ornamental patterns. Through Tang Dynasty Sancai pottery figurines, we can deeply perceive the Tang people's longing for and pursuit of a beautiful life, as well as their unique aesthetic tastes and creativity.

Over time, Tang Dynasty Sancai pottery figurines gradually moved out of tombs and entered the modern cultural perspective. In ancient times, the cultural memory of Tang Dynasty Sancai pottery figurines was mainly preserved through oral traditions and religious rituals. However, as time passed, much of the specific cultural context and connotations have faded or disappeared, only partially recoverable through later interpretation and study. Initially, as funerary objects, Tang dynasty Sancai pottery figurines had strong religious and spiritual connotations. The Tang society, deeply influenced by Buddhism and Taoism, attached great importance to beliefs about life and death. Thus, Tang dynasty Sancai pottery figurines in the tombs of nobility and the wealthy were regarded as sacred items capable of escorting the soul to the afterlife. The diverse imagery of Tang dynasty Sancai pottery figurines, including warrior figurines, foreign figures, heavenly kings, and tomb guardians, reflected the military strength of the Tang Dynasty, the cultural exchanges with foreign regions, and the integration of multiple religious beliefs. Different types of Tang Dynasty Sancai pottery figurines reveal shifts in social identity and cultural memory, highlighting the transition from religious symbols to historical memories, signifying the ongoing reshaping of their role over the course of history.

2) Cultural Memory of Modern Sancai pottery figurines

As a representative of ancient Chinese ceramic art, Tang Dynasty Sancai pottery figurines holds different roles and meanings in ancient and modern societies. From a burial item to modern cultural heritage, the social life of Tang Dynasty Sancai pottery figurines has undergone significant transformation. From the perspective of cultural memory, we can observe not only the continuity and changes of Tang Dynasty Sancai pottery figurines in history but also its regeneration and reconstruction as a cultural symbol in modern society. Through the study and transmission of Tang Dynasty Sancai pottery figurines, we not only inherit historical culture but also shape the cultural memory of the future. Over time, the symbolic meaning of Tang dynasty Sancai pottery figurines has transformed from that of burial goods to that of historical cultural symbols, becoming witnesses to the cultural and spiritual world of Tang society. Different types of Tang Dynasty Sancai pottery figurines sculptures not only represent the diverse culture of the Tang Dynasty but have also become an important basis for studying Tang history, religion, and art in later generations. During this process, the historical memory of Tang dynasty Sancai pottery figurines has been expanded and deepened, and the social information they carry has been reinterpreted and redefined over time.

In modern times, Tang Dynasty Sancai pottery figurines has become an important cultural link between ancient and modern periods, transitioning from an ancient burial item to cultural heritage and artwork. With the development of archaeology and the popularization of mass culture, Tang Dynasty Sancai pottery figurines, as a symbol of historical culture, has become an important part of Chinese cultural identity. It not only appears in museum exhibitions but is also widely used in the design and production of cultural goods. Its colors and forms continue to influence modern art and design, constantly inspiring new creative and expressive forms. Tang Dynasty Sancai pottery figurines is not only a remnant of traditional culture but also an important resource for modern cultural creation. Through the transmission of cultural memory, Tang Dynasty Sancai pottery figurines has been given new meanings in contemporary culture.

By studying and recreating Tang Dynasty Sancai pottery figurines, we are not only tracing history but also creating new cultural memories. This dynamic nature demonstrates the continuous vitality of cultural memory over the passage of time. Cultural memory is not static; it evolves and reshapes with societal development and change. The cultural memory of Tang dynasty Sancai pottery figurines has continuously evolved through the interaction of the ancient and modern periods. In the modern context, the cultural significance of Tang Dynasty Sancai pottery figurines goes beyond its original religious and social functions, becoming a symbol of ancient Chinese artistic achievement.

Tang Dynasty Sancai pottery figurines appears in modern life after being reshaped within the context of modern cultural memory. Modern society interprets and promotes Tang Dynasty Sancai pottery figurines through various forms such as exhibitions, publications, and film and television productions, making it a part of collective cultural memory. This reshaping of memory not only reinforces Tang Dynasty Sancai pottery figurines's status as a cultural symbol of China but also reflects modern society's attitude towards history and tradition. In the context of globalization, Tang Dynasty Sancai pottery figurines, as a symbol of Chinese culture, plays a role in cultural dissemination and international exchange, contributing to the global spread of Chinese culture.

Tang dynasty Sancai pottery figurines represent both the continuation of ancient memory and the reconstruction of modern memory. The cultural memory of Tang dynasty Sancai pottery figurines possesses a dual structure, namely the continuity of ancient memory and the reconstruction of modern memory. On the one hand, the cultural memory of ancient Tang Dynasty Sancai pottery figurines has been preserved through historical research and artifact protection, allowing us a glimpse into Tang society. On the other hand, modern reinterpretation and reproduction of Tang Dynasty Sancai pottery figurines have endowed it with new cultural meanings, making it an important part of cultural memory in modern society.

4.1.2 The Relationship Between Tang dynasty Sancai pottery figurines and Tang Dynasty Culture

Tang dynasty culture is recognized as one of the most brilliant achievements in Chinese history, characterized by inclusiveness, diversity, and innovation. As a cultural center of its time, Tang China absorbed influences from Central Asia, Persia, India, and other regions, forming a unique artistic style in aesthetics, religion, and craftsmanship. Tang dynasty Sancai pottery figurines developed in this multicultural context, representing the pinnacle of Tang ceramic craftsmanship and materializing the social, religious, and aesthetic values of the Tang dynasty. During the process of cultural reproduction, the role of Tang dynasty Sancai pottery figurines has transformed from their original function as funerary objects to contemporary art pieces and cultural symbols. Their artistic value and cultural connotations have been rediscovered and reinterpreted, elevating them from artifacts of ritual and funerary culture to significant symbols of Luoyang culture in the forms of modern art, cultural products, and symbols.

Initially, Tang dynasty Sancai pottery figurines were essential burial objects in the tombs of Tang nobility, symbolizing the status of the deceased and reflecting their beliefs in the afterlife. Over time, Tang Dynasty Sancai pottery figurines became a representative cultural product of Tang art, celebrated for its exquisite craftsmanship and vivid colors, becoming a focal point for academic research and art collection. In modern society, the roles of Tang dynasty Sancai pottery figurines have experienced multiple transitions. Firstly, they have shifted from burial artifacts to exhibits in art galleries and museums, serving as a window for contemporary people to understand Tang society and culture. Secondly, Tang dynasty Sancai pottery figurines have entered the realm of cultural industrialization through cultural reproduction, becoming significant resources for cultural tourism and elements in cultural and creative products. This process has not only facilitated the modernization of traditional handicrafts but also endowed Tang dynasty Sancai pottery figurines with new economic and cultural value, allowing them to gain renewed vitality within a globalized context.

4.1.3 The Relationship Between Tang dynasty Sancai pottery figurines and Cultural Identity

Cultural identity is the collective recognition and appreciation of cultural traditions and values by individuals within a society, playing a vital role in modern life. As globalization deepens, various cultural symbols interweave, and traditional cultural symbols often face challenges under these circumstances. Against this backdrop, Tang dynasty Sancai pottery figurines, as one of the symbols of Chinese culture, not only preserve core elements of Tang culture but also re-establish connections with contemporary society through the process of symbolization in modern contexts. Tang dynasty Sancai pottery figurines have gradually transformed from historical relics to modern cultural symbols through museum exhibitions, cultural products, cultural tourism, and other forms. The vivid colors and imagery of the Sancai glaze are not merely artistic expressions but have become vessels for contemporary people to identify with Tang culture. In this transformation process, the symbolic attributes of Tang Dynasty Sancai pottery figurines have been reinforced and expanded, making them a crucial medium for promoting traditional culture in modern society.

Tang dynasty Sancai pottery figurines play an essential role in modern cultural identity. First, they preserve the memory of traditional culture; through their unique forms and colors, Tang dynasty Sancai pottery figurines carry the cultural memory and aesthetic tastes of the Tang dynasty. By preserving and reproducing Tang dynasty Sancai pottery figurines, modern society not only continues the historical value of this cultural symbol but also helps people reinterpret the profound connotations of Tang culture. Second, they reinforce cultural identity; as significant cultural symbols of the Luoyang region, Tang dynasty Sancai pottery figurines embody the region's unique status within Tang culture. Through reproduction and dissemination in modern contexts, Tang dynasty Sancai pottery figurines help individuals rebuild and strengthen their cultural identities within the context of globalization. Third, they drive cultural innovation and development; Tang dynasty Sancai pottery figurines are not only symbols of historical heritage but also serve as sources of inspiration for contemporary art and creative design. The elements of Tang Dynasty Sancai pottery figurines are widely used in modern fashion design, cultural products, public art, and other fields, providing new pathways for the innovation and development of traditional culture.

4.2 The social life of Modern Sancai pottery figurines

4.2.1 The creation and use of Tang Dynasty Sancai pottery figures in ancient times: social identity and historical role

Appadurai(1988) "The objects are not only material entities but also possess social and cultural dimensions. They play significant roles in social life, undergoing a life cycle from production, circulation, and consumption to disposal"(Appadurai1988:16).In "Introduction:Commodities and the Politics of Value. In Arjun Appadurai ed. *The Social Life of Things:Commodities in Cultural Perspective*," Arjun Appadurai, 1988.This book mentions that the value of objects is not only determined by their material attributes but also by their dynamic processes and transformations within social life.

The active life course of objects is essentially the life course of people and society (Xu Jian, 2020: 147). This research perspective is built on a theoretical foundation that sees the interaction between humans and objects as the endogenous driving force of social change. Essentially, it personifies objects, associating them with the people behind them, and uses human social behavior to delineate the "social life course" of objects. This approach seeks to analyze the different functions and meanings of objects across different stages, from practical items to symbolic artifacts, thereby interpreting the social and cultural changes they represent. Since the introduction of the theory of the social life of objects in the late 1990s, it has been rapidly applied to fields related to material culture studies. For example, Li Ji argues that the form of an artifact, like a living organism, has its own "life history." The perspective and approach of examining the life history of objects clearly present "how objects continuously develop and intricately interact with each other" (Li Ji, 1998: 214).When understanding and researching cultural heritage, artworks, or everyday items, this concept offers a multidimensional perspective that helps to gain a deeper understanding of the complex role of Tang Dynasty Sancai pottery figures in society and their far-reaching influence.

Highly coloured, lead glazed ceramic vessels of the early Tang period, known as sancai, or three colour ware, take on unusual shapes and decoration often reminiscent of earlier metalwork from Iran. The paper examines possible sources of this flamboyant and apparently outside appearance to argue that the sancai was not directly based on Iranian metal work or ceramics. Rather the wares were produced in a context in which the Tang seem to have wished to foster a cosmopolitan court that matched their political aspirations. Sancai seems to have been deliberately concocted to create an impression of contact with Central Asia and places further west, without in fact being a direct product of such relations. Sancai was produced at kilns in China (Rawson, J., 2012:25). Artistic elements from Central Asia, Persia, and other regions were integrated into the design of Tang Dynasty Sancai pottery figurines, symbolizing the Tang Dynasty's openness and acceptance of foreign cultures. This form of artistic integration reflects the economic prosperity, political stability, and frequent cultural exchanges of the Tang Dynasty, showcasing its own multiculturalism, inclusivity, and the achievements of cultural fusion.

Tang Dynasty Sancai pottery figures were initially used as funerary objects, widely employed in burial rituals during the Tang Dynasty. During this period, the figurines were not only burial accompaniments but also symbols of the deceased's continued life in the afterworld, embodying the concept of "serving the dead as if they were living." As items accompanying the deceased, they were endowed with religious significance, serving to protect the soul and ensure peace. Tomb figures of horses, camels, dancers and musicians, likewise, suggested a flourishing trade with Central Asia. As both the vessels and the figures were intended for burial, it seems that the élite wished to perpetuate after death their aspirations to be affiliated with a power with extensive continental connections (Rawson, J., 2012:25). Tang Sancai figurines also served as a link between the deceased and the afterlife, reflecting the living's hopes for the continued well-being of the deceased in the next world.

During the Tang Dynasty, these figurines embodied complex social identities and religious symbolism, reflecting the profound understanding of life and death at that time, as well as the social hierarchy and power structures of Tang society. In the Tang Dynasty, funerals that featured Tang Dynasty Sancai pottery figures were typically for the nobility and wealthy merchants, thus these figurines also symbolized the deceased's status and wealth. As funerary objects, Tang Dynasty Sancai pottery figures were not only burial items; their vibrant colors and diverse forms also showcased the economic prosperity and advanced artistic skills of the Tang Dynasty, reflecting the society's emphasis on both material life and the spiritual world.

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Figure 46 Tang Dynasty Sancai pottery figurines
Source LiuFei (2022)

4.2.2 Reproduction of Tang Dynasty Sancai pottery figures in Modern Times: The Transformation from Historical Relics to Commercialized Artifacts

In the modern era, Tang Dynasty Sancai pottery figurines have undergone a significant transformation in their roles. Objects throughout their lifecycle experience processes of commodification and decommodification. When they function as commodities, they are endowed with economic value; in their non-commodity state, they may bear more profound social relations and cultural meanings. As these objects circulate within society, they are continuously attributed new social and cultural values, reflecting the prevailing power structures, economic relationships, and cultural identities of their time. The circulation of objects involves specific paths and alterations to those paths, which encapsulate the integration and transformation of objects with economics, history, and socio-cultural contexts, thereby bestowing them with a social life (Appadurai 1988:16).

With the decline of the Tang Dynasty and subsequent societal changes, Tang Dynasty Sancai pottery figures gradually lost their original religious functions and became historical relics buried underground. Tang Dynasty Sancai pottery figurines, as historical artifacts, were rediscovered and studied by later archaeologists and historians. In the early 20th century, during the construction of the Longhai Railway by the Qing government, Tang Dynasty Sancai pottery figurines artifacts were unearthed in the Luoyang region. Some of these artifacts were taken by antique dealers to Beijing for sale, where they attracted the interest of foreign collectors. Many of the unearthed "Mingqi Tang Dynasty Sancai pottery figurines" from that period ended up abroad. It was not until the renowned scholars Wang Guowei and Luo Zhenyu, experts in ancient ceramics, arrived at Beijing's Liulichang that they noticed the Tang Dynasty Sancai pottery figurines being sold and gave it significant attention and recognition, naming the pottery "Sancai" due to its multicolored glazes. (Guo, Interview, 2022) This discovery allowed Tang Dynasty Sancai pottery figures to be "resurrected" from burial sites and brought into the realm of academic

research and cultural preservation. Consequently, they transformed from tomb funerary objects into historical artifacts and works of art displayed in museums, being endowed with new cultural and economic values within the modern cultural context.

In the modern, Tang Dynasty Sancai pottery figurines have been regarded as symbols of Tang Dynasty culture, reflecting the brilliance of Tang art and the advanced craftsmanship of ancient China. With the development of archaeology, the historical and artistic value of Tang dynasty Sancai pottery figurines has gradually been rediscovered and revived within the cultural market. They have become significant artifacts displayed in museums to showcase ancient Chinese civilization, carrying the memory of China's long history and cultural traditions. Through museum exhibitions and academic research, Tang dynasty Sancai pottery figurines have been re-evaluated, becoming material carriers for understanding and studying Tang society and culture, and have been endowed with new cultural significance.



Figure 47 Modern imitation tri-color pottery kiln site
Source LiuFei(2024)

4.2.3 Inheritance of Tang Dynasty Sancai pottery figurines as Intangible Cultural Heritage: From Historical Inheritance to Modern Innovation

The process of commodification represents a crucial stage in the contemporary re-emergence of Tang Dynasty Sancai pottery figurines. It extends beyond the domestic Chinese market, as Tang dynasty Sancai pottery figurines have gradually become part of the global intangible cultural heritage through international exhibitions, cultural exchanges, and art auctions. On June 7, 2008, the craftsmanship of Tang Dynasty Sancai pottery figurines was officially listed in the second batch of national intangible cultural heritage by the State Council of China. This recognition has further elevated the status of Tang dynasty Sancai pottery figurines within China's traditional cultural heritage, leading to broader attention and conservation efforts nationwide.

The revival of Tang Dynasty Sancai pottery figurines firing techniques allowed the craftsmanship of Tang dynasty Sancai pottery figurines to continue in the modern era. The replication techniques and market for Tang dynasty Sancai pottery figurines in the Luoyang region reached their peak during this period. Craftsmen

began to imitate Tang Dynasty production techniques for replication and reproduction, ensuring that these skills were not lost. Subsequently, the value of Tang Dynasty Sancai pottery figurines was re-recognized by the Chinese people and presented as a national gift to foreign leaders. At that time, the people of Luoyang also used Tang Dynasty Sancai pottery figurines as a regional specialty gift to give to people from other regions. Tang dynasty Sancai pottery figurines gradually transformed from burial objects into historical artifacts and artworks in museums, and were endowed with new cultural and economic value in the modern cultural context. During this period, Tang dynasty Sancai pottery figurines shifted from their role as historical relics to high-end artworks, a transformation in social identity directly linked to the process of commercialization.

In the modern era, Tang dynasty Sancai pottery figurines are not only historical relics but have also become artworks, tourist souvenirs, and collectibles. The market demand for Tang dynasty Sancai pottery figurines has led to their mass reproduction and imitation, bringing them into modern living spaces. As Tang dynasty Sancai pottery figurines emerge in the role of commodities, their social identity shifts from functional objects used in religious rituals to products in the modern market. This transformation reflects contemporary society's desire for cultural commodification and the new positioning of traditional culture within modern society.

The social life of Tang dynasty Sancai pottery figurines has evolved from being symbols of religious significance in the Tang Dynasty to becoming symbols of global cultural exchange. This commodification process not only manifests in an increase in material value. Tang Dynasty Sancai pottery figurines is no longer merely a relic representing Tang Dynasty culture; it has also become an important commodity in the contemporary art market, symbolizing the richness and diversity of Chinese historical culture. Through modern technological methods, Tang dynasty Sancai pottery figurines have been widely used in cultural and creative product design, cultural tourism souvenir development, and contemporary artistic creation, becoming a new force in Chinese cultural export and economic development. Many traditional artisans have continued ancient pottery-making techniques through learning and innovation, integrating the historical symbols of Tang Dynasty Sancai pottery figurines with modern design concepts to create more products that carry contemporary aesthetic and market value. This innovative process has elevated Tang dynasty Sancai pottery figurines from mere historical relics in museums to integral components of the modern cultural and creative industries. The commodification of Tang dynasty Sancai pottery figurines in this international context has not only extended their social life but also further promoted their transmission and innovation in modern society.

The social identity of Tang dynasty Sancai pottery figurines has shifted from "funerary objects" to historical artifacts and, ultimately, to modern artworks and cultural products, showcasing the evolving functions and meanings of objects across different historical periods.



Figure 48 Modern Sancai cultural and creative products
Source Liufei (2024)

4.3 The relationship between modern Sancai pottery figurines and the regional economy

4.3.1 The advancement of employment and economic growth

The modern Sancai pottery figurines industry in the Luoyang area not only provides a significant number of local employment opportunities, but also serves as a catalyst for the growth of related industrial chains. From the initial collection of raw materials to the subsequent processing and production stages, and finally to the sales and promotional activities, each link in the chain requires a considerable input of both human and material resources. The production of modern Sancai pottery figurines encompasses a multitude of stages, including the excavation of clay, the preparation of glazes, the shaping of billets, the painting of glazes and the high-temperature firing process. The production of Tang Sancai is a labour-intensive process. The numerous links in the production chain not only directly employ a significant number of workers but also indirectly drive the development of surrounding industries, including clay mining, glaze production, packaging, transportation and other related industries.

As an intangible cultural heritage, the modern Sancai pottery figurines serves to perpetuate the historical memory and cultural inheritance of the Luoyang area, while also representing a significant contributor to the local economy. The development of the modern Sancai industry has resulted in the emergence of new growth points for the local economy, while also facilitating the advancement of related industrial chains. As the modern Sancai pottery figurines industry has grown, the related industrial chain has also undergone constant extension and improvement, forming a complete industrial system that encompasses the supply of raw materials and the sale of products. This extension and improvement of the industrial chain not only facilitates diversified economic development but also enhances the economy's resilience to risk. Furthermore, the rapid expansion of the modern Sancai pottery figurines industry has also resulted in significant economic benefits for the local community. As the market demand for modern Sancai pottery figurines products has grown, so too have the sales price and sales volume, increasing year on year. This has brought considerable profits to modern Sancai pottery figurines enterprises and provided the local government with a significant source of tax revenue. These

economic gains have not only improved the living standards of local residents but have also facilitated local infrastructure construction and public service levels, thus laying a solid foundation for the sustainable development of the local economy.

4.3.2 Advocate for the advancement of the cultural industry

The accelerated growth of the cultural industry has also created new avenues for development in the modern Sancai pottery figurines industry in the Luoyang region. By means of the integration of resources, standardised management, technological innovation and other measures, the local modern Sancai pottery figurines industry is gradually developing in the direction of high-end and branding. In terms of resource integration, the local government and enterprises have achieved the sharing of resources and the realisation of complementary advantages through the strengthening of cooperation and coordination. The integration of upstream and downstream resources within the industry chain has resulted in enhanced efficiency in resource utilisation and productivity, accompanied by a reduction in production costs and market risks. In terms of standardised management, the local government has intensified its supervision of the Tang Sancai industry, thereby promoting the standardised development of the industry. By formulating industry standards, strengthening quality supervision, combating counterfeit and shoddy products and other measures, the market order and consumer rights and interests have been maintained, and the market reputation and competitiveness of modern Sancai pottery figurines products have been enhanced.

With regard to technological innovation, local modern Sancai enterprises have consistently augmented their investment in research and development (R&D) activities, thereby facilitating technological innovation and industrial upgrading. The introduction of advanced technology and equipment, improvements to production technology and processes, the development of new products and other measures have collectively enhanced the quality and added value of modern Sancai products, enabling them to meet the diversified and personalised needs of the market. The implementation of these measures has not only enhanced the market competitiveness and added value of modern Sancai products, but has also facilitated the upgrading and transformation of the local cultural industry. By means of the integration of resources, standardised management, technological innovation and other measures, the modern Sancai industry in the Luoyang area is gradually developing in the direction of high-end and branding, thereby injecting new vitality into the sustainable development of the local economy.

4.3.3 Enhancing the city's brand image

In his seminal work, 'The Consumer Society', Jean Baudrillard posited that consumer behaviour shifted from a focus on the utilitarian value of objects to a more symbolic and metaphorical interpretation of their meaning. In the context of symbolic value, the intrinsic worth of a commodity is increasingly reflected in its cultural connotations and symbolism, the status it conveys, and the prestige it represents. Consequently, the commodity assumes the role of a symbol of identity and a marker of social status. Similarly, it may also be regarded as a symbol of regional culture.

As a renowned historical and cultural city, Luoyang draws a considerable number of tourists, who are drawn to its distinctive cultural heritage and tourism resources. As one of the most prominent cultural symbols of the Luoyang area, the Tang Three Colors has witnessed a notable surge in popularity and influence. The

organisation of the Tang dynasty Sancai Cultural Festival, along with other related exhibitions and activities, has served to further enhance the city brand image and cultural soft power of Luoyang. In terms of the organisation of the Tang dynasty Sancai Cultural Festival, the local government and enterprises have demonstrated the historical and cultural value and artistic charm of Tang dynasty Sancai through the regular organisation of activities such as the Tang dynasty Sancai Cultural Festival. Such initiatives have not only attracted a considerable number of tourists, who have been encouraged to visit and purchase Tang dynasty Sancai products, but they have also served to enhance the reputation and influence of Tang dynasty Sancai. Furthermore, the organisation of cultural festivals and other activities has facilitated the growth of local tourism and contributed to the prosperity of related industries. With regard to the organisation of Tang dynasty Sancai exhibitions, the local government and enterprises proactively facilitate the participation of Tang dynasty Sancai works in both domestic and international exhibitions and exchange activities. Such exhibitions serve to demonstrate the distinctive appeal and artistic merits of Tang dynasty Sancai paintings in Luoyang, while simultaneously enhancing the city's international profile and influence. By means of these exhibitions and exchanges, Luoyang has further reinforced its cultural exchanges and cooperation with other countries and regions, and facilitated the dissemination and integration of culture. Furthermore, the enhancement of the city's brand image has led to an overall improvement in its competitiveness and attractiveness.

The rapid development of the Tang dynasty Sancai and other cultural industries, coupled with the continuous improvement of the city's brand image, has resulted in an increased influx of investments and enterprises in Luoyang. These investments and enterprises have not only provided a new source of impetus for local economic development, but have also facilitated the optimisation and upgrading of the local industrial structure. Concurrently, the enhancement of the city's brand image and popularity has also attracted a growing number of tourists to visit and experience the local culture. This has not only promoted the development of the local tourism industry and the prosperity of related industries, but has also contributed to an improvement in the living standards and sense of well-being of local residents.

As indicated by data from Luoyang.com, the Luoyang Old City and Ancient City Area has hosted multiple batches of centralized signing ceremonies, with 61 cultural tourism projects and over 300 enterprises expressing interest in entering the area. The enterprises in question represent a diverse range of business models, including B&B hotels, speciality catering, cultural tourism and cultural creation. Their presence is contributing to the revitalisation of the local economy. The fifth batch of resident enterprises in Luoyang Old Town Ancient City Area focused on signing, with 12 enterprises formally entering the area and committing a total investment of over 100 million yuan. These investments will be used to develop boutique hotels, bed and breakfasts, national tide blocks and other projects.

4.4 The relationship between modern Tang dynasty Sancai pottery figurines and the tourism market

4.4.1 The status of Tang dynasty Sancai pottery figurines in the Tourism Market

As a significant exemplar of Chinese Tang Dynasty art, the Tang dynasty Sancai pottery figurines has progressively transformed from its original function as a funerary object to a cultural emblem and work of art in the modern era. The artefact not only represents the prosperity of Tang Dynasty culture, but also undergoes a profound process of cultural reproduction in both historical and contemporary contexts. In the context of globalisation, the Tang dynasty Sancai pottery figurines, as an important symbol of Luoyang's regional culture, not only perpetuate the tradition of ancient handicrafts, but also imbue it with new cultural significance and value through cultural tourism, creative industries and other means.

The utilisation of Tang dynasty Sancai pottery figurines in the cultural and creative industry provides a novel impetus for the innovation of traditional culture. The re-creation of modern designers and craftsmen imbues the images and symbols of the Tang dynasty Sancai pottery figurines with a new significance for the contemporary era, thereby conferring upon them a new cultural charm. This process of cultural reproduction not only facilitates the modernisation and transformation of traditional handicrafts, but also serves to reinforce the identity and symbolism of the Tang dynasty Sancai pottery figurines as cultural symbols.

In the contemporary tourism market, Tang dynasty Sancai pottery figurines are highly sought after by tourists for their distinctive artistic appeal and profound historical and cultural associations. As tourist souvenirs and decorations, Tang dynasty Sancai pottery figurines possess not only ornamental value, but also collection value and cultural value. A considerable number of tourists will take home the Tang dynasty Sancai pottery figurines as souvenirs when they visit renowned historical and cultural cities such as Luoyang, with the intention of retaining them as souvenirs or presenting them to friends and relatives.

4.4.2 The role of Tang dynasty Sancai pottery figurines in the promotion of the tourism market

As a unique commodity, Tang dynasty Sancai handicrafts possess a significant cultural value, primarily in the form of symbolic meaning. The imitation of The original 'spiritual charm' of Tang dynasty Sancai pottery figurines is retained through the price advantage, which makes them an important form of goods in the consumer market of works of art. This enables the circulation of the community exchange, which meets the different spiritual and cultural needs of all sectors of society. (Lei yali, 2017:P13)

As a prominent cultural symbol of the Luoyang region, the Tang dynasty Sancai pottery figurines play a significant role in the promotion of cultural heritage and tourism. The display and sale of Tang dynasty Sancai pottery figurines serves to disseminate the history, culture and folk customs of the Luoyang region to tourists, thereby heightening their awareness and interest in Luoyang culture. To illustrate, in Luoyang Nanshishan Tangsancai Cultural Town, tourists can gain a deeper understanding of the historical origins, artistic characteristics and production process

of Tangsancai culture by visiting the Tangsancai production process, appreciating Tangsancai artwork and purchasing Tangsancai terracotta figurines. Such hands-on experience not only serves to enhance the tourists' understanding and awareness of Tang Dynasty Sancai pottery figurines culture, but also serves to improve their interest in and identification with Luoyang culture.

In the modern era, the Tang dynasty Sancai Terracotta Figurines serve as a cultural tourism resource and a creative industry element, thereby further enhancing its position in cultural identity. As a cultural symbol in tourist attractions, Tang Sancai not only attracts a considerable number of domestic and foreign tourists, but also brings significant economic benefits to Luoyang, a renowned historical and cultural city. By integrating cultural tourism, the Tang dynasty Sancai pottery figurines not only convey the historical and cultural value of Luoyang, but also become an essential symbol of Luoyang's regional cultural identity.

4.4.3 The Enriching Role of Tang dynasty Sancai pottery figurines on Tourism Experience

In addition to their ornamental and collection value, Tang Sancai pottery figurines can also provide tourists with a rich tourism experience. To illustrate, the government and local community have collaborated to establish a Tang Sancai cultural town in Luoyang Nanshishan Village. The town is home to numerous enterprises and sales outlets specialising in the production and sale of Tang Sancai pottery. In addition, it boasts facilities such as the Tang Sancai Culture Museum and the Craft Exhibition Centre, which provide tourists with a comprehensive understanding of Tang Sancai culture. This not only facilitates the advancement of the Tangsancai industry, but also stimulates the growth of local cultural tourism. In the Tang Sancai Cultural Town of Luoyang Nanshishan, tourists have the opportunity to engage in the production process of Tang Sancai and to gain first-hand experience of the techniques and artistic qualities associated with this traditional craft. This participatory tourism experience has the dual benefit of increasing tourists' sense of participation and interactivity, while also improving their interest in and awareness of Tang Sancai culture.

Furthermore, some tourist attractions have initiated tourism activities and cultural exhibitions centred on Tang Dynasty Sancai pottery figurines. For instance, events such as the Tang Sancai Cultural Festival and the Tang Sancai Artwork Exhibition were conducted to attract tourists and encourage their participation. These activities have not only enhanced the cultural connotation and tourism projects of tourist attractions, but also facilitated tourists' comprehension and awareness of Tang Sancai culture.

4.5 Data analysis

4.5.1 Analysis of the market status of contemporary Tang Dynasty Sancai pottery figurines sculpture

Driven by social, economic, and cultural demands, the market for Tang dynasty Sancai pottery figurines has gradually shifted towards the direction of innovative design, combining modern techniques with traditional culture. The following analysis, based on relevant literature and a market research questionnaire designed by researchers, explores the current market situation of contemporary Tang dynasty Sancai pottery figurines in Luoyang and consumer preferences.

As the primary production area of Tang Dynasty Sancai pottery figurines, Luoyang boasts abundant cultural heritage resources. In recent years, with the nation's emphasis on cultural industries, cultural and creative products related to Tang Dynasty Sancai pottery figurines have gradually become a market highlight in Luoyang. The contemporary cultural and creative market performance of Tang Dynasty Sancai pottery figurines is influenced by two main factors: first, the transmission of traditional culture, and second, market demand for innovative products. Tang Dynasty Sancai pottery figurines is not merely an ancient funerary item; its exquisite shapes and colors make it highly attractive in the modern art market.

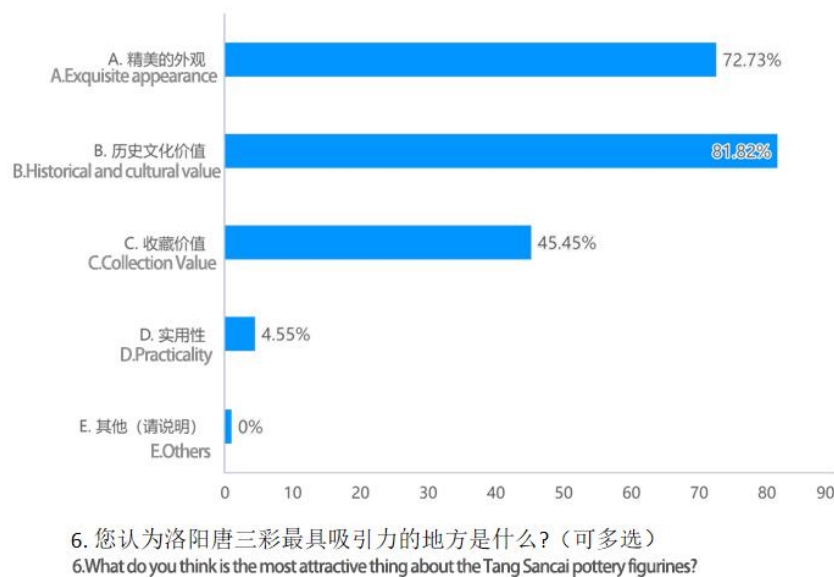


Figure 49 The several aspects of Tang Dynasty Sancai pottery figurines that consumers Preferences in the market
Source Liufei(2024)

1) The status of the Tang Dynasty Sancai pottery figurines market in Luoyang
Firstly, Luoyang has geographical advantages. Historically, as the eastern capital of the Tang Dynasty, Luoyang possesses rich historical and cultural resources, as well as abundant tourism resources. Tourists and local consumers have a high level of cultural recognition for Tang Dynasty Sancai pottery figurines, resulting in significant market potential for Tang dynasty Sancai pottery figurines.

Secondly, there is a strong focus on innovation in Luoyang, balancing local craft heritage with innovation. Although the traditional firing techniques of Tang Dynasty Sancai pottery figurines are being preserved, the market is more inclined towards innovative designs. The introduction of modern technology has created new possibilities for the production of Tang Dynasty Sancai pottery figurines, such as cartoon design styles and flow glaze techniques, which have attracted the interest of young consumers.

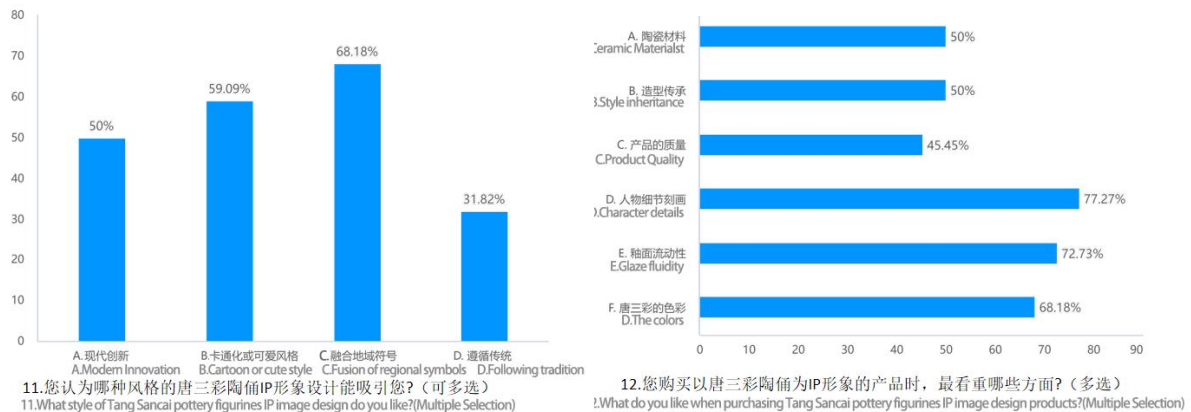


Figure 50 The Questionnaire data of Tang Dynasty Sancai pottery figurines
Source Liufei(2024)

Thirdly, as a national intangible cultural heritage, the market performance of Tang dynasty Sancai pottery figurines depends not only on cultural value but also on economic development. Particularly driven by the cultural and creative industries and cultural tourism, Tang dynasty Sancai pottery figurines hold considerable economic potential as cultural products.

2) Market Segmentation Analysis

Based on the questionnaire results, the Tang Dynasty Sancai pottery figurines market in Luoyang can be segmented as follows.

Demographic segmentation: Young adults and middle-aged consumers aged 18-45 are the primary buyers, especially those working in the cultural and creative industries, white-collar workers, and educators. This group has considerable purchasing power, a high interest in cultural products, and places importance on the design and cultural connotation of products.

Geographical segmentation: Local consumers in Luoyang have a strong cultural identity with Tang dynasty Sancai pottery figurines, whereas consumers from first-tier and new first-tier cities prefer cultural and creative products with innovative designs.

Psychographic and behavioral segmentation: Consumers who love traditional culture value the historical background and cultural significance of Tang dynasty Sancai pottery figurines, while those who seek innovative designs prefer products that combine traditional and modern elements.

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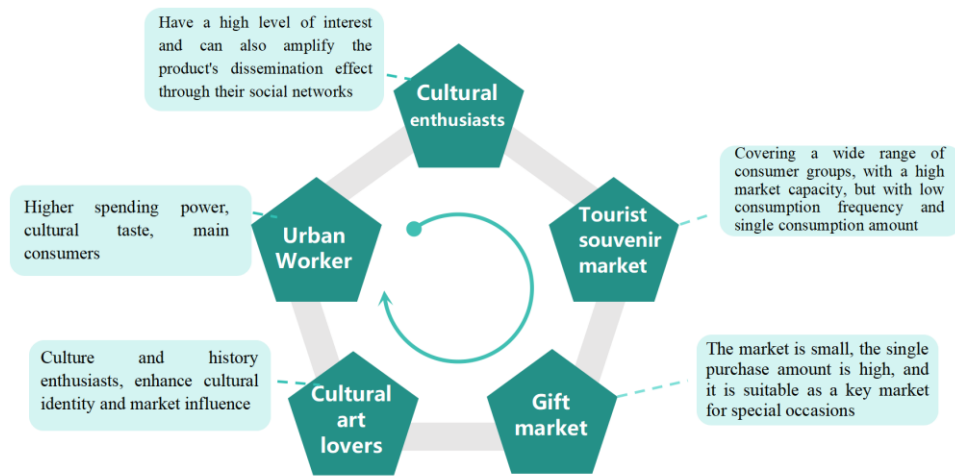


Figure 51 Market segmentation of contemporary Sancai pottery figurines
Source Liufei(2024)

3) Consumer Behavior Analysis

Based on the market research questionnaire, consumer awareness and purchasing behavior regarding Tang dynasty Sancai pottery figurines are mainly reflected in the following aspects.

Awareness and cultural identity: Most respondents have a certain level of understanding of Tang Dynasty Sancai pottery figurines, especially in Luoyang, where consumers have a strong cultural identity. This awareness encourages consumers to pay a premium for Tang dynasty Sancai pottery figurines, viewing them as cultural products with collectible and commemorative value.

Purchase motivation: Consumers are motivated to buy Tang dynasty Sancai pottery figurines for two primary reasons: for collection purposes and as cultural gifts. During holidays or cultural events, Tang dynasty Sancai pottery figurines are in high demand as gifts.

Consumer preferences: According to the questionnaire, consumer preferences for Tang dynasty Sancai pottery figurines are divided into two categories: traditional and modern innovation. Younger consumers prefer cartoonish or innovative figurines, such as anthropomorphic Tang Dynasty Sancai pottery figurines horses or warrior figurines, while older consumers favor figurines that adhere to traditional designs.

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4.5.2 Survey Conclusions and STP

4.5.2.1 Survey Conclusions

Based on market research and analysis, the main target market for innovative Tang dynasty Sancai pottery figurines can be identified as urban white-collar workers, cultural and creative industry professionals, and educators aged 18-45. They have a strong interest in traditional Chinese culture, value product design, cultural significance, and craftsmanship quality, and prefer to purchase through a combination of online and offline channels. Based on the survey, a target consumer group analysis chart is as follows:

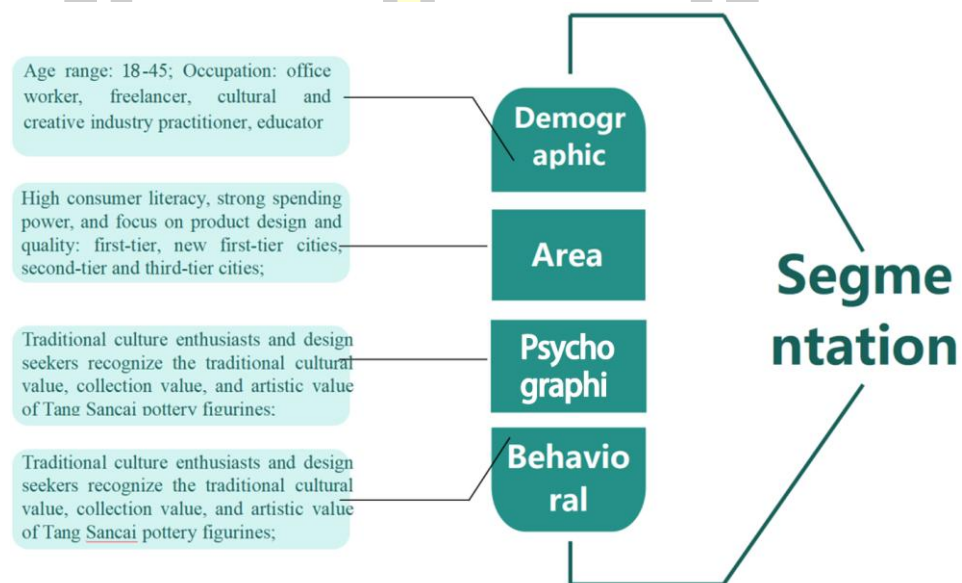


Figure 52 Target consumer group analysis chart of contemporary Sancai pottery figurines

Source Liufei(2024)

4.5.2.1 STP

With the increasing demand for innovative designs, cartoonish and anthropomorphic Tang dynasty Sancai pottery figurines will occupy an important position in the market. These products use innovative forms to present traditional culture, making them more in line with modern consumer aesthetics and usage needs. On the basis of traditional craftsmanship, the introduction of environmentally friendly materials and modern firing techniques not only improves the quality of Tang Dynasty Sancai pottery figurines products but also aligns with contemporary society's demand for sustainable development. In the future, Tang dynasty Sancai pottery figurines can further integrate with digital media, such as developing cultural and creative products like phone cases, digital artworks, and video games, to disseminate traditional culture to a broader audience through digital means. The market positioning analysis chart of contemporary Sancai pottery figurines is as follows:

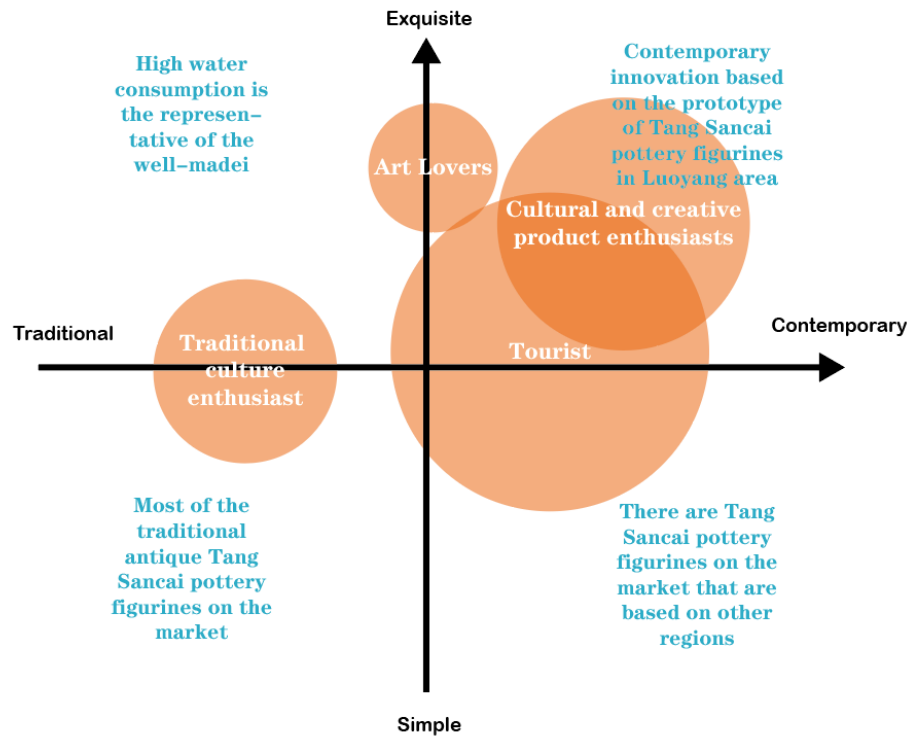


Figure 53 STP Analysis Chart of contemporary Sancai pottery figurines
Source Liufei(2024)

4.6 The dilemma of the legacy of Tang dynasty Sancai pottery figurine in Luoyang

During China's social transformation, tourism has gradually become an important industry driving economic development. As a key city in the Central Plains, Luoyang's economic structure has shifted from being primarily agricultural to focusing on industry and services. Traditional agriculture in Luoyang has been gradually replaced by modern manufacturing and services. With the acceleration of urbanization, economic development has entered a new phase, with cultural consumption emerging as a new driver of economic growth. As a city rich in history and culture, Luoyang's abundant historical sites and cultural heritage attract numerous tourists. As the tourism market expands, cultural heritage and traditional craftsmanship have become important attractions for visitors, providing new channels and markets for the transmission of Tang dynasty Sancai pottery figurines.

Tang dynasty Sancai pottery figurines have experienced two major periods of revival: first during the flourishing funerary customs of the Tang Dynasty, and later when they were rediscovered from Tang tombs in modern times. The first revival of Tang dynasty Sancai pottery figurines as symbols of traditional Chinese culture brought them back into society as iconic symbols of Luoyang's culture. The flourishing development of Tang Dynasty Sancai pottery figurines pottery in the Tang Dynasty reflects people's appreciation and recognition of the aesthetic value of these artifacts. The second revival occurred in the context of contemporary cultural tourism, where Tang dynasty Sancai pottery figurines have become important cultural symbols that attract tourists.

Tang dynasty Sancai pottery figurines from the Luoyang region appear in various innovative forms in the modern market. Modern Tang Dynasty Sancai pottery figurines works retain the essence of traditional techniques while incorporating contemporary design elements. These works may use different color combinations

and glazing techniques to cater to modern aesthetic preferences. They are often more vibrant and may use additional materials to create unique textures and effects. However, the market also offers traditional replicas, made using original methods and strictly imitating Tang-era techniques. These replicas typically use lead-glazed pottery fired at low temperatures, with the typical tricolor glazes (green, yellow, and brown), sometimes with added blue. The prototypes for these replicas are often well-preserved figurines from museums. However, they lack the regional cultural characteristics of Luoyang, making them difficult to distinguish from similar cultural products from other regions.

To adapt to the modern market, some artisans have begun mass-producing low-cost, low-quality Tang dynasty Sancai pottery figurines on production lines, targeting the tourism market. These works may not strictly adhere to traditional methods, often being more affordable and using cheaper materials. The colors and shapes of these products may not be as precise as traditional replicas, and the overall craftsmanship is relatively simple. This practice not only undermines the cultural value of Tang dynasty Sancai pottery figurines but also has a significant impact on the transmission of their artistry and craftsmanship.

Social transformation has brought changes to the transmission methods of Tang dynasty Sancai pottery figurines. The traditional master-apprentice model has been gradually replaced by a combination of formal school education and factory-based training due to the influence of the modern education system and changing employment perspectives. As a cultural symbol of Luoyang, the status of Tang dynasty Sancai pottery figurines in the tourism market has gradually risen. However, balancing cultural heritage preservation with tourism development and protecting the regional characteristics of Luoyang are critical challenges that need to be addressed for the transmission of Tang dynasty Sancai pottery figurines in the context of social transformation.

Summary

The social life of Tang dynasty Sancai pottery figurines is not only reflected in the transmission and innovation of their craftsmanship, the diversity and adaptability of their functional uses, but also in their role in carrying historical memory and cultural identity, their preservation responsibilities, their mission of transmission, and their recreation and international exchange in modern society. These aspects together constitute the rich and diverse social life journey of Tang dynasty Sancai pottery figurines.

Tang dynasty Sancai pottery figurines, as carriers of cultural memory in global dissemination, have extended beyond the boundaries of China in the era of globalization, spreading across the world through various channels. As a symbol of Chinese culture, Tang Dynasty Sancai pottery figurines plays an important role in international cultural exchange, becoming one of the key representatives of Chinese culture's global presence. Through international exhibitions, cultural exchanges, and academic research, the cultural memory of Tang Dynasty Sancai pottery figurines continues to be propagated and expanded, becoming part of the global cultural memory. As a representative of ancient Chinese ceramic art, Tang Dynasty Sancai pottery figurines plays different roles and holds different meanings in ancient and modern societies. From being funerary objects to becoming cultural heritage, the social life of Tang Dynasty Sancai pottery figurines has undergone significant

changes. From the perspective of cultural memory, we not only observe the continuity and transformation of Tang Dynasty Sancai pottery figurines in history but also perceive its regeneration and reconstruction as a cultural symbol in modern society. Through the study and transmission of Tang Dynasty Sancai pottery figurines, we are not only preserving historical culture but also shaping future cultural memory.

With the intensification of globalization and cultural homogenization, the regional cultural characteristics of modern Tang dynasty Sancai pottery figurines are gradually weakening. Although modern Tang dynasty Sancai pottery figurines have gained new market and cultural value through innovation, the phenomenon of cultural homogenization diminishes the uniqueness of regional cultures. This phenomenon reflects the challenges that traditional craftsmanship faces in the context of globalization, while also prompting reflections on how to preserve the essence of traditional culture while promoting its integration and innovation with modern society.

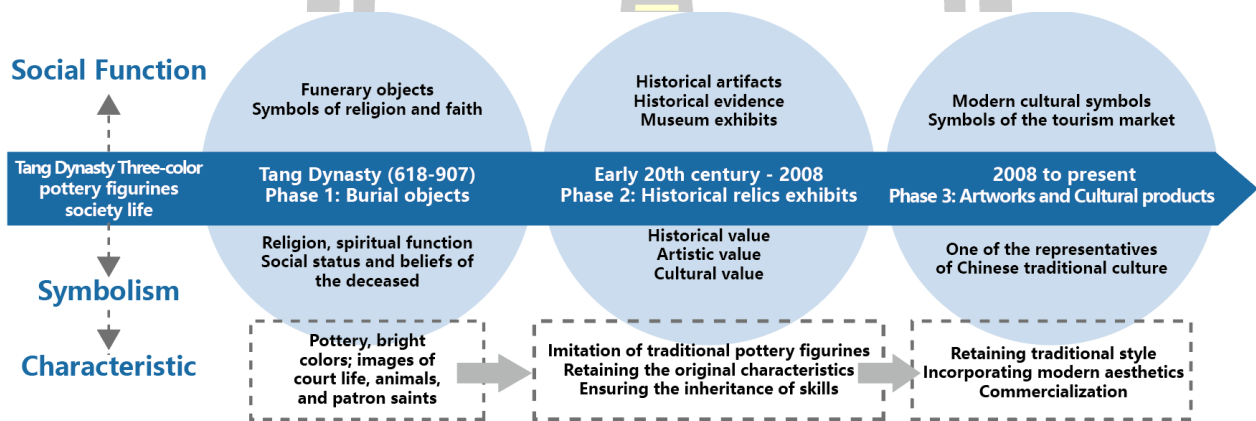
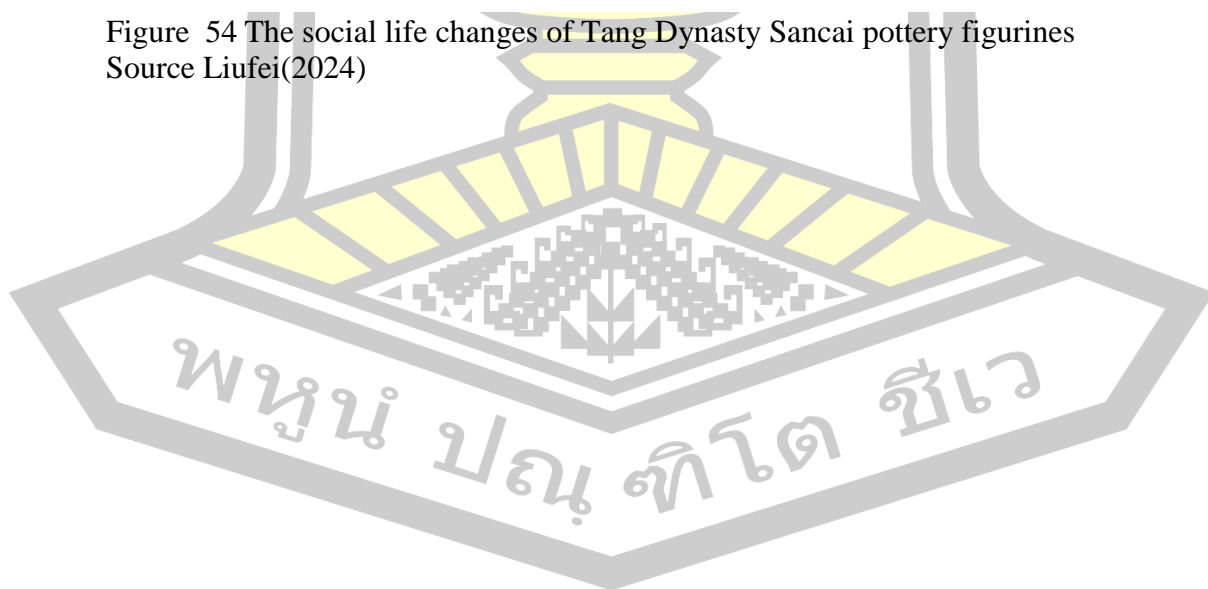


Figure 54 The social life changes of Tang Dynasty Sancai pottery figurines
Source Liufei(2024)



CHAPTER V

The Creation of Contemporary Sancai pottery figures under the Transformation of Chinese Society

This chapter will analyze the current status and challenges of intangible cultural heritage transmission in the context of social transformation, as well as the market status and issues of Tang dynasty Sancai pottery figurines in the Luoyang region. It will summarize the characteristics of Tang dynasty Sancai pottery figurines in Luoyang and the methods for extracting regional cultural symbols. Finally, a theoretical model for the inheritance, innovation, and application of regional cultural symbols and Tang dynasty Sancai pottery figurines will be developed. The data sources include literature reviews, surveys, interviews, and observations. The theoretical model consists of four main modules: foundational investigation, element extraction, design execution, and presentation and dissemination. Additionally, it includes six modules: cultural research, need definition, design positioning, design production (including extraction of intangible cultural heritage craftsmanship elements, extraction of regional cultural symbols, cultural symbol reconstruction, innovative translation, and production), design evaluation, and cultural dissemination.

5.1 Data Analysis for Design

5.1.1 The characteristics of Tang Dynasty Sancai pottery figurines in Luoyang

Through the analysis of the traditional Tang Dynasty Sancai pottery figurines in the second chapter, the following content respectively from the traditional Tang Dynasty Sancai pottery figurines terracotta figurines stylistic characteristics, glaze characteristics, aesthetic characteristics, regional characteristics of the four aspects of the new knowledge, in order to facilitate better design of contemporary Sancai pottery figurines.

1) Stylistic Features

The concept of "qi yun" (vitality and dynamic spirit) is emphasized in traditional Chinese art as an expression of inner life force and dynamic beauty. Tang dynasty Sancai pottery figurines unearthed in the Luoyang region focus on depicting the dynamic states of both human and animal figures, enhancing the liveliness and motion of the artwork through posture design and detailed depictions. The figurines often exhibit plump physiques, natural postures, and dignified expressions, contributing to a sense of movement. Craftsmen used advanced sculpting and modeling techniques to delicately carve features like clothing, hairstyles, and poses. Particularly, the "ladies-in-waiting" figurines reflect the Tang Dynasty's appreciation for a plump aesthetic through their intricate details. For example, these figurines are often shown in elegant dancing poses or relaxed standing stances, embodying the grace and nobility of Tang women (Zhao Dan, 2022).

The modeling techniques of Tang dynasty Sancai pottery figurines are refined, with intricate details. Artisans in the Luoyang region skillfully combined sculpting and modeling to accurately recreate human and animal forms. For instance, human figurines feature vivid facial expressions, expressive eyes, and finely detailed clothing folds, revealing rich emotional and character traits. Animal figurines, such as horses and camels, convey strength and agility through meticulously sculpted muscle lines

and dynamic poses. Furthermore, Tang dynasty Sancai pottery figurines from Luoyang demonstrate excellent harmony and beauty in their proportions and composition. Human figurines are well-proportioned and naturally posed, showing the Tang craftsmen's deep understanding of human anatomy and the beauty of motion. Animal figurines are portrayed with realistic techniques, vividly capturing their forms and spirit, especially camels, which are often shown in mid-movement, with pronounced muscle tension. The craftsmen used modeling techniques to depict subtle expressions and limb movements in animals, making the entire piece appear harmonious and full of vitality (Pei Lin & Xiong Wenfei, 2018).

The Tang dynasty Sancai pottery figurines in Luoyang encompass a wide variety of subjects, including noble figures, soldiers, maidservants, musicians, and various animals. This diversity reflects the social structure and cultural exchange of the Tang Dynasty while also showcasing the artisans' creativity and flexibility in design. For example, the Tang Dynasty Sancai pottery figurines camel figurines excavated in Luoyang vary in form, with some carrying goods and others depicted in different stances, illustrating their different uses and cultural contexts.

Tang dynasty Sancai pottery figurines often use exaggerated and expressive techniques to highlight the features of human and animal subjects. For example, the facial features of "Hu" (Central Asian) figurines, such as prominent noses, deep-set eyes, and thick eyebrows, are exaggerated to emphasize their exotic characteristics. Similarly, the "ladies-in-waiting" figurines use exaggerated hairstyles and flowing garment lines to convey the nobility and elegance of Tang women. This combination of exaggeration and expressiveness enables Tang dynasty Sancai pottery figurines to retain realism while enhancing their artistic appeal.

2) Glaze Characteristics

The glaze of Tang dynasty Sancai pottery figurines is rich and diverse, primarily featuring yellow, green, and brown, complemented by blue, white, and black hues. In the Luoyang region, craftsmen skillfully employed a technique known as "sui lei fu cai" (applying colors according to type), integrating glaze colors with the forms of humans or animals. For example, brown was used to depict camel fur, while green was used for the garments of ladies-in-waiting, enhancing both the decorative nature of the figurines and the contrasting color effects (Pei Lin & Xiong Wenfei, 2018). This technique effectively combined glaze colors with the figurines' shapes, resulting in a visually vibrant and layered effect.

During the firing process, the glazes on Tang dynasty Sancai pottery figurines naturally flowed and blended under high temperatures, creating mottled and colorful effects. This natural flow and fusion of glaze colors not only increased the decorative appeal of the figurines but also imparted a unique artistic beauty. In the Luoyang region, common glaze effects included gradient, layered, and speckled colors, which gave the figurines a rich visual depth and a sense of dynamic beauty.

The glaze colors of Tang dynasty Sancai pottery figurines were achieved primarily through the addition of metal oxides such as copper, iron, cobalt, and manganese. Different metal oxides produced various colors under high temperatures—copper oxide created green and blue, while iron oxide resulted in yellow and brown. Craftsmen in the Luoyang region skillfully adjusted and applied these metal oxides, resulting in vibrant, varied, and layered glaze colors. For example, the brown glaze used for camel figurines exhibited different shades depending on the

firing conditions, enhancing the three-dimensional and textural qualities of the work. The use of metal oxides at different firing temperatures produced a wide range of color effects, with the high-temperature glaze flows giving each piece a distinct, unique appearance. This variation in glaze colors was not only a technical innovation but also a major visual artistic feature of Tang dynasty Sancai pottery figurines (Pei Lin & Xiong Wenfei, 2018).

In the early Tang period, the colors used were vibrant and covered the entire surface of the figurine, but the glaze often lacked a flux, resulting in a matte finish without a glazed surface. Despite this, significant progress had been made in the aesthetic quality of colors. By the flourishing Tang period, both the forms and colors of Tang Dynasty Sancai pottery figurines had matured, featuring rich, brilliant hues that created a strong visual impact. The range of colors was diverse, including yellow, green, white, red, brown, blue, and black. During the firing process, these glazes blended with one another, creating splendid, radiant effects with lustrous, expressive colors. The use of wax-resist techniques allowed the glaze to spread, forming blurred patterns, while traditional Chinese brushes, with their high absorbency, led to flowing effects of concentrated glaze, differing from monochrome glaze application or fine brushwork. In the late Tang period, the political upheaval of the An Lushan Rebellion impacted various aspects of society, including burial customs. At this time, Tang dynasty Sancai pottery figurines rapidly transitioned from multicolored to plain, unglazed forms (Fan Wanwu, 2007: 26).

3) Aesthetic Characteristics

Tang dynasty Sancai pottery figurines achieve a harmonious overall aesthetic through the combination of form and color. The flowing effect of the glaze, produced during high-temperature firing, gives the surface of the figurines not only a strong contrast of colors but also a sense of visual dynamism. The craftsmen skillfully balanced color contrast and unity, imbuing each Tang Dynasty Sancai pottery figurine with visual tension and expressive aesthetic symbolism (Tong Yao, 2021:85), thus creating a striking visual effect. The Tang dynasty Sancai pottery figurines from the Luoyang region emphasize dynamic form and color contrast in their design, evoking a strong visual impact and aesthetic appeal. For instance, the elegant posture of the ladies-in-waiting figurines contrasts vividly with the bright green glaze, making the figures more lively and three-dimensional; similarly, the combination of the brown glaze with the dynamic posture of the camel figurines enhances their vitality and sense of movement.

Tang dynasty Sancai pottery figurines incorporate rich aesthetic symbols in their form and color, which not only serve decorative purposes but also carry deep cultural and social meanings. The figurines from the Luoyang region convey the cultural atmosphere and aesthetic values of Tang society through elements such as human postures, clothing patterns, and animal forms. For example, the ornate attire and elaborate hairstyles of the ladies-in-waiting symbolize the nobility and elegance of Tang women, while the dynamic posture and intricate carvings of the camel figurines represent the prosperity and exchange along the Silk Road during the Tang Dynasty.

In Tang dynasty Sancai pottery figurines, form and symbols interact to construct the artistic connotation of the work. The Luoyang Tang dynasty Sancai pottery figurines, through ingenious design and symbolic use, endow each piece not only with aesthetic value but also with historical and cultural significance. For instance, the martial figurines, with their imposing forms and stern expressions, symbolize the strength and power of the Tang military; similarly, the sturdy form and burdened stance of the camel figurines symbolize the flourishing trade and commerce of the Tang Dynasty.

The Tang dynasty Sancai pottery figurines from Luoyang reflect aesthetic theories of ancient China, embodying concepts such as the "unity of nature and humanity" and "harmony of form and spirit." Through the realistic depiction of natural forms and the expression of inner emotions, the Luoyang Tang dynasty Sancai pottery figurines exhibit a harmonious unity between art and nature, form and spirit. For example, the graceful posture and delicate facial expressions of the ladies-in-waiting figurines convey inner emotions and noble temperament, while the dynamic posture and realistic muscle depiction of the camel figurines express the strength and agility of animals.

The Luoyang Tang dynasty Sancai pottery figurines also exemplify the diversity of cultural symbols. These figurines are not merely works of art; they are carriers of cultural symbols. The Luoyang Tang dynasty Sancai pottery figurines incorporate both Chinese and Western cultural elements, reflecting the open and inclusive cultural atmosphere of Tang society. For instance, the attire, hairstyles, and facial features of the "Hu" (Central Asian) figurines are evidently influenced by Central and Western Asian cultures, highlighting the frequent exchanges and fusion between Tang China and the regions along the Silk Road. This cultural diversity makes Tang dynasty Sancai pottery figurines not only a representation of regional characteristics but also an embodiment of cross-cultural artistic charm.

4) Regional characteristics

As one of the four ancient capitals of the Tang Dynasty, Luoyang has a favourable geographical location and is an important hub for cultural exchange between East and West. Tang three-colour pottery from the Luoyang area was strongly influenced by the rich and diverse local culture in its forms and glaze colours. As the political, economic and cultural centre of the Tang Dynasty, Luoyang attracted a large number of foreign merchants and envoys, bringing with them exotic cultures and artistic styles. These cultural elements were fully embodied and integrated into the Tang Dynasty Sancai pottery figurines of Luoyang, creating a unique artistic style.

In terms of craftsmanship techniques, the Tang Dynasty Sancai pottery figurines of the Luoyang area have inherited the excellent tradition of ceramic production of the previous generation, and have also innovated and developed on this basis. Luoyang craftsmen are adept at using kneading, carving, glazing and other techniques, combined with the unique local firing conditions and material resources, to create colourful, beautifully shaped terracotta works. In addition, the Tang three-colour pottery figurines in the Luoyang area in the glaze ratio and glaze method, carried out bold experiments and explorations, formed a unique glaze effect. The Tang three-colour pottery figurines in the Luoyang area are rich and varied in subject

matter, including court figures, soldiers, maids, musicians, heavenly kings, and all kinds of animals and so on. This variety of subjects not only reflects the social class structure and cultural exchanges of the Tang Dynasty, but also demonstrates the innovation and flexibility of the design of the Tang Dynasty Sancai pottery figurines in Luoyang. For example, the Tang three-coloured camel figurines unearthed in Luoyang show the important role and vitality of the camel on the Silk Road through the design of different postures and shapes; while the ladies' figurines show the nobility and beauty of Tang women through their elegant postures and sumptuous costumes.

5.12 Extraction of Luoyang's Regional Cultural Symbols

Through the analysis of modern Tang dynasty Sancai pottery figurines in Luoyang area in Chapter 3, it can be concluded that in the current social background of serious cultural homogenization, the element of regional symbols is an important element to maintain the unique cultural identity and local characteristics of Tang dynasty Sancai pottery figurines in Luoyang area.

Regional cultural symbols refer to elements such as objects, images, and concepts that embody the characteristics of a region's culture. These symbols are distilled and optimized from various factors, including the natural environment, cultural heritage, and local customs. In a narrower sense, regional cultural symbols can manifest as visual patterns, motifs, and other tangible elements, which are highly representative and recognizable while also embodying regional cultural connotations (Che Fei, 2017:12).

How are regional cultural symbols extracted? Before extraction, it is crucial to understand the local culture. The extraction process involves identifying cultural categories and then, based on practical design requirements, synthesizing and reconstructing these elements using different refinement methods.

Luoyang, located in the western part of Henan Province, China, is a historical and cultural city with a long history and rich cultural heritage. Its profound historical background has nurtured a unique cultural connotation encompassing historical, ideological, and folk culture, among other aspects. These cultural elements collectively contribute to the unique charm of Luoyang, a city with a millennia-old legacy.

Symbols of Historical and Cultural Heritage

From a historical and cultural perspective, Luoyang is one of the first cities designated as a National Historic and Cultural City by the State Council of China. It has over 5,000 years of civilization, more than 4,000 years of urban history, and over 1,500 years as a capital city. Thirteen dynasties, including the Xia, Shang, Western Zhou, Eastern Zhou, Eastern Han, Cao Wei, Western Jin, Northern Wei, Sui, Tang (including Wu Zhou), Later Liang, Later Tang, and Later Jin, established their capitals here, making Luoyang the earliest and longest-serving capital city in Chinese history, with the most dynasties. Throughout its history, Luoyang developed a brilliant ancient capital culture with a far-reaching influence.

Luoyang is home to numerous ancient capital sites, including the Erlitou site of the Xia Dynasty, the Shang Dynasty city of Yanshi, the Eastern Zhou Royal City, the Han and Wei Old City, and the Sui and Tang Luoyang City. These five capital sites are lined along the Luo River, forming the rare historical phenomenon known as "Five Capitals Converge in Luoyang." These sites not only bear witness to Luoyang's

long history but also serve as critical material evidence for studying ancient Chinese civilization.

Luoyang also boasts a wealth of cultural heritage, including six sites that are part of three UNESCO World Heritage Sites: Longmen Grottoes, the Grand Canal, and the Silk Roads. It has 51 nationally protected cultural relic units (covering 54 items), 146 provincially protected cultural relic units, and more than 9,000 immovable cultural relics. These cultural heritage sites are essential carriers of Luoyang's regional culture, showcasing its outstanding achievements in art, architecture, and history, while also illustrating its historical splendor as an ancient capital.

As the capital of multiple dynasties, Luoyang is at the heart of Central Plains culture, which occupies a significant position in Chinese culture due to its profound historical depth, rich cultural content, and diverse cultural forms. Luoyang is one of the birthplaces of Han Chinese culture, where traditional Confucian thought, rituals, classical literature, and art have flourished.

Silk Road Culture: Luoyang was one of the starting points of the ancient Silk Road and an important hub for cultural exchange between China and the West. Through the Silk Road, Luoyang engaged in extensive economic, cultural, and religious exchanges with regions in Central Asia, Europe, and Africa. During the Tang Dynasty, Luoyang, as a crucial Silk Road city, attracted numerous Hu people (from the Western Regions and Central Asia) who lived and traded here, contributing to a unique Hu culture.

He Luo Culture: The "River Chart and Luo Book" (He Tu and Luo Shu) represent an integral part of Luoyang's regional culture. These mysterious diagrams from Chinese mythology symbolize the mysteries of the universe and the laws of nature. Named after the Luo River, Luoyang inherited Luo Shu culture, making it an essential part of traditional Chinese culture. He Luo culture is one of the key cultural sources of the Chinese nation, exerting a profound influence on the formation and development of Chinese civilization.



Figure 55 Historical and Cultural Heritage of Luoyang
Source Online(2024)

Symbols of Religious Culture

Luoyang is also the birthplace of Buddhism in China. After Buddhism was introduced during the Eastern Han Dynasty, it first spread and developed in Luoyang. White Horse Temple in Luoyang is known as the "Cradle of Chinese Buddhism" and is the first Buddhist temple established in China. It is revered as the "ancestral court" and "source of Buddhism" in China. Luoyang's Buddhist culture has a far-reaching influence, with the Longmen Grottoes listed as a UNESCO World Heritage Site for its exquisite Buddhist carvings, representing a pinnacle of Chinese grotto art.

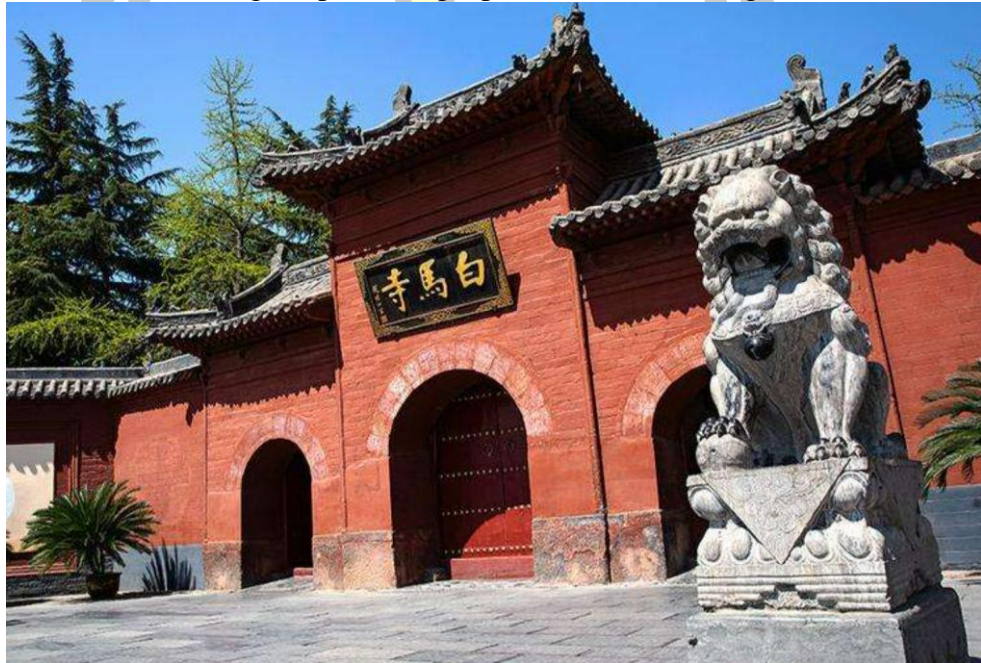


Figure 56 White Horse Temple of Luoyang
Source LiuFei (2024)

1) Symbols of Intangible Cultural Heritage

Luoyang is the primary production area of Tang Dynasty Sancai pottery figurines, an outstanding representative of Tang Dynasty ceramic art renowned for its rich colors and unique forms. The Tang Dynasty Sancai pottery figurines culture of Luoyang is not only an essential part of Chinese ceramic culture but also a treasure of world ceramic art.

2) Symbols of the Natural Environment

Luoyang is famous for its peonies, which are known for their large blooms, vibrant colors, and diverse varieties, earning them the title of the "King of Flowers." Every spring, Luoyang hosts the grand Peony Festival, which attracts numerous tourists. Peonies are widely depicted in poetry, painting, and handicrafts, making them an important symbol of Luoyang culture and a significant representation of the region's cultural identity.



Figure 57 Purple Peony of Luoyang
Source LiuFei(2020)

5) Symbols of Folk Culture

Luoyang is rich in folk culture, including paper cutting and clay sculptures, which not only play a vital role in festivals but also serve as unique symbols of Luoyang's culture. Luoyang Water Banquet, a traditional banquet featuring diverse soup dishes, embodies rich historical and cultural connotations and folk customs, representing an essential aspect of Luoyang's traditional culinary culture.

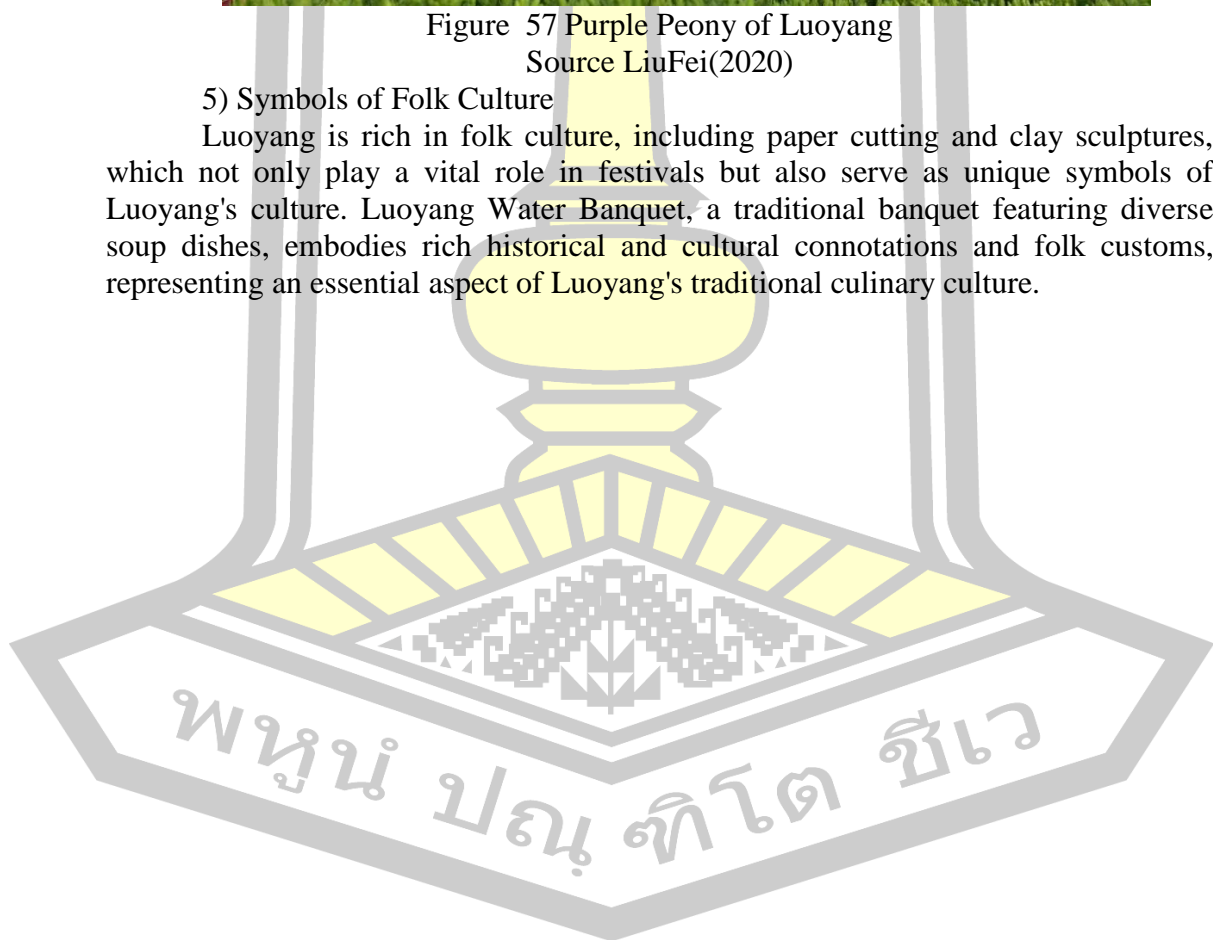




Figure 58 Shuixi food culture of Luoyang
Source Online(2024)

5.1.3 Reconstruction of Symbols and Culture

The analysis of the relationship between intangible cultural heritage and the

1) Tang Sancai sculpture, as presented in Chapter 4, reveals that cultural innovation and inheritance in the context of China's social transformation necessitates the reconstruction of cultural symbols. This is particularly evident in the interconnectivity between cultural heritage, society, the economy and the tourism market.

The reconstruction of cultural symbols is based on integrating the cultural spirit embedded in symbols with modern design. Techniques for reconstruction include simplification, transformation, displacement, and metaphor (Zhang Xiaokai & Sun Yuanyuan, 2018: 175). It is also a process of reinterpreting and reinventing traditional cultural symbols through contemporary design methods. This reconstruction is not limited to the superficial reproduction of symbols; it emphasizes imbuing them with new functions and meanings in a modern social and cultural context. Semiotics, as a discipline that studies symbols and their meanings, provides an important theoretical framework for understanding cultural symbol reconstruction. According to Saussure's perspective, a symbol consists of a "signifier" and a "signified." The reconstruction of cultural symbols involves redesigning the "signifier" to modify traditional symbols, thereby creating new "signifieds" in a contemporary context.

In the reconstruction of cultural symbols for Tang dynasty Sancai pottery figurines from Luoyang, the aspects of materials, forms, and colors are particularly significant. These elements are not only fundamental components of the symbols of Tang dynasty Sancai pottery figurines but are also closely related to culture, technology, social aesthetics, and consumer habits. The following discussion explores the practice of cultural symbol reconstruction in three aspects: material selection in relation to contemporary culture, the relationship between figurative symbols and

modern culture, and the relationship between color symbolism and contemporary culture.

2) Material Selection and Contemporary Culture

Materials are an important part of the physical representation of symbols. In the reconstruction of cultural symbols, the choice of materials affects not only the external appearance of symbols but also conveys specific cultural values and social ideologies. In a modern cultural context, material selection often involves issues such as technological innovation, environmental sustainability, and social responsibility.

Modern Adaptation of Traditional Materials: In symbol reconstruction, the modern use of traditional materials often reflects an inheritance and reinterpretation of historical culture (Jiang Chen, 2018: 230). For instance, ceramics, an important symbol of traditional Chinese culture, has been passed down for thousands of years. In modern design, ceramic materials are endowed with greater functionality and aesthetic value. For example, modern ceramic design incorporates nanotechnology, giving ceramics enhanced durability and practicality while maintaining traditional aesthetic symbolism. This modernization of traditional materials not only continues the symbolic meaning of culture but also meets the demands of contemporary consumer culture.

Symbolization of New Materials: In semiotics, the "signifier" is not limited to traditional materials; it can also include new materials that create new cultural symbols. In contemporary design, environmental sustainability has become an important cultural topic. For example, in the reconstruction of traditional woodcarving symbols, designers may opt for reclaimed wood or environmentally friendly plastics as alternative materials. Such choices not only respond to the current emphasis on environmental issues but also imbue traditional symbols with new cultural values (Zhang Xiaokai & Sun Yuanyuan, 2018: 171-175). The evolution of materials is closely related to shifts in social culture; through the introduction of new materials, cultural symbol reconstruction can better engage with contemporary cultural trends.

Integration of Material and Regional Culture: Material selection is inseparable from regional culture. For example, in the design of cultural products from the Lingnan region, bamboo, an abundant local resource, is often used in creative designs. Bamboo not only serves as a material choice but also embodies the resilient and inclusive spirit of Lingnan culture (Zhao Wolin & Xue Yongjun, 2023: 332-339). In this way, material choices reflect the regional characteristics of cultural symbols, while contemporary design reinvents the use of these materials, building a connection between traditional culture and modern life.

Figurative Symbols and Contemporary Culture

Figurative symbols are a crucial part of cultural symbols, directly impacting both the visual appeal and cultural connotations of a symbol. In semiotics, figurative symbols are often regarded as the "signifier" that conveys cultural meaning or the "signified" through visual form. In the reconstruction of cultural symbols, the simplification, innovation, and reinvention of figurative symbols are all essential.

Simplification and Abstraction of Symbols: In the contemporary cultural context, the simplification and abstraction of figurative symbols are important strategies for cultural symbol reconstruction. The significance of symbols is not solely conveyed through intricate details; simple geometric forms can also express profound cultural meanings (Wang Weiwei, Hu Yukun, Jin Xin & Yang Xiaoyan, 2014: 73-

76+81). For example, the traditional Chinese dragon is often simplified into geometric lines and abstract shapes in modern design. Such simplification preserves the core imagery of the traditional symbol while aligning with contemporary aesthetic preferences (Zhang Xiaokai & Sun Yuanyuan, 2018: 171-175).

Functional Translation of Symbols: With societal development, the functional aspect of symbols has gained increasing significance in design. Traditional figurative symbols often carry symbolic meanings, while contemporary culture demands enhanced functionality. In the reconstruction of cultural symbols, designers often transform symbolic imagery into functional elements to meet the practical needs of modern society. For instance, the traditional Chinese bronze mirror symbol has been reimagined in modern design as a home decor item that not only retains its cultural symbolism but also serves a functional purpose in contemporary living (Zhao Yanmei, 2019:125).

Interaction Between Figurative Symbols and Social Culture: The reconstruction of figurative symbols is not merely an aesthetic innovation but also a form of social and cultural interaction. In modern design, traditional symbols are reinterpreted to fit new social contexts. For example, paper-cutting art, a traditional Chinese figurative symbol, has been transformed through contemporary design into a key visual element in graphic design. In numerous modern packaging designs, paper-cut motifs are used for brand identities and product packaging, meeting visual aesthetic needs while showing respect for and innovation in traditional culture (Jin Ting, 2024: 131-133).

3) Color Symbols and Contemporary Culture

Colors are as significant as forms in semiotics, functioning as a key aspect of symbols, loaded with cultural meaning. In reconstructing cultural symbols, color is not only a visual tool but is also closely tied to cultural contexts, historical traditions, and social aesthetics.

Cultural Significance of Color and Its Contemporary Characteristics: Color is one of the important "signifiers" in semiotics, conveying cultural meanings through visual effects. In traditional Chinese culture, red symbolizes celebration, yellow symbolizes royalty, and blue symbolizes tranquility. In contemporary design, color reconstruction often merges with the current cultural context. For example, red still represents traditional celebrations but has also come to signify passion, energy, and vitality in modern design, thereby giving traditional colors new meanings (Zhao Yanmei, 2019:126).

Reconstruction of Color Symbolism: The reconstruction of color symbolism goes beyond reproducing traditional colors; it also involves the reapplication of colors in a modern context. For instance, the classic colors of Tang Dynasty Sancai pottery figurines (yellow, green, and white) have been reinterpreted in modern ceramics to give them new cultural meanings. Modern designers adjust the saturation and tone of these colors to blend traditional aesthetics with modern living, creating a new visual experience (Jiang Chen, 2018:228).

The reconstruction of cultural symbols is a complex semiotic process. By selecting and translating materials, simplifying and functionalizing figurative symbols, and reconstructing color symbolism, it is possible to imbue traditional symbols with new vitality within a contemporary cultural context. This reconstruction not only promotes the inheritance of traditional culture but also fosters innovation and

development in the modern era, thereby serving as an essential bridge for modern design and cultural exchange.

5.2 The process of creating contemporary Sancai glazed pottery figurines

5.2.1 Design Concept

After Tang dynasty Sancai pottery figurines were included in the Intangible Cultural Heritage list in 2008, they gradually entered the realm of modern design and cultural creativity. Contemporary Luoyang Sancai figurines have incorporated more modern preferences, reflecting a shift towards a freer, more relaxed environment. Artisans have reduced the emphasis on elements such as mysticism, intimidation, and ostentation, which historically served feudal rulers and conveyed religious connotations, favoring instead more endearing and auspicious depictions. This shift is related not only to the trend towards social equality but also to audience preferences. Many current buyers lack a deep understanding of Tang Dynasty Sancai pottery figurines or the mysterious burial culture of the Tang Dynasty and tend to favor simpler and more straightforward aesthetics. Moreover, as the positioning of Sancai figurines has transitioned from funerary art to folk crafts, aligning more with public demand, it has naturally been infused with the aesthetic tendencies of folk art. Through the creation of IP characters and the integration with modern techniques and materials, Tang dynasty Sancai pottery figurines have been endowed with new commercial and cultural value.

Extracting regional cultural characteristics is fundamental to integrating intangible cultural heritage crafts with local culture. Luoyang, as a historically and culturally significant city in China, boasts rich cultural heritage, and Tang dynasty Sancai pottery figurines were born and developed in this cultural context. The cultural characteristics of Luoyang are primarily represented by its profound historical depth, diverse cultural integration, and distinctive regional cultural symbols. These cultural features are not only a key source of the artistic style of Tang dynasty Sancai pottery figurines but also an important basis for their integration with contemporary culture. The process of extracting regional cultural characteristics involves deeply exploring the historical culture, folk customs, and natural landscapes of Luoyang, such as Luoyang peonies and the Longmen Grottoes, which are essential markers of Luoyang's unique cultural identity. These elements can inspire and guide the reproduction and innovation of Tang dynasty Sancai pottery figurines.

Extracting craft characteristics is the core of cultural integration. As a representative craft of Luoyang, Tang dynasty Sancai pottery figurines are distinguished by their shape, craftsmanship, and artistic style. It is crucial to analyze in detail the production techniques, color usage, and distinctive forms of Tang dynasty Sancai pottery figurines to understand their artistic value and cultural connotations. In terms of form, Tang dynasty Sancai pottery figurines primarily adopt a realistic style, with vivid and expressive representations. In terms of craftsmanship, the use of Sancai glaze gives the figurines rich colors and a smooth glaze surface, enhancing both their decorative and artistic qualities. In terms of artistic style, Tang dynasty Sancai pottery figurines embody the social outlook and cultural atmosphere of the Tang Dynasty, with a strong sense of the era. The process of extracting these craft characteristics requires a deep analysis of their connection with regional culture, as well as an exploration of how to innovate while preserving the essence of traditional craftsmanship.

Choosing the path of cultural integration is key to achieving a deep fusion of regional culture and craftsmanship. In Luoyang, the cultural integration path of Tang dynasty Sancai pottery figurines mainly manifests in two aspects: First, through the development of cultural and creative industries, Tang dynasty Sancai pottery figurines are combined with modern design to develop culturally relevant and market-competitive products. Second, through cultural tourism, Tang dynasty Sancai pottery figurines are incorporated as cultural experience items into tourism product design and development, enhancing the interactivity and engagement of cultural products. These two approaches not only facilitate the reproduction of Tang dynasty Sancai pottery figurines but also enhance their cultural influence in modern society. For instance, new Tang Dynasty Sancai pottery figurines designs inspired by Luoyang peonies or incorporating the Buddha motifs from the Longmen Grottoes could create works with both regional characteristics and innovative qualities.

Finally, the cultural expressions resulting from integration represent the culmination of cultural fusion. Throughout the process of cultural integration, Tang dynasty Sancai pottery figurines need to retain their traditional artistic style while integrating modern cultural elements, forming a cultural expression with contemporary characteristics. This should be reflected not only in specific Tang Dynasty Sancai pottery figurines products but also through exhibitions, digital media, cultural tourism, and other formats, showcasing the unique charm of combining regional culture with craftsmanship. For example, in terms of themes, modern character depictions could be integrated with traditional Tang Dynasty Sancai pottery figurines forms to create artworks that blend historical and contemporary aesthetics; in craftsmanship, modern technology can be introduced to improve product quality and artistic expression; in cultural dissemination, digital techniques can be employed to spread the cultural significance of Tang dynasty Sancai pottery figurines to a broader audience. Through these integrated cultural forms, Tang dynasty Sancai pottery figurines can not only gain new vitality in modern society but also become significant symbols of regional culture.

The integration of regional culture and traditional craftsmanship is an important approach for achieving cultural inheritance and innovation—a subject worthy of exploration. Based on this, this paper proposes a model for integrating regional culture and craftsmanship, systematically analyzing how traditional crafts can merge with local culture in modern society, through the extraction of regional cultural characteristics, the extraction of craft characteristics, the path of cultural integration, and the integrated cultural expression. By following this integration model, Tang dynasty Sancai pottery figurines can achieve reproduction in modern society and, through deep integration with regional culture, form a unique cultural brand that promotes the heritage and innovation of Luoyang's regional culture. Furthermore, it provides a reference model for the integration of traditional crafts and culture in other regions. Contemporary innovation is not only a continuation of traditional craftsmanship but also a redefinition and promotion of it in modern society. Through integration with education, tourism, and art, Tang dynasty Sancai pottery figurines are revitalized globally, attracting a new generation of consumers.

Based on the application of contemporary Sancai pottery figurines, the researcher has conducted creation and study within the transmission and preservation of Luoyang Tang dynasty Sancai pottery figurines, combining design theory with creative practice

to construct an innovative research model. This model aims to ensure the cultural continuity and artistic innovation of traditional Tang dynasty Sancai pottery figurines in the contemporary context. The research model is based on an in-depth exploration of traditional cultural symbols while integrating modern design methodologies and dynamic social needs, striving to achieve the modern transmission of culture while preserving cultural heritage. The theoretical model comprises four main components:

foundational research, element extraction, design execution, and display dissemination, alongside six modules: cultural research, needs definition, design orientation, design execution (intangible cultural heritage craft design element extraction, regional cultural symbol extraction, cultural symbol reconstruction, innovative reinterpretation, production), design evaluation, and cultural dissemination.

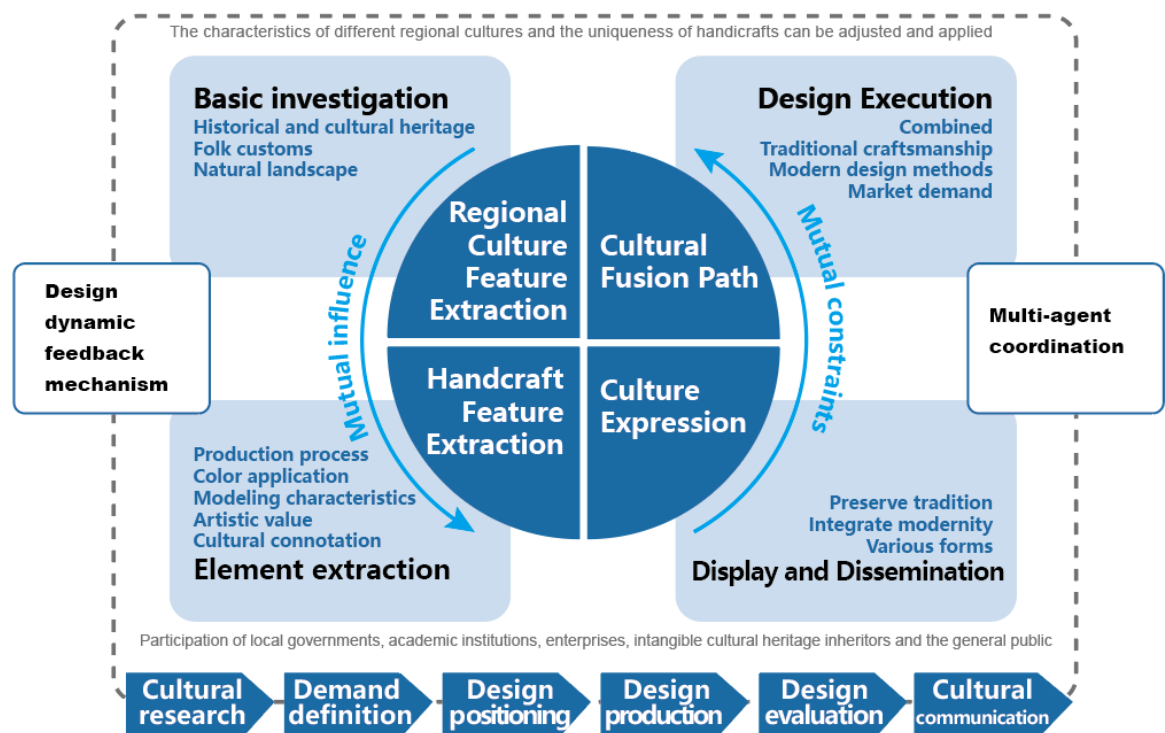


Figure 59 Theoretical model of Luoyang contemporary Sancai pottery figurines creation

Source Liufei(2024)

5.2.2 Creative Methods

5.2.2.1 Cultural Research

Cultural research represents the first step of the model, aimed at deeply exploring the cultural symbols, historical background, and evolution of Tang dynasty Sancai pottery figurines at different historical stages. In Chapters 2 and 3, the researcher examined the historical origin, artistic styles, symbolic meanings, craftsmanship, and artistic value of Tang dynasty Sancai pottery figurines. In Chapter 4, the researcher analyzed how the demand for Tang dynasty Sancai pottery figurines as artifacts (commodities) has evolved in contemporary society, along with their impact on social, economic, cultural, and tourism markets, to determine their cultural value in the present day. This stage not only involves organizing the cultural aspects

themselves but also reinterpreting cultural symbols within a modern societal context, making them more meaningful in contemporary culture.

The contemporary Tang dynasty Sancai pottery figurines explore the essence of Tang Dynasty culture, elucidating the prosperity, aesthetic pursuit and lifestyle of Tang Dynasty society through an array of Tang dynasty Sancai pottery figurines in diverse shapes, colours and decorations. The reinvention of the Tang Three-color as a symbol of traditional Chinese culture through design innovation imbues it with new vitality in modern society, thereby becoming an important vehicle for disseminating Tang Dynasty culture.

5.2.2.2 Needs Definition

Based on the cultural research, the researcher used field studies and market research to identify the actual demand for Tang dynasty Sancai pottery figurines in contemporary society, as detailed in Chapter 5. The needs definition stage focuses on analyzing the market's interest in Tang dynasty Sancai pottery figurines, considering aspects such as their artistic value, collectability, and cultural consumption trends. This stage bridges the need to preserve traditional culture with the market's expectations for innovative design, providing a foundation for subsequent design positioning.

In order to facilitate travellers, contemporary Tang three-colour pottery figurines in terracotta clay with glaze have been improved. In the selection of clay, local kaolin and other natural mineral raw materials are used to ensure the body is delicate, white, and to provide a good basis for adding quartz sand. The clay is stronger and lighter, and the glaze is formulated with the original basis to reduce the content of lead and other hazardous substances. This is done in line with modern environmental protection requirements and with the use of modern science and technology to ensure that the glaze can be restored to its original colour.

5.2.2.3 Design Positioning

Based on the cultural research and needs definition, design positioning must consider the traditional cultural symbols of Tang dynasty Sancai pottery figurines, combined with consumers' aesthetic preferences and market trends, to determine whether to continue traditional designs or innovate through approaches such as cartoon-like or anthropomorphic styles to meet the demands of various market segments. The researcher summarized the role and positioning of Tang dynasty Sancai pottery figurines in the contemporary cultural and creative market through market and questionnaire surveys.

The contemporary Sancai pottery figurines design should concentrate on the artistic value of the terracotta figurines, the pursuit of vivid and evocative modelling, colourful and rich, as well as the unique charm of the glaze. Concurrently, the cultural connotations of the work should be emphasised through the design of the Tang Sancai pottery figurines, thereby conferring greater historical significance and cultural symbolism, while simultaneously underscoring the regional cultural characteristics. The design should be closely aligned with the regional cultural characteristics of Luoyang and other Tang Sancai production areas. This can be achieved by integrating local historical elements, folk customs and natural landscapes, thereby rendering the Tang Sancai pottery figurines a vibrant representation of the regional culture.

5.2.2.4 Design Production

Design production is the core stage of the model, covering the whole process from cultural symbol extraction to innovative translation. In this stage, the designer not only needs to extract the historical symbols of the Tang dynasty Sancai pottery figurines, but also needs to re-interpret them with modern design techniques, in order to create a work that has traditional cultural heritage but also meets the modern aesthetic needs. The specific steps of design and production include:

Core design elements extraction: extract core design elements such as color, shape, glaze, etc. from the production techniques and aesthetic characteristics of Tang Three-color. These elements are the embodiment of the unique artistic style of Tang Three-colored terracotta figurines, which need to be retained and carried forward in the design process.

Application of historical and cultural symbols: extract representative symbols from the history and culture of Luoyang region, such as peony, Longmen Grottoes, Sui and Tang Dynasty Luoyang City and other elements, and skillfully integrate them into the design of terracotta figurines. This can not only highlight the regional cultural characteristics, but also enhance the cultural connotation of the work.

Symbol reconstruction and translation: Using semiotic theory, the cultural symbols of the Tang dynasty Sancai pottery figurines are reconstructed, so as to make them have new symbolic meanings in contemporary culture. At the same time, through modern art design techniques, the traditional Tang Three-colored symbols are translated into contemporary acceptable visual forms, so as to make them more in line with modern aesthetic trends.

Material innovation: on the basis of maintaining the artistic characteristics of the Tang dynasty Sancai pottery figurines, explore the use of lightweight, strong new materials to replace the traditional terracotta clay, in order to reduce the weight of the work and make it easier for tourists to carry. Adopt new configuration of clay for production.

Increase the fun and contemporary elements: Integrate contemporary elements in the design of terracotta figurines: cartoon the Tang dynasty Sancai pottery figurines and incorporate interactive experience elements, so that tourists can scan the terracotta figurines through cell phones to watch the relevant history, production process demonstration, etc., to increase the fun and interactivity of the work.

5.2.2.5 Evaluation and Optimization

Evaluate and optimize the design outcomes through expert reviews, market feedback, and consumer experiences to assess whether the design meets the goals of cultural heritage preservation and market innovation. The assessment focuses on the effectiveness of cultural dissemination, market acceptance, and whether the artistic requirements have been achieved.

5.2.2.6 Cultural Dissemination

Cultural dissemination is the final stage of the research model, aimed at spreading the cultural value and design innovations of Tang dynasty Sancai pottery figurines to a wider audience through various channels. This involves interactive exhibitions, digital platform promotion, and the commercialization of cultural creative products, both online and offline. Through this phase, Tang dynasty Sancai pottery

figurines from the Luoyang region can gain extensive attention and enhance their influence on a global scale through cultural dissemination.



Figure 60 Contemporary Sancai pottery figurine design Sketches
Source Liufei(2024)

5.2.3 concept for design

The creation of contemporary Tang dynasty Sancai pottery figurines involves integrating traditional cultural symbols with artistic motifs. Based on market research and survey results, the researcher reinterprets Tang dynasty Sancai pottery figurines in a modern cartoon style. By incorporating traditional cultural symbols, historical context, and modern aesthetic elements, the artworks retain their deep cultural roots while aligning with contemporary aesthetic preferences.

The creative approach primarily focuses on the fusion of regional culture and intangible cultural heritage, particularly reflecting the influence of Luoyang, a city renowned for its historical and cultural heritage. Luoyang's distinctive regional culture has had a profound impact on the contemporary creation of Tang dynasty Sancai pottery figurines. By extracting cultural symbols unique to Luoyang and integrating the artisanal characteristics of Tang dynasty Sancai pottery figurines, the researcher has produced artworks that embody both regional uniqueness and modern aesthetic values. A design mood board has been created to illustrate this concept.



Figure 61 Mood board contemporary Sancai pottery figurines
Source Liufei(2024)

The researcher extracted features from Tang dynasty Sancai pottery figurines of the Luoyang region, as discussed in Chapter 2, as well as those derived from market research and survey results, to create twenty prototypes of figurines. Sketches based on the mood board were also developed .

5.2.4 Idea Sketch

Based on the questionnaire survey of experts, manufacturers, vendors, and target consumers regarding the extraction of Luoyang regional cultural symbols, the following findings can be drawn:
Influence of Gender and Age The primary audience for these Tang dynasty Sancai pottery figurines is young people aged 18 to 45, which is why modern, cartoonish elements are incorporated into the design. Young consumers, particularly women, are strongly attracted to the elegant forms of lady figurines and the incorporation of elements such as peonies. This reflects the younger generation's demand for modernized interpretations of traditional culture; they tend to favor designs rich in cultural connotation while also possessing a modern fashion sense. In addition, male consumers tend to prefer the warrior and military officer figurines that embody strength and protection, as the exaggerated battle postures and dynamic visuals better align with their aesthetic preferences.

Cultural Identity of Luoyang Residents

Luoyang residents are more likely to appreciate designs closely connected to Luoyang's historical and cultural symbols (e.g., Longmen Grottoes, Ming Tang, and peonies), due to their familiarity with the background of Tang Dynasty Sancai pottery figurines. These symbols have strong regional identity, evoking a sense of pride in local history and culture. Non-residents of Luoyang, on the other hand, are more inclined to make choices based on their understanding of Luoyang's history and the city's promotional tourism content, which leads them to appreciate the representations of multiculturalism and exotic charm found in figurines like those of the Hu people, depicting Sui and Tang-era Luoyang.

Integration of Regional Cultural Symbols and Sancai Figurines

According to the survey, respondents chose symbols closely related to Luoyang's historical and cultural heritage, such as the Longmen Grottoes, the Silk Road, and peonies—symbols with significant representation in Luoyang's cultural legacy. Particularly, the peony, as a symbol of Luoyang's natural culture, is widely utilized in cultural product design. The connection between lady figurines and peonies highlights local characteristics and appeal. Furthermore, the incorporation of the

cultural symbolism of the Longmen Grottoes in the design of official figurines reflects the integration of the Tang Dynasty bureaucratic system with Buddhist culture.

Acceptance of Figurine Design and Cultural Integration

Respondents showed considerable interest in the innovative design combining Tang dynasty Sancai pottery figurines with modern cartoon styles. The cartoonish design not only adds an element of fun but also makes the traditional Tang dynasty Sancai pottery figurines more approachable for young audiences. This modern interpretation of cultural symbols retains the traditional aesthetics of Tang figurines while adapting to contemporary consumer tastes through cartoon expression.

Based on the Luoyang regional cultural symbol survey and expert evaluation methods, ten prototypes were selected. Each was designed in association with ten regional cultural symbols: Lijing Gate, White Horse Temple, Luoyang Museum, Sui-Tang Grand Canal Cultural Museum, Dingding Gate, Yingtian Gate, Lao Junshan Golden Peak, Peony Flower, Longmen Grottoes, and Ming Tang, resulting in ten final drafts.

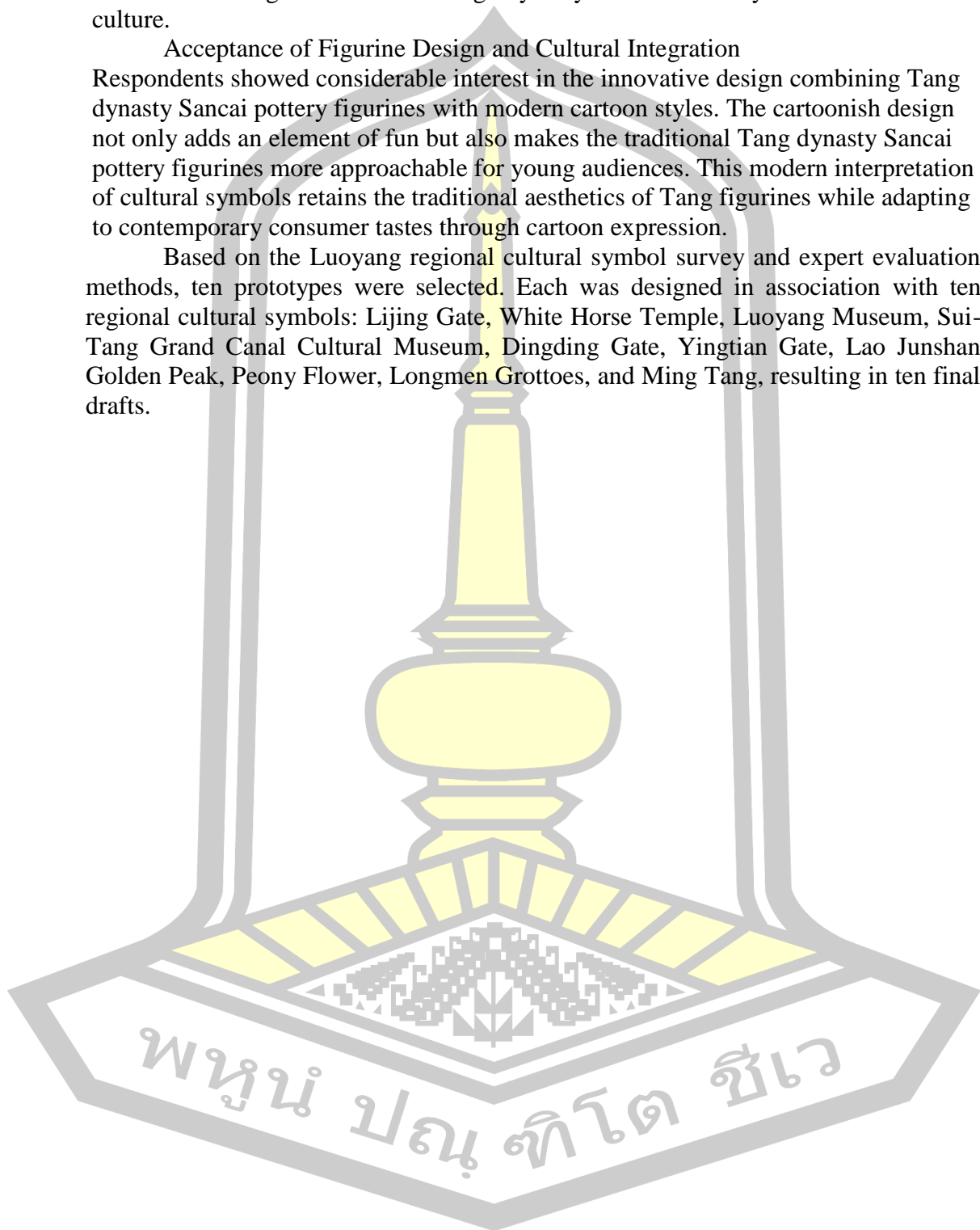




Figure 62 Contemporary Sancai pottery figurine design sketch
Source Liufei(2024)

5.2.5 Prototype

Based on the above research, five contemporary Sancai pottery figurines incorporating regional cultural symbols were ultimately selected through voting by manufacturers, vendors, and target consumer groups for the final presentation.

5.2.5.1 Contemporary Sancai Ladies Figurines Integration of Regional Cultural Symbols: The design incorporates regional symbols of Luoyang, particularly the peony, which attracts numerous visitors during the annual Peony Festival. "Wei Zi" is one of the most representative varieties of Luoyang peonies. During the Tang Dynasty, wearing flowers became a societal trend, with court ladies investing significant sums to purchase rare flowers for hair decorations in competitions. In the early Tang Dynasty, people preferred adorning their hair with small, colorful flowers, while in the middle and late Tang periods, larger flowers such as peonies and peonies became popular. In Zhou Fang's painting "Court Ladies Adorning Their Hair with Flowers," five women wear different flowers, including peonies, crabapple, lotus, safflower, and herbaceous peonies. By incorporating peony elements into the design of court lady figurines, the aesthetic content of these figurines is enriched, enhancing their regional cultural significance.

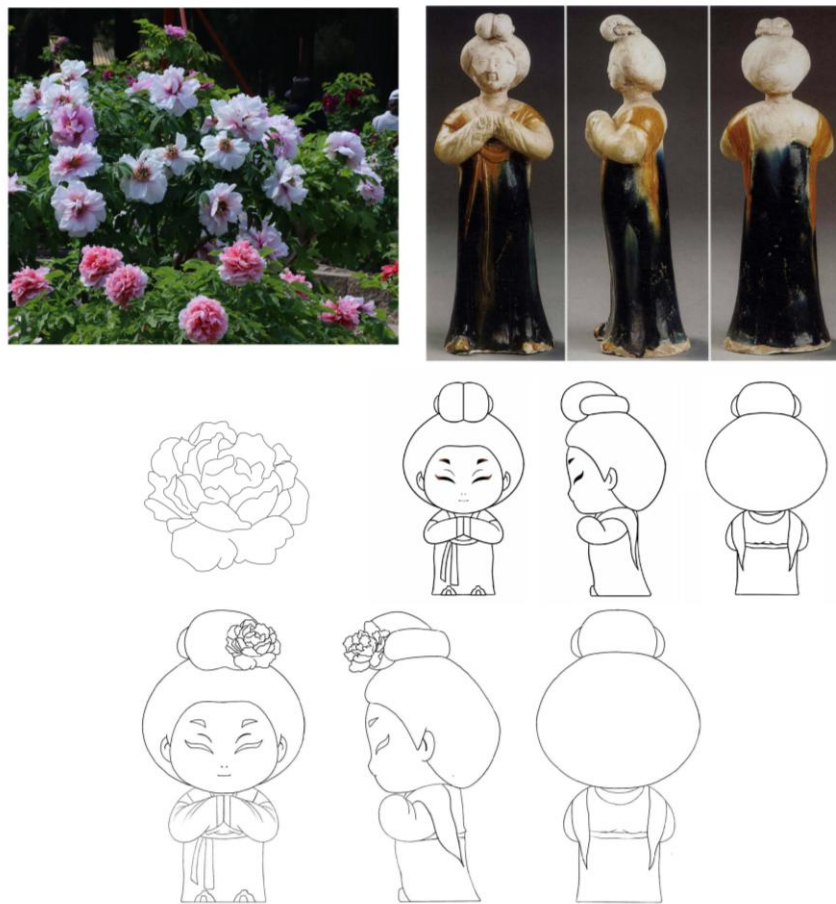


Figure 63 The draft of contemporary Sancai lady figurines
Source Liufei(2024)

Design Concept: The court lady figurines symbolize the aesthetic standards and social status of women during the Tang Dynasty. Traditional court lady figurines exhibit elegance and aristocratic demeanor. In contemporary cartoon-style designs, exaggerated facial expressions and body shapes enhance approachability, while delicate facial features and flowing hairstyles are expressed through an ink painting style.

Material and Glaze Color: The figurines adopt yellow and blue as the foundational Sancai tones, utilizing the glaze flow technique to create a gradient effect that conveys the lightness and soft lines of their attire. The ink painting style further enhances the liveliness and artistic expression of the figures.



Figure 64 The contemporary Sancai lady figurines
Source Liufei(2024)

5.2.5.2 Contemporary Sancai Civil officer Figurines

Integration of Regional Cultural Symbols: The design of the civil official figurines draws inspiration from the Buddhist carvings at Luoyang's Longmen Grottoes, particularly the prominent Lushena Buddha. The Tang Dynasty represented the height of Buddhism in China, which not only influenced artistic creations but also had a significant impact on political and social structures. The intersection of Tang-era bureaucratic systems with Buddhist culture influenced both official conduct and aesthetic preferences. The civil official figurines incorporate a "hu" board, a tool used by officer when presenting themselves to the emperor, symbolically resonating with the Buddha sculptures at Longmen Grottoes. This design aims to convey the integration of Buddhism into the political culture of the Tang Dynasty, showcasing the influence of Buddhist thought on officer' daily lives. It also reflects the deep connection between politics and religion during this era. Such a design portrays the solemnity of Tang-era civil officer while enhancing its appeal and approachability through cartoonish rendering and modern design elements.

Design Concept: Based on Tang Dynasty civil officer, the design uses cartoonish elements to depict the dignified and solemn image of Tang officer. The figurines retain the official attire and ceremonial posture typical of the Tang bureaucracy while adding a sense of humor through exaggerated facial expressions, making them more accessible to contemporary audiences. The official attire symbolizes not only status but also the significance of ceremonial protocols. According to Tang ritual standards, attire varied by rank, with specific colors, patterns, and materials assigned to each rank, reflecting social status and the power hierarchy within the Tang political system.

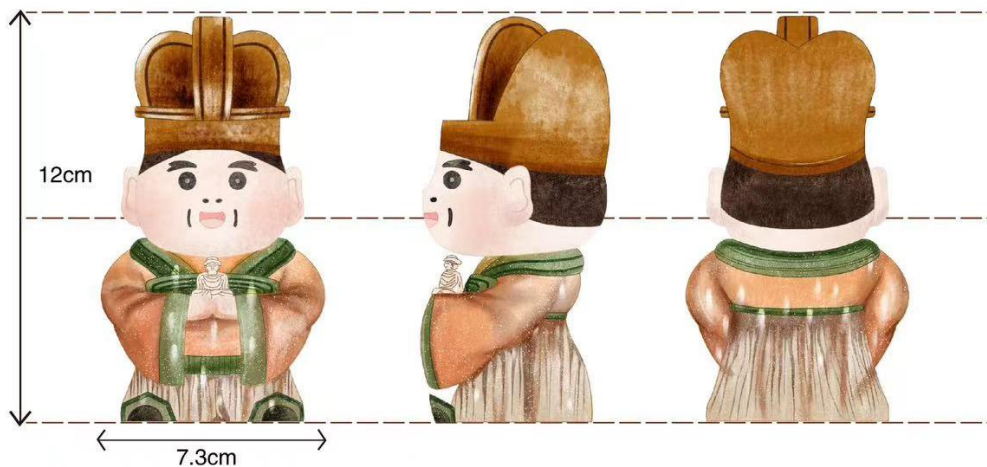


Figure 65 The draft of contemporary Sancai Civil officer figurines
Source Liufei(2024)

Material and Glaze Color: The figurine's color scheme—dark green and yellow—is derived from the colors used in Tang official attire. Green was often used by fourth and fifth-grade civil officer, while yellow was associated with higher-ranked officer. This color palette retains the traditional sense of formality. Flowing glaze techniques are applied to convey a sense of fluidity in the attire. Meanwhile, ink-style effects are employed to add scholarly elegance to the scrolls and hats of the civil official figurines, enriching their cultural meaning.

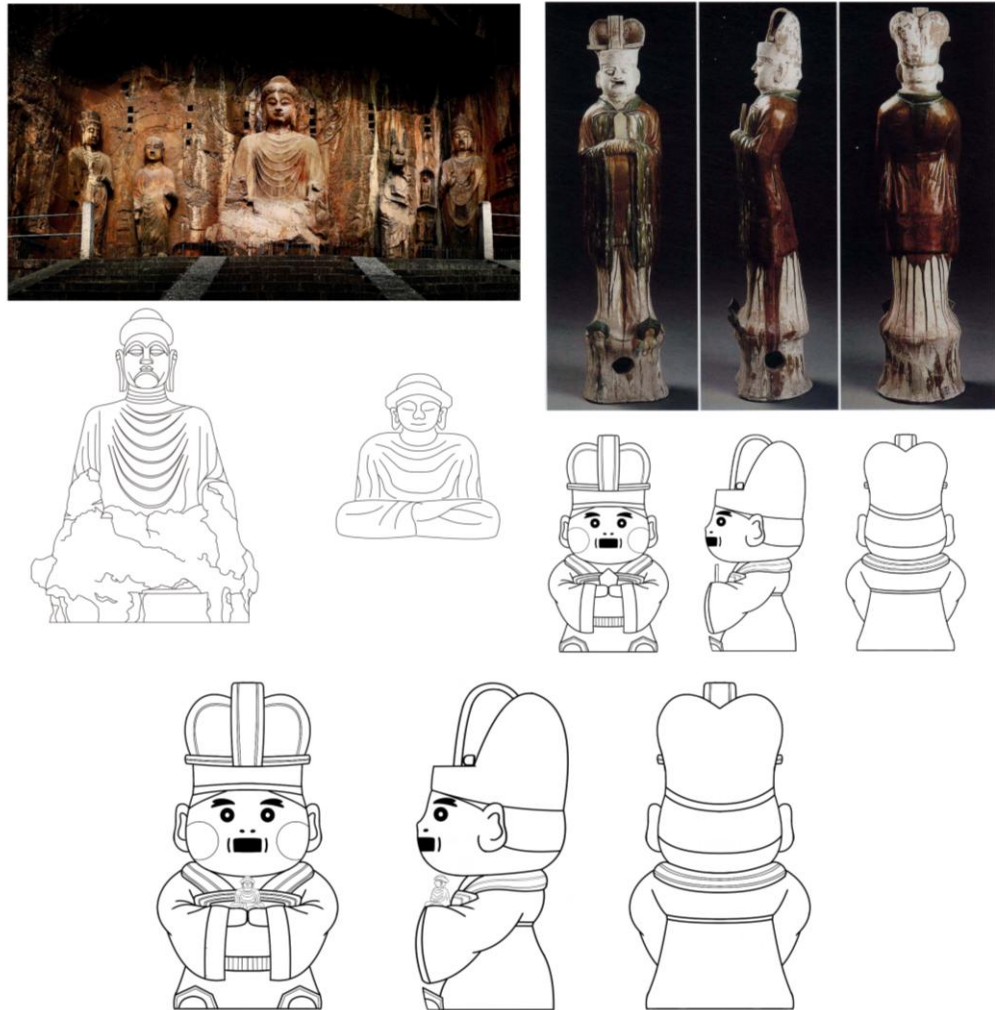


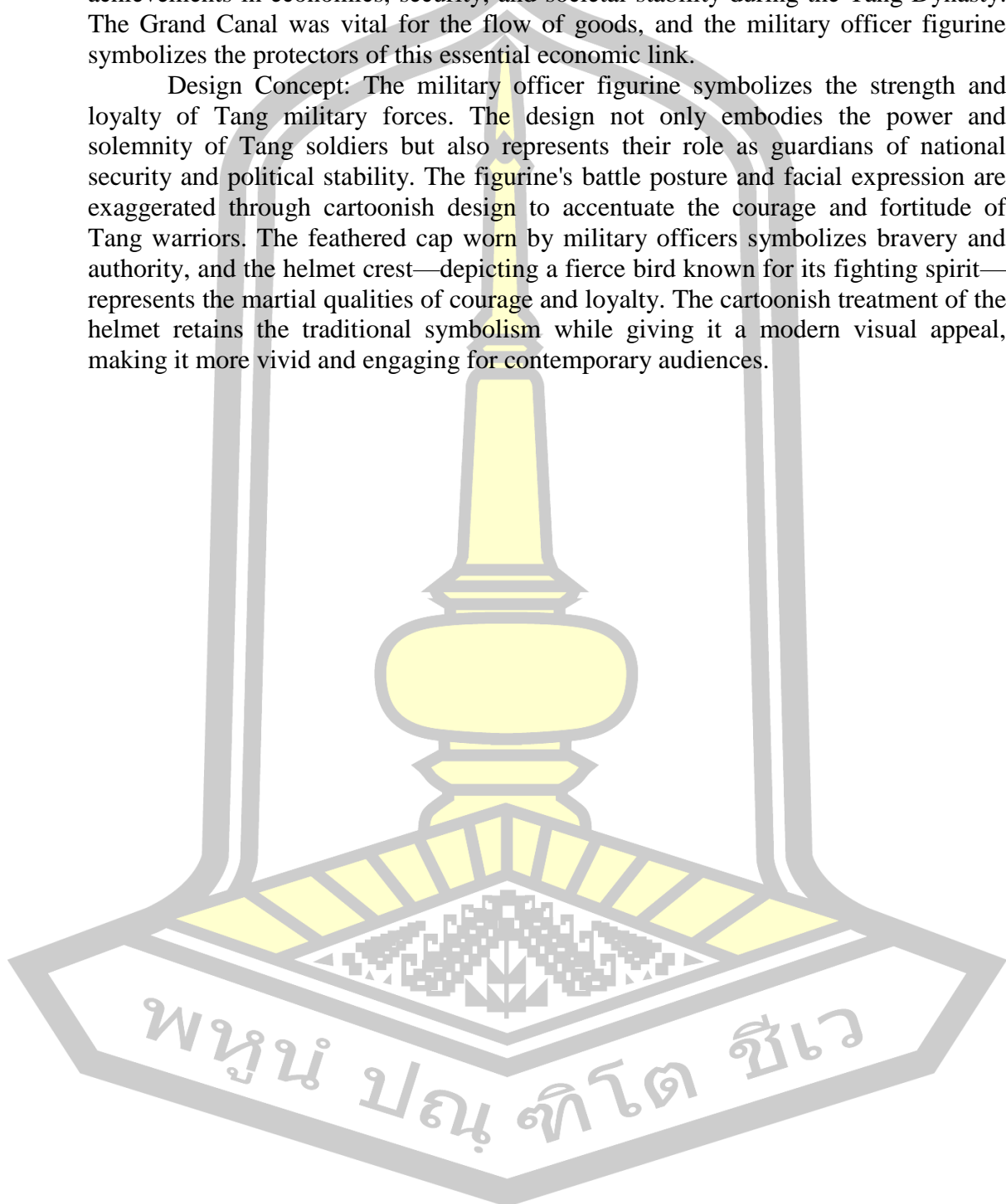
Figure 66 The contemporary Sancai Civil officer figurines
Source Liufei(2024)

5.2.5.3 Contemporary Sancai Military Officers Figurines

Integration of Regional Cultural Symbols: The military officer figurine symbolizes individual strength and also reflects the stability and prosperity of Tang society. By incorporating cultural elements from the Grand Canal in Luoyang, the figurine embodies the economic prosperity that was safeguarded by military power during the Tang Dynasty. The Grand Canal was the economic lifeline, enabling the flow of goods between the north and south, and the military was crucial in securing this flow. The military officer figurine represents both the might of the army and the protection of national economic and transportation infrastructure. Exhibits at the

Luoyang Grand Canal Museum demonstrate the economic growth and military support during the Tang era, symbolized in the design. By integrating these cultural elements, the figurine not only represents military power but also reflects the achievements in economics, security, and societal stability during the Tang Dynasty. The Grand Canal was vital for the flow of goods, and the military officer figurine symbolizes the protectors of this essential economic link.

Design Concept: The military officer figurine symbolizes the strength and loyalty of Tang military forces. The design not only embodies the power and solemnity of Tang soldiers but also represents their role as guardians of national security and political stability. The figurine's battle posture and facial expression are exaggerated through cartoonish design to accentuate the courage and fortitude of Tang warriors. The feathered cap worn by military officers symbolizes bravery and authority, and the helmet crest—depicting a fierce bird known for its fighting spirit—represents the martial qualities of courage and loyalty. The cartoonish treatment of the helmet retains the traditional symbolism while giving it a modern visual appeal, making it more vivid and engaging for contemporary audiences.



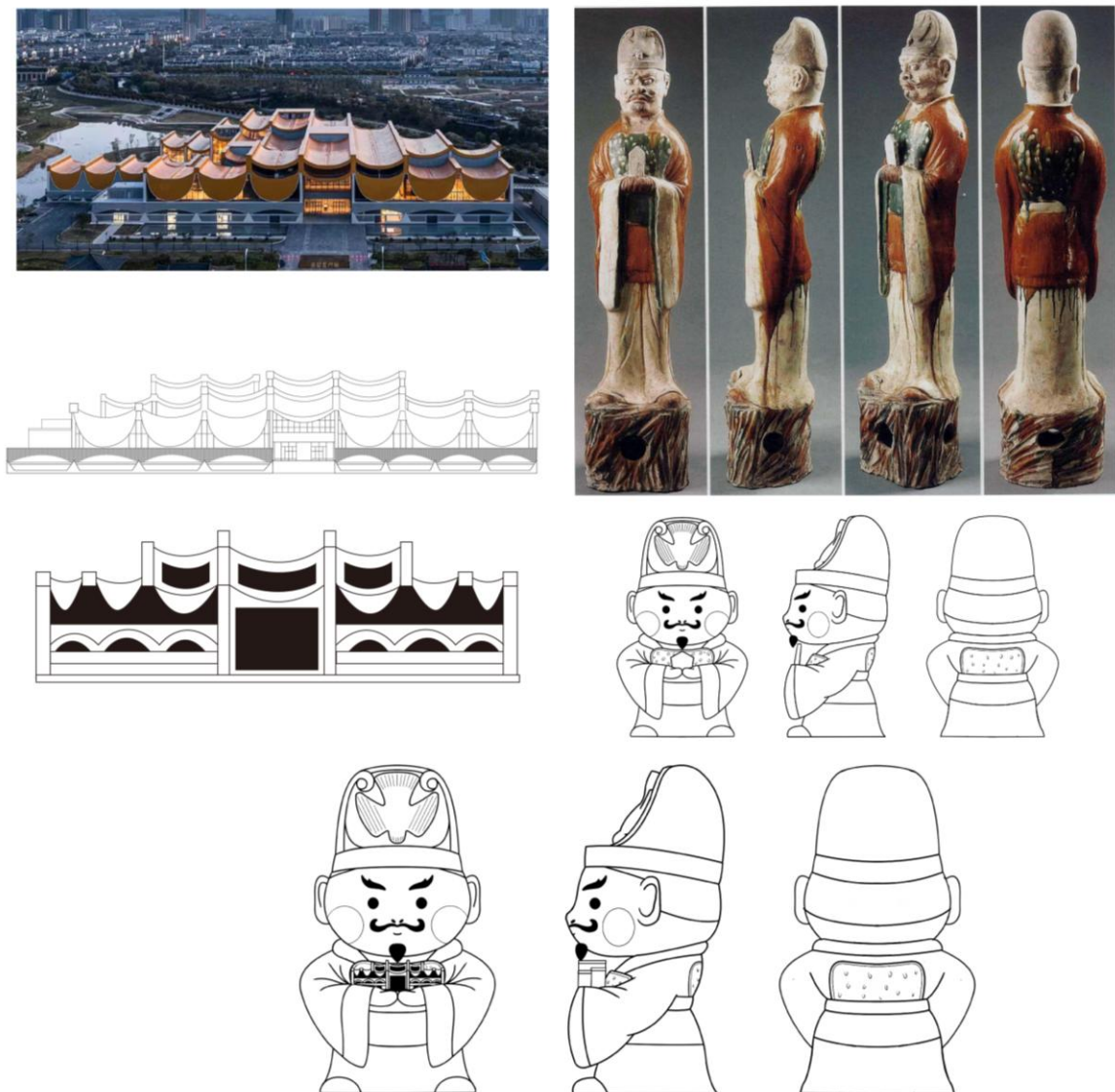


Figure 67 The draft of contemporary Sancai military officer figurines
Source Liufei(2024)

Material and Glaze Color: The armor and weaponry of the figurine primarily use dark brown and green, employing flowing glaze techniques to enhance the texture and layering of the armor. The bright, glazed surface highlights light and shadow, enhancing the three-dimensional quality of the figurine and imbuing it with a sense of history and artistic power.

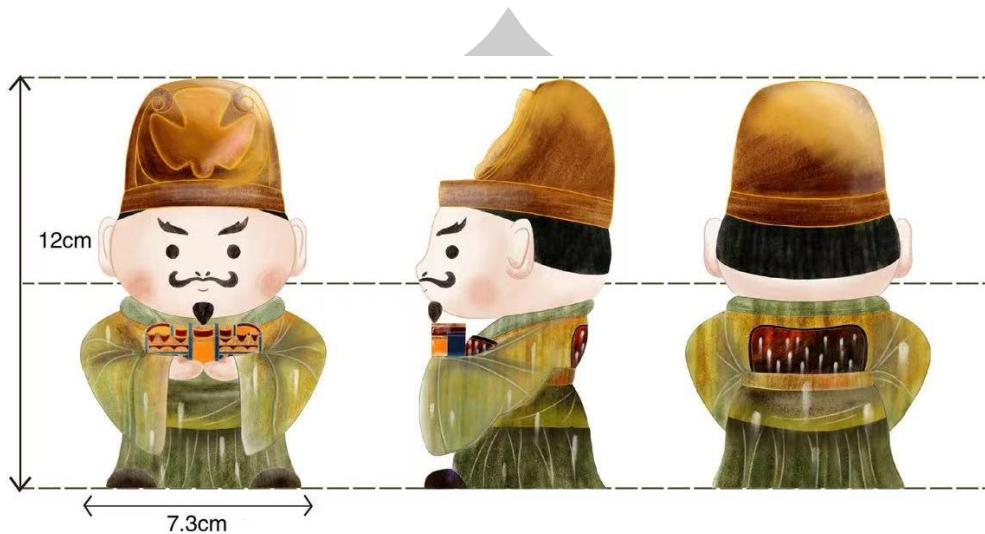


Figure 68 The contemporary Sancai military officer figurines
Source Liufei(2024)

5.2.5.4 Contemporary Sancai foreigner Figurines

Integration of Regional Cultural Symbols: The figurine integrates elements from the Dingding Gate ruins in the southern area of the Luoyang Basin and Sui-Tang Luoyang city, representing the eastern terminus of the Silk Road at its height. These ruins symbolize the flourishing of the empire during the peak of the Oriental agrarian civilization, highlighting Luoyang's cultural and political significance and reflecting its central role in commerce along the Silk Road. The Hu figurine symbolizes Luoyang as a vital hub for cultural exchange between East and West. The Hu figurine represents the multicultural and international interactions of Tang Luoyang, encompassing its economic and cultural exchanges with regions like Central Asia and Europe. By emphasizing the attire, expressions, and postures of these figures, the Hu figurine vividly reflects Luoyang's historical role as a center of international exchange.

Design Concept: The Hu figurine represents cultural exchange and diversity during the Tang Dynasty, a period of vibrant interaction between East and West. As one of the starting points of the Silk Road, Luoyang attracted merchants and envoys from Central Asia, Western Asia, and even Europe. The Hu figurine is a reflection of this diversity, using cartoonish design to exaggerate facial features and postures, thereby highlighting its foreign characteristics. Through combining diverse cultural symbols, the Hu figurine creatively showcases the vitality and openness of international interactions during the Tang era.

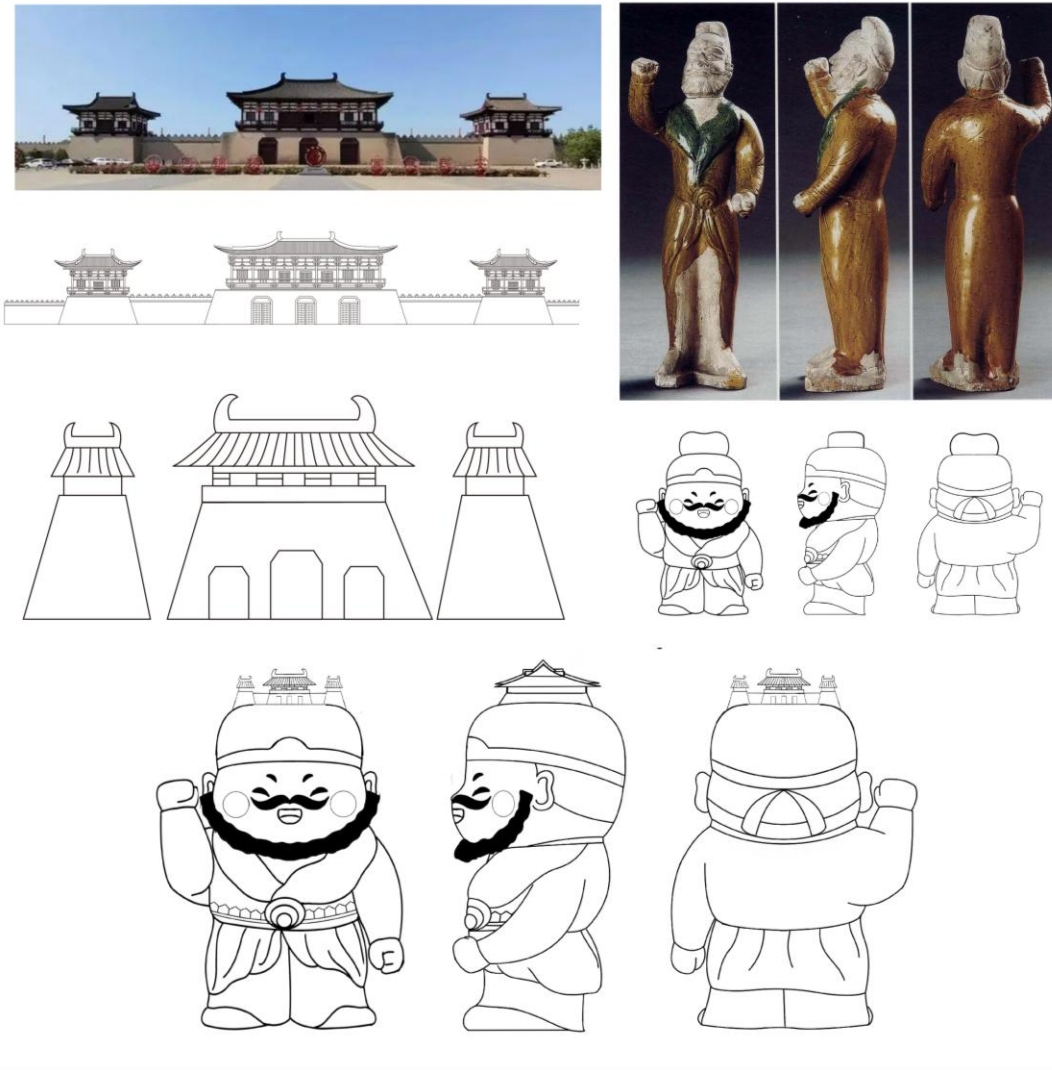
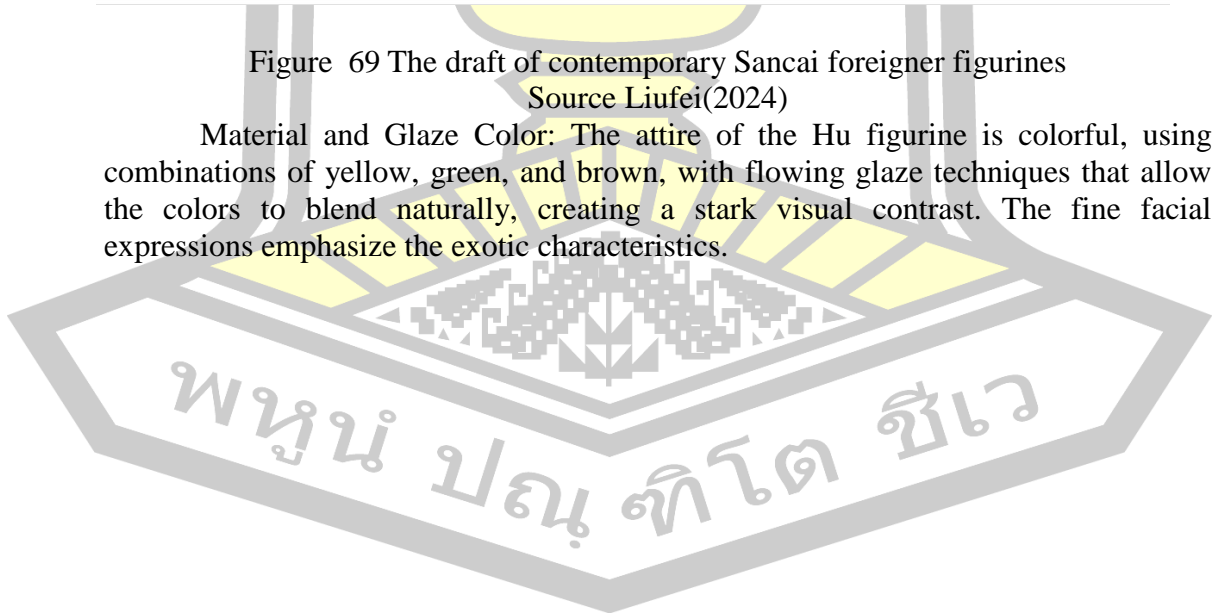


Figure 69 The draft of contemporary Sancai foreigner figurines
Source Liufei(2024)

Material and Glaze Color: The attire of the Hu figurine is colorful, using combinations of yellow, green, and brown, with flowing glaze techniques that allow the colors to blend naturally, creating a stark visual contrast. The fine facial expressions emphasize the exotic characteristics.



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Figure 70 The contemporary Sancai foreigner figurines
Source Liufei(2024)

5.2.5.5 Contemporary Sancai Warriors Figurines

Integration of Regional Cultural Symbols: The warrior figurine draws cultural inspiration from Luoyang's Ming Tang, the core political and ceremonial building of the Tang Dynasty. As a symbol of imperial authority and national security, the Ming Tang represents the strength of the empire. The warrior figurine, depicted as a guardian, symbolizes the stability of both imperial power and military strength. The interplay between the warrior figurine and the Ming Tang cultural symbol emphasizes the significance of military forces in maintaining national security and stability during the Tang Dynasty. Through an exaggerated design, the warrior figurine not only portrays loyalty and strength but also reinforces the political and military prominence of the Tang era. **Design Concept:** The warrior figurine embodies strength and loyalty, representing the guardians of the nation and imperial power. The design emphasizes the combat capabilities and heroic spirit of the Tang warriors by exaggerating their protective armor and battle stances. The cartoonish approach makes the warrior figurine more vivid and visually striking, balancing the dignified aspect of traditional culture with the playful nature of modern design.



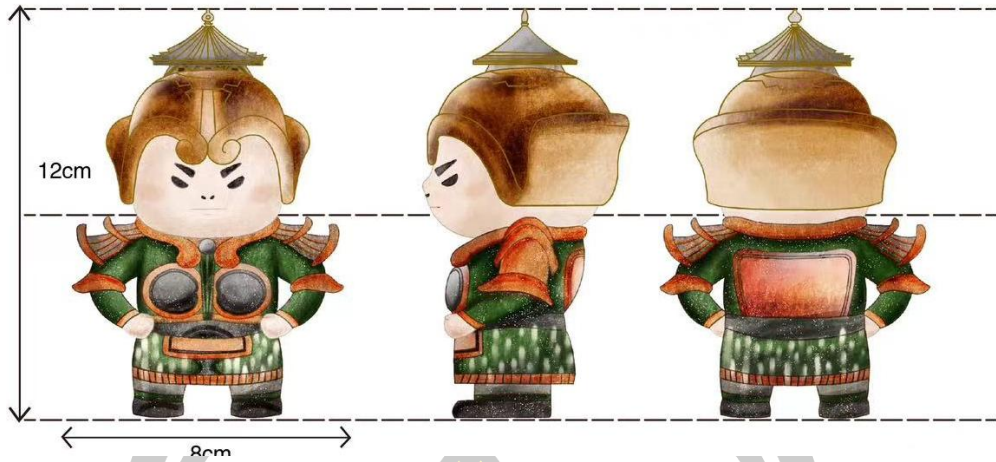


Figure 71 The draft of contemporary Sancai Warriors figurines
Source Liufei(2024)

Material and Glaze Color: The armor and shield of the warrior figurine are highlighted through glaze flow techniques to convey a sense of weight. The deep brown and green tones emphasize a rugged, timeless quality.

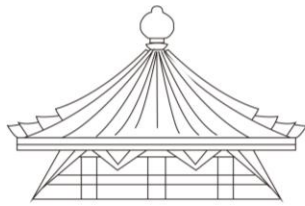
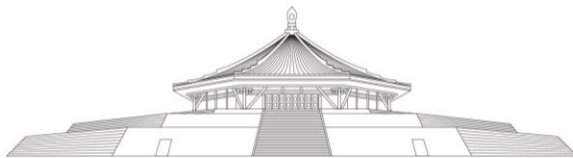


Figure 72 The contemporary Sancai Warriors figurines
Source Liufei(2024)

Application of contemporary Sancai pottery figurines: The innovative Sancai figurine designs will be primarily used for cultural exhibitions, tourism souvenir shops, and online platforms for creative cultural products. The combination of traditional cultural symbols with modern cartoon elements enables these figurines to serve not only as art collectibles but also as contemporary home decor and cultural gifts. The integration of regional cultural symbols—such as the peony elements in court lady figurines and the Silk Road elements in Hu figurines—is expected to appeal to the tourism souvenir market in Luoyang.

5.2.6 Logo and Derivative Product Design

Guo (interview, 2023) mentioned that "Sancai" was not a term used during the Tang Dynasty. Instead, it was referred to as "porcelain" or "ceramics." The name "Sancai" is relatively recent, and historically, it was always described as ceramics. Names such as "Nara Sancai" and "Silla Sancai" have only been in use for about a hundred years. During the construction of the railway in Luoyang, Tang Dynasty tombs with Sancai ceramics were discovered. Initially, these items were considered worthless, but later they were picked up and brought to the Liulichang market in Beijing, where Wang Guowei saw them. He was astounded by their beauty and purchased them for further research, eventually determining that they were from the Tang Dynasty. The ceramics that he encountered featured ochre, green, and white colors—blue and black had not yet been discovered at that time. A century ago, Wang Guowei and other epigraphers named them "Sancai." Since Wang was an archaeologist, the ceramics were then termed "Tang Dynasty Sancai pottery figurines." However, scholars have always distinguished between "Sancai" and "Tang," much like how "Blue and White" is separated from "Yuan Blue and White." Researchers regard "Sancai" as a representative form of Tang ceramics. After being reinterpreted with regional cultural symbols of Luoyang, the contemporary Tang dynasty Sancai pottery figurines belong to the realm of contemporary Sancai figurine design. To facilitate the dissemination of innovative designs for contemporary Sancai pottery figurines, researchers have not only designed the figurines themselves but also created brand logos and associated derivatives.

"East Capital" is a historical reference to Luoyang, embodying the city's rich historical and cultural memory. As the capital of multiple dynasties, Luoyang played a vital role in China's ancient history. This term evokes immediate associations with Luoyang's illustrious past and underscores its central position within the cultural landscape of the Central Plains. In the logo design, the use of the characters "East Capital" is symbolic, representing the continuity and respect for traditional culture, while conveying a strong historical atmosphere that enriches the brand's cultural and historical depth. Meanwhile, "Cai Yun" (Color Rhythm) emphasizes the vibrant glaze colors and artistic value of Tang Dynasty Sancai pottery figurines. Known for its vivid and varied colors, the term "Cai Yun" highlights the uniqueness of these colors, also suggesting the profound cultural foundation behind the artistic works. It conveys both the aesthetic value and artistic meaning of the products, merging traditional Sancai craftsmanship with modern artistry, thereby imparting a unique charm and artistic value.

Combining the two core concepts of "East Capital" and "Cai Yun," the logo design pays homage to Luoyang's historical culture while demonstrating the innovative spirit of the brand through the artistic characteristics of Tang Dynasty

Sancai pottery figurines. The overall design, through a skillful blend of historical and modern elements, not only strengthens the cultural identity of the brand but also deepens the audience's understanding of its cultural heritage and artistic quality. This design signifies that the brand is both a guardian of history and a pioneer of cultural innovation, imbuing it with a strong sense of regional cultural identity and the mission of preserving artistic value.



Figure 73 The Logo of contemporary Sancai pottery figurines
Source Liufei(2024)

The researcher designed derivative products of contemporary Tang dynasty Sancai pottery figurines based on practicality and marketability. These derivative products include the following categories:

1) Posters: By combining the imagery of Tang dynasty Sancai pottery figurines with modern design techniques, posters serve both as decorative items and effective mediums for cultural communication.





Figure 74 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

2) Fridge Magnets and Badges: These daily-use small items incorporate the cultural symbols of Tang dynasty Sancai pottery figurines. Their compact and exquisite design makes fridge magnets and badges easy to carry or display, enhancing consumer interaction.

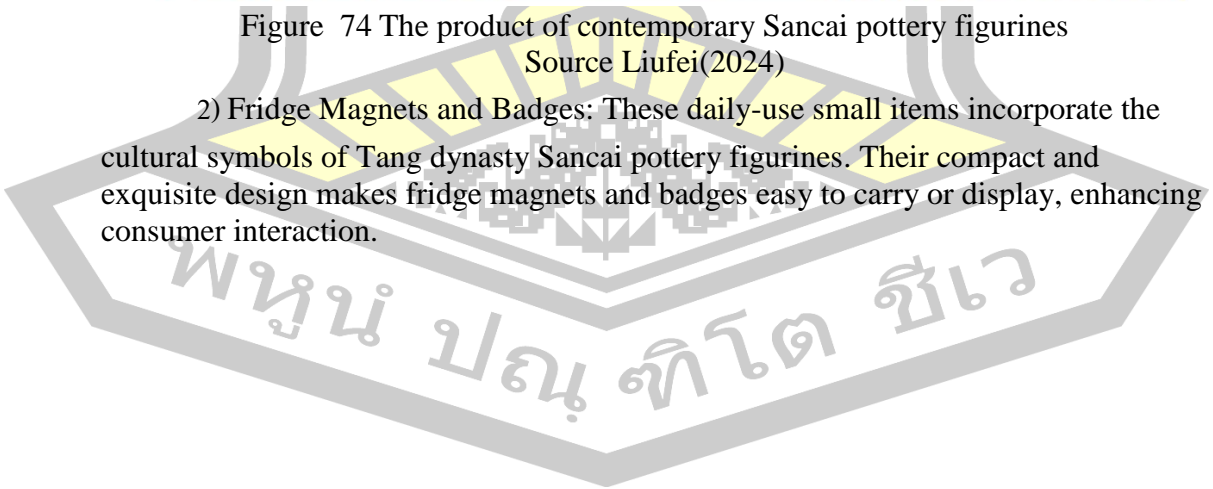




Figure 75 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

3) 3D Lamps: This derivative product integrates the imagery of Tang dynasty Sancai pottery figurines into modern lighting design, adding artistic value while maintaining practical functionality, thereby enhancing the cultural ambiance of the home environment.



Figure 76 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

4) Umbrellas: Featuring images of Tang dynasty Sancai pottery figurines, these umbrellas are both decorative and practical, showcasing the aesthetics of traditional culture while amplifying its spread.



Figure 77 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

5) Bank Cards and USB Drives: By integrating elements of Tang Dynasty Sancai pottery figurines with modern technological products, these derivatives represent an innovation in the cultural and creative industries. Bank cards and USB drives not only serve practical purposes but also convey cultural messages, showcasing the modern interpretation of Tang Dynasty Sancai pottery figurine imagery.

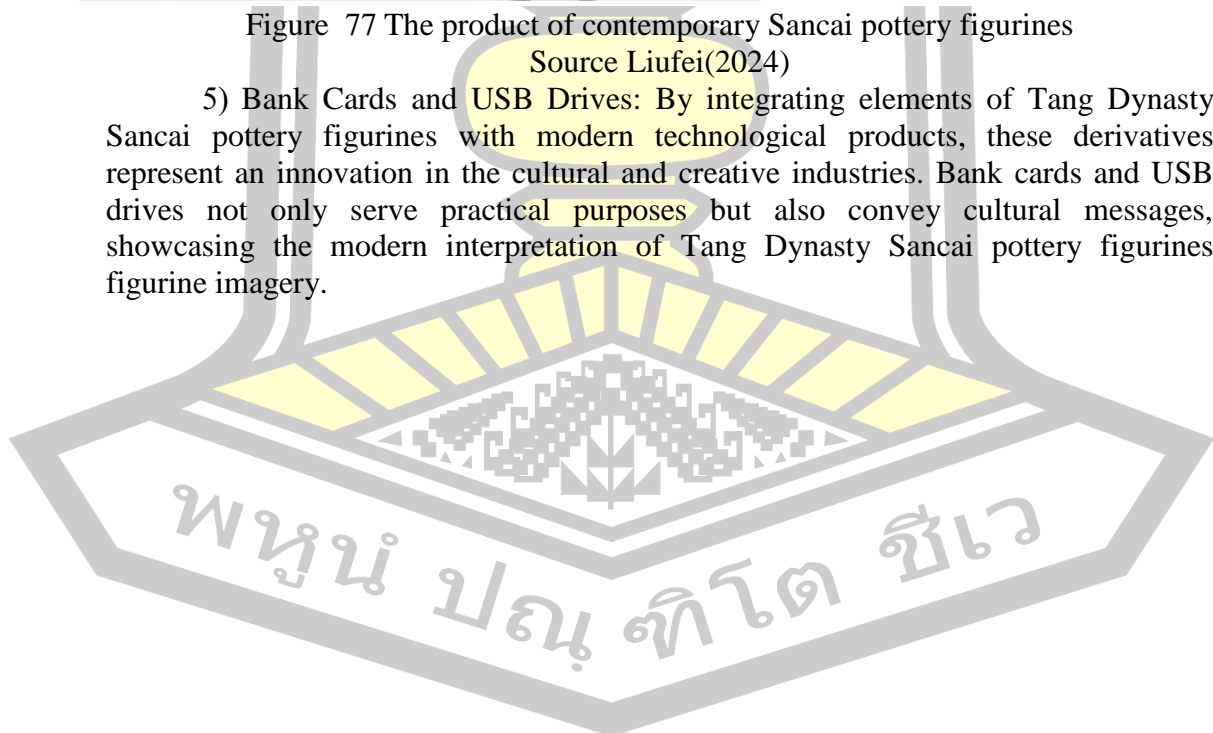




Figure 78 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

6) Bicycles and Canvas Bags: These larger daily-use items incorporate Tang Dynasty Sancai pottery figurines designs and colors, transforming them into mobile carriers of culture in everyday life. As an environmentally friendly mode of transportation, bicycles, especially with creative cultural designs, contribute to the cultural landscape of a city.



Figure 79 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

7) Calendars and Notebooks: By integrating Tang Dynasty Sancai pottery figurines elements into office and study supplies, these products not only fulfill practical functions but also offer opportunities for interaction with traditional culture, sparking interest in cultural heritage. With diverse forms and exquisite designs, these items have both collectible value and help to enhance the cultural brand's recognition.

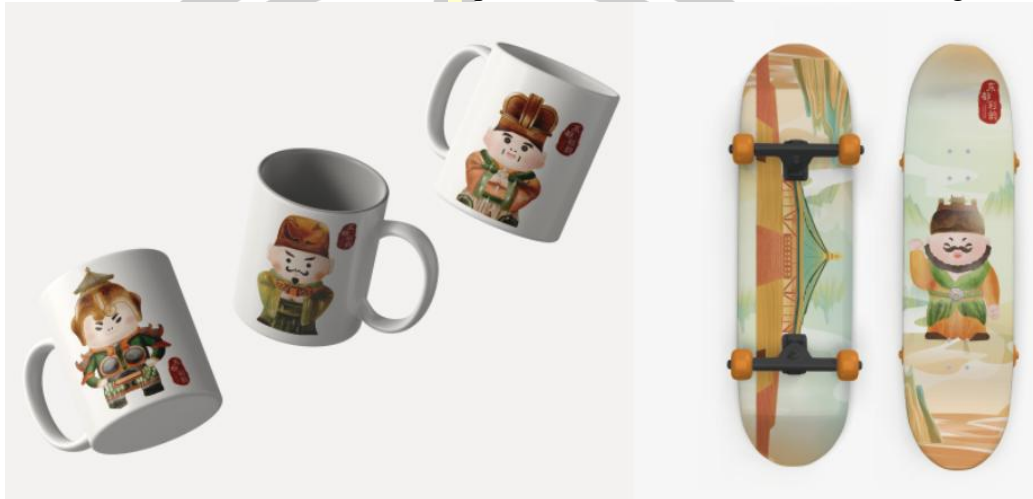


Figure 80 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

8) Skateboards and Water Bottles: These niche products illustrate the influence of Tang Dynasty Sancai pottery figurines culture among contemporary young consumers. By combining trendy designs with traditional culture, skateboards break the boundary of static display, while water bottles convey the aesthetic appeal and charm of traditional culture in everyday life.

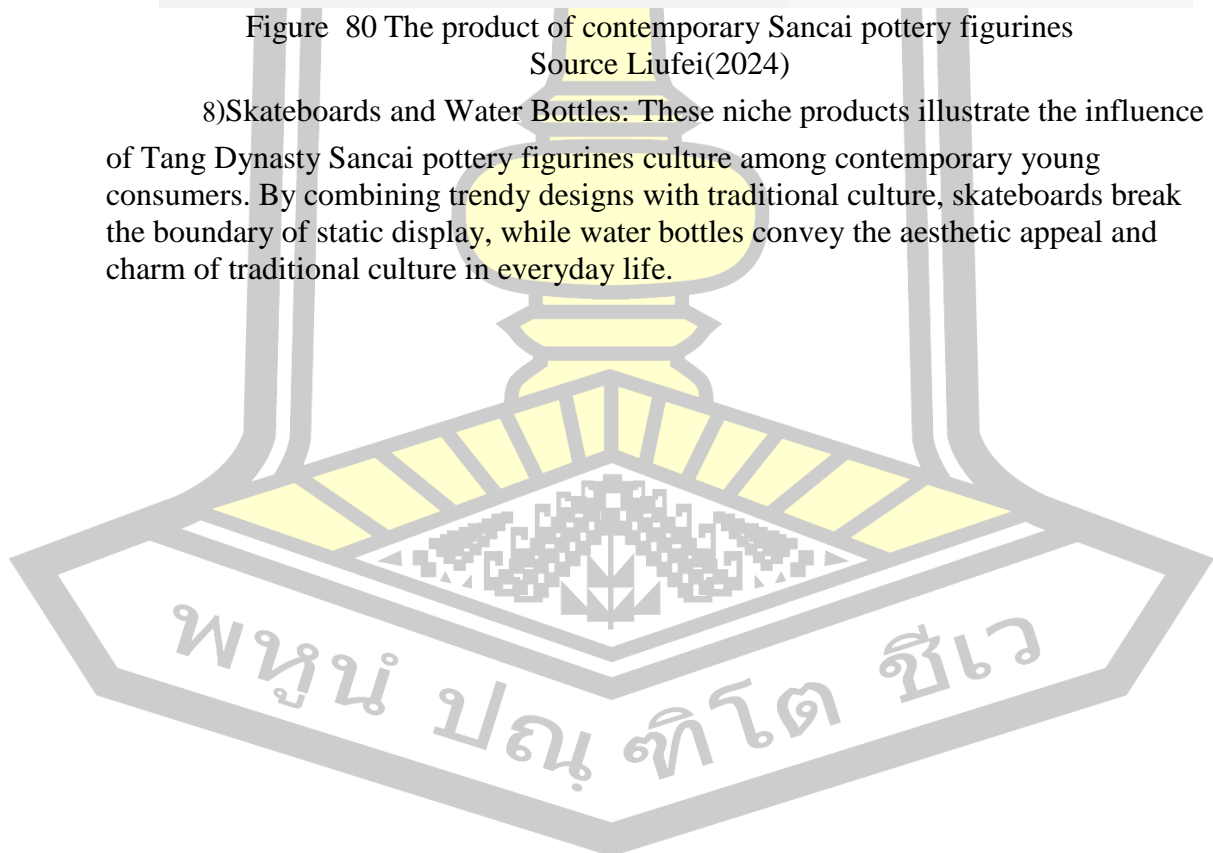




Figure 81 The product of contemporary Sancai pottery figurines
Source Liufei(2024)

These derivatives, by embedding Tang Dynasty Sancai pottery figurines imagery into practical modern items, expand the channels for spreading Tang dynasty Sancai pottery figurines and increase the influence of their cultural symbols in daily life.

5.3 Publication of work to assess satisfaction

5.3.1 Expert evaluation

Based on the evaluation of contemporary Sancai pottery figurines by experts in ceramic art, including Kang Qing and He Yibo, the assessment can be categorized into several aspects:

1) Artistic Effect Evaluation:

The artistic effect of contemporary Sancai pottery figurines builds on the traditional while embracing bold innovations. These works utilize cartoonish design and modern techniques to present a visual beauty distinct from that of traditional Tang dynasty Sancai pottery figurines. Traditional Tang Dynasty Sancai pottery figurines is known for its vibrant glaze colors and realistic forms, whereas contemporary Sancai reinterprets these elements to meet modern aesthetic preferences, making them more aligned with current audience tastes.

These contemporary pieces add liveliness and playfulness, particularly through the exaggerated facial expressions and dynamic poses of figures, which enhance emotional expressiveness. By simplifying and exaggerating the colors and forms, designers have moved away from the singularly solemn style of the past, thereby enhancing the viewer's emotional resonance. This shift not only attracts younger audiences but also increases the market appeal of the works.

In terms of glaze application, the traditional tri-color palette of yellow, green, and blue is retained, yet the use of flow-glaze techniques produces natural color gradients, adding richness and a sense of depth to the figurines' surfaces. The incorporation of ink-wash style is another highlight. Traditional Chinese ink art emphasizes expressiveness and fluidity, which finds a new interpretation in contemporary Sancai. The ink-wash effect enhances the dynamism of the figurines, particularly in the detailing of clothing and facial features, creating a visual effect that balances softness with movement. This design approach liberates the figurines from static presentation, lending them greater expressiveness and vitality.

2) Evaluation of Cultural Significance and Innovation:

contemporary Sancai pottery figurines successfully integrate modern societal aesthetics and cultural needs while preserving traditional cultural significance. As a prominent example of Chinese intangible cultural heritage, Tang Dynasty Sancai pottery figurines carries rich cultural meaning, reflecting the social landscape, religious beliefs, and multicultural interactions of the Tang Dynasty. Through modern reinterpretations, contemporary designers breathe new cultural life into this traditional craft.

The transmission of cultural symbols is accomplished by extracting regional cultural motifs and integrating them with traditional Tang Dynasty Sancai pottery figurines techniques, thereby transforming the figurines into not only decorative items but also cultural communication mediums. The works embody the openness and multicultural aspects of the Tang Dynasty, especially in the design of foreign figurines with exaggerated expressions and exotic attire, which reflect the cultural exchanges along the Silk Road.

This practice expands the application contexts of Sancai figurines while fostering cultural heritage and enhancing social engagement through innovative representations of intangible cultural heritage. Cultural preservation in the modern era

involves not merely static displays but also interactive and innovative designs that enable audiences to actively engage in cultural protection and dissemination. The use of modern design techniques preserves the core artistic values of Tang Dynasty Sancai pottery figurines while enhancing them through innovative use of color, materials, and styles, contributing positively to cultural heritage transmission and social communication.

3) Deficiencies:

During the firing process, the addition of new materials may result in the occurrence of deformation, which is attributed to improper temperature control. This, in turn, has a detrimental effect on the quality of the finished product. While the artistry aligns with contemporary aesthetics, a more balanced approach is necessary to strike a harmonious equilibrium between preserving the integrity of tradition and embracing innovation. The employment of ink and wash techniques on Sancai pottery figurines has been commended for its originality; however, this method has not been previously employed in the field of ceramic figurines. Its compatibility with the characteristics of ceramic materials must be assessed by consumers.

5.3.2 Inheritor evaluation

1) Production & Prototype evaluation

Experts in Sancai ceramics production, such as Qu Yalin and Zhang Ernau, emphasize that the firing techniques of Tang Dynasty Sancai pottery figurines involve high complexity, especially in terms of glaze formulation and temperature control during high-temperature firing. The traditional palette predominantly uses yellow, green, and blue glazes, but the introduction of modern technology allows for richer color expressions in contemporary Sancai pottery figurines. Not only are the traditional colors retained, but the use of flow-glaze techniques achieves natural color transitions and creates a layered visual effect. Modern advancements in glaze formulation are also crucial for contemporary production. Whereas traditional Sancai relied on natural minerals, today's glazes are developed with chemical analysis and modern technology, resulting in more eco-friendly formulations, broader color choices, and more stable glaze properties.

Tang dynasty Sancai pottery figurines, as representatives of Tang-era craftsmanship, are treasures of Chinese ceramic art and vital carriers of ancient social, political, economic, and cultural information. In the production of contemporary Sancai pottery figurines, the inheritance of craftsmanship is of paramount importance. This inheritance manifests not only in the preservation of skills but also in the retention of cultural symbols and historical meanings. Many modern figurines still retain distinctive Tang-era symbols such as clothing, figure forms, and social hierarchies, and these elements, reproduced and interpreted through modern ceramics, serve as significant conduits for cultural heritage.

Deficiencies

Despite the evident innovation in techniques and aesthetic that characterises contemporary Sancai pottery figurines, there is a paucity of evidence to support the efficacy of endeavours to preserve and safeguard traditional techniques, particularly with regard to unification of firing techniques, such as high-temperature control and the natural flow of glazes. In the dissemination of these techniques, further consideration is required to ascertain effective methods of ensuring that these

measures can effectively reach and attract the younger generation, thereby stimulating their interest and participation in the traditional techniques.

5.3.3 Producer evaluation

Shi Mulin and Wang Lixia, distributors of Tang Dynasty Sancai pottery figurines, assessed contemporary Sancai pottery figurines in terms of their practical application:

With the rapid development of cultural tourism, Sancai figurines, as craft products of historical and cultural significance, have taken a prominent role in souvenir sales at major historical and cultural sites. Due to their vibrant colors and lively forms, contemporary Sancai pottery figurines are particularly suited for promotion in the tourism market. In Luoyang, a historic cultural city, cultural products featuring Sancai figurines are well-received by tourists because of their unique cultural background and exquisite craftsmanship. Souvenirs not only serve as vehicles for cultural dissemination but also contribute significantly to local economic growth.

Consumer trends indicate a growing interest in traditional culture among the younger generation, especially with the rise of "Guochao" (national trend). The retro style of Sancai figurines has gained increasing popularity among younger consumers. Consumers aged 20-40 are particularly inclined towards products that emphasize cultural uniqueness, and Sancai figurines, with their rich cultural heritage and fine craftsmanship, fulfill this demand.

Additionally, Sancai figurines hold strong competitive potential in the high-end gift market. Because of their meticulous craftsmanship and unique artistic style, they are often chosen as gifts for important occasions. Sancai figurines have high cultural symbolism whether used for cultural exchange or as gifts in government and corporate settings.

In terms of brand development, contemporary Sancai pottery figurines producers and distributors should focus on building a cultural brand image, thereby enhancing product recognition in the market. Many excellent ceramic brands have successfully entered the international market, and as a symbol of traditional Chinese culture, Tang Dynasty Sancai pottery figurines also holds similar potential for international promotion. Strengthening brand marketing, integrating online and offline promotional strategies, and enhancing consumer engagement are ways in which Sancai figurines can further expand their market reach.

Contemporary Sancai pottery figurines exemplify the limitations of rich colours and vivid shapes. However, the mastery of this technique necessitates a thorough understanding of glaze preparation, firing temperature control, and other critical aspects. This intricate process demands a significant investment of labour, production costs, and complexity, thus expanding the scope of consideration.

5.3.4 Consumer evaluation

Xu Yanhua, Li Xin, and eight other cultural and creative enthusiasts evaluated the participation experience of contemporary Sancai pottery figurines:

contemporary Sancai pottery figurines incorporate cartoonish and simplified elements, enriching their visual appeal. These works not only retain the artistic value of Tang Dynasty Sancai pottery figurines but also enhance their approachability through cartoonish expression. The direct visual appeal of the figurines has strengthened their interest in traditional culture.

The figurines serve as carriers of cultural symbols beyond being derivatives of intangible cultural heritage. By collecting or displaying these figurines, consumers express their recognition of traditional Chinese culture and convey their aesthetic tastes and cultural understanding.

By attracting young audiences with modern design, contemporary Sancai pottery figurines could further utilize interactive technologies to enhance audience participation and immersive experience. As derivatives of intangible cultural heritage, these figurines serve not only as artistic pieces with visual appeal but also as significant carriers of cultural memory and emotional identity.

However, contemporary three-colour ceramic figurines appear to disregard considerations in terms of price, popularity and market diversity. On the one hand, due to factors such as the complexity of the production process and the rising cost of materials, contemporary Sancai pottery figurines tend to be overpriced, which may limit their accessibility and ownership to a wider range of consumer groups, especially to young audiences with limited budgets, for whom the high price may be an obstacle to getting closer to this traditional culture. Conversely, while the evaluation highlights the appeal of contemporary designs to younger demographics, the question of whether the current product range caters sufficiently to the diverse needs of different consumers remains pertinent.

5.4 Inheritance Strategies for Tang dynasty Sancai pottery figurines in Luoyang Under the Background of Social Transformation

With the deepening of China's social transformation, the inheritance of Tang dynasty Sancai pottery figurines in the Luoyang region faces both new opportunities and challenges. Social transformation has impacted the inheritance of Tang dynasty Sancai pottery figurines primarily in terms of changes in the tourism market, shifts in the ways traditional crafts are passed down, and alterations in the style of the works. These changes have brought both development opportunities and new challenges. However, with the addition of modern elements, balancing innovation with tradition while maintaining the cultural foundation of Tang dynasty Sancai pottery figurines remains a significant challenge. While innovation is important, the cultural connotation and spirit of craftsmanship are at the core of Tang dynasty Sancai pottery figurines. How to ensure that this unique cultural value is preserved during the innovation process is an urgent issue to be addressed. To ensure the sustainable development of Tang dynasty Sancai pottery figurines and other traditional crafts, the Luoyang region should gradually form a protection and inheritance strategy primarily driven by government support, market operations, and educational involvement.

5.4.1 Government Support

Government support plays a crucial role in the protection and inheritance of Tang dynasty Sancai pottery figurines. In recent years, both national and local governments have introduced a series of policies aimed at safeguarding intangible cultural heritage and providing institutional guarantees for the inheritance of traditional crafts. For example, the Luoyang municipal government has established special funds for intangible cultural heritage protection, supporting the transmission and development of traditional crafts. These funds are not only used to support traditional craftsmen but also for cultural heritage awareness, education, and market promotion activities. Moreover, the government has enacted legislation to protect the

intellectual property of Tang dynasty Sancai pottery figurines, preventing the misuse of their crafting processes and cultural symbols, thereby maintaining the cultural integrity of the craft. Additionally, international Tang Dynasty Sancai pottery figurines cultural festivals could be organized by the government to enhance its influence both domestically and internationally.

5.4.2 Market Operations

Market operations have become a significant force in promoting the inheritance of Tang dynasty Sancai pottery figurines. Luoyang has been actively promoting the integration of Tang Dynasty Sancai pottery figurines with tourism and cultural industries. As the cultural industry develops, traditional crafts are gradually aligning with the market economy, achieving both economic gains and broader dissemination and promotion through market operations. On one hand, craftsmen, by directly participating in market competition, have improved the quality and artistic standards of their products. On the other hand, the rise of the cultural and creative industries has created new opportunities for the innovative development of Tang dynasty Sancai pottery figurines. By integrating Tang Dynasty Sancai pottery figurines elements into modern designs and developing a series of culturally relevant products, Tang dynasty Sancai pottery figurines have not only gained recognition in the domestic market but have also gradually entered the international market, becoming a vital medium for showcasing Chinese traditional culture globally.

5.4.3 Cultivation of Successors

The involvement of educational institutions provides talent assurance for the inheritance of Tang dynasty Sancai pottery figurines. In recent years, as awareness of intangible cultural heritage protection has increased, more universities in other regions have offered courses related to traditional crafts. Higher education institutions and vocational schools in the Luoyang region can collaborate with master artisans to jointly develop educational courses. In the process of education and transmission, it is crucial for course development to focus not only on teaching skills but also on conveying the cultural connotations and spiritual values behind the craft. By integrating traditional craft techniques and cultural meanings into the educational curriculum, both craft skills can be imparted and students' sense of cultural identity and pride can be enhanced. This approach can cultivate successors who possess both modern aesthetics and craftsmanship skills. Additionally, local educational institutions in Luoyang can organize practical activities such as pottery exhibitions and craft competitions to stimulate students' interest in learning and provide a platform for showcasing their talents. This school-enterprise cooperative model not only facilitates the transmission of traditional crafts but also injects new vitality into the development of Tang dynasty Sancai pottery figurines.

The coordinated role of government, market, and education is key to achieving sustainable development in the implementation of protection and inheritance strategies. Through government policy support and effective market operations, the inheritance of Tang dynasty Sancai pottery figurines is not only institutionally safeguarded but also finds new development opportunities within the market economy. The involvement of educational institutions provides long-term momentum for the transmission of traditional crafts, ensuring that this cultural heritage continues to shine in modern society. In the future, the Luoyang region must explore more diversified inheritance models based on policy, market, and education to address the

challenges brought by social transformation and jointly promote the inheritance and development of Tang dynasty Sancai pottery figurines, ensuring that this traditional craft continues to thrive in modern society.

Summary

Based on the current market situation of Tang dynasty Sancai pottery figurines and the issue of product homogenization, as outlined in research objectives 2 and 3, the researcher aims to devise a contemporary Sancai figurine collection that embodies unique artistic and cultural value to address these challenges. This involves design and elaboration across various stages, including conceptual design, symbol extraction, sample design, brand conception, creation of three-view illustrations of Sancai figurines, synthesis of contemporary Sancai pottery figurines, development of related derivatives, and evaluations by authoritative experts. Underpinned by core theories of semiotics, regional culture, and cultural reproduction, an innovative design theoretical model for contemporary Sancai pottery figurines has been constructed. This model provides a new approach and practical application for integrating regional culture with the inheritance and protection of intangible cultural heritage, thereby promoting its continuity and preservation.

From a market perspective, with the rise of the cultural and creative industries as well as tourism, contemporary Sancai pottery figurines have become an important component of cultural products. By integrating with Luoyang's tourism and cultural resources, these figurines not only serve as key vehicles for cultural dissemination but also bring new vitality to the regional economy. Regarding cultural heritage, the creation of contemporary Sancai pottery figurines represents not merely an extension of traditional craftsmanship but also the cultural regeneration and fusion with modern society. Through educational programs, art exhibitions, and cultural tourism, the cultural essence of Tang dynasty Sancai pottery figurines is being disseminated widely, attracting broader social participation and recognition.

The creation of contemporary Sancai pottery figurines reflects cultural innovation and heritage amid China's social transformation. Under the accelerating pace of globalization and modernization, traditional culture—especially intangible cultural heritage such as Tang dynasty Sancai pottery figurines—faces dual challenges of inheritance and innovation. Through reinterpretation via modern design, this distinctive art form has transitioned from historical heritage to the contemporary cultural and creative market, thus imbuing it with renewed vitality.



CHAPTER VI

Conclusion, Discussion and Recommendation

This chapter provides a comprehensive summary and discussion of the research topic "The Inheritance of Tang dynasty Sancai pottery figurines in Luoyang: Innovations in Contemporary Sancai Figurine Design Amid China's Social Transformation." It offers a detailed overview of the origins, symbolic significance, production techniques, and artistic value of Tang dynasty Sancai pottery figurines, both historical and contemporary, from the Luoyang region. Moreover, it discusses in depth the changes in the social life of contemporary society as related to Tang dynasty Sancai pottery figurines, along with the recontextualized creation of Tang Dynasty Sancai pottery figurines sculptures using regional cultural symbols of Luoyang against the backdrop of social transformation. Finally, the conclusion section presents specific recommendations for future research.

6.1 Conclusion

6.1.1 Summary of the History, Artistic Style, Symbolism, Production Techniques, and Artistic Value of Three Tang Dynasty Sancai Figurines Unearthed from Tang Tombs in Luoyang (618-907)

This chapter systematically reviews and summarizes the origins, development, and cultural context of Tang dynasty Sancai pottery figurines from the Tang Dynasty. The historical overview elucidates the background of these figurines as burial accompaniments, revealing the social beliefs, customs, and class hierarchy of the time. As the eastern capital of the Tang Dynasty, Luoyang served as a significant production and excavation site for Tang Dynasty Sancai pottery figurines. With the cultural prosperity of the Tang era, elaborate burial practices flourished, and Tang dynasty Sancai pottery figurines became essential elements of funerary culture. During the reign of Wu Zetian, Luoyang was not only a political hub but also a primary production center for Sancai ceramics, reflecting the cultural diversity and economic prosperity of the period. Tang dynasty Sancai pottery figurines transcended their role as burial goods and held symbolic significance in Tang society. The origins of Tang Dynasty Sancai pottery figurines can be traced back to low-temperature glazed pottery from the Han Dynasty, yet it reached new heights during the Tang Dynasty with the use of multicolored glazes and complex firing techniques. As Tang's political, economic, and cultural development peaked, so did the artistic evolution of Sancai figurines.

The artistic style of Tang dynasty Sancai pottery figurines is characterized by a combination of realism and decorative elements. The figurines encompass diverse subjects, including female attendants, civil and military officer, Hu people, warriors, heavenly kings, and animals. These figurines, with their intricate modeling and vibrant colors, vividly depict scenes from different strata of Tang society.

Tang dynasty Sancai pottery figurines carried profound symbolic meanings within Tang culture. They were not only essential components of funerary practices, symbolizing the deceased's status and rank, but also embodied Tang beliefs about death, religion, and the afterlife. Many figurines reflected the influence of Buddhism and Daoism, illustrating the presence of these religions in Tang society. Tang Dynasty Sancai pottery figurines's use as a funerary offering often symbolized the wealth and

social status of the deceased, thereby serving as a symbolic representation of the social hierarchy. As burial items, these figurines expressed the hope for an auspicious afterlife while highlighting the luxurious burial customs of the time. Tang dynasty Sancai pottery figurines were not merely products of material culture but also symbols of multicultural exchange during the Tang Dynasty, especially the figurines of Hu people and camels, which represented the close cultural ties and exchanges between the Tang and regions such as Central Asia and the Western Regions.

The production techniques of Tang Dynasty Sancai pottery figurines were complex and refined, showcasing the advanced ceramic craftsmanship of the Tang Dynasty. The production process included several crucial steps: the selection of materials, which mainly involved kaolin and other materials with good plasticity and high-temperature resistance; mold production, where figurines were primarily formed using molds, with artisans sculpting models and using plaster molds for batch production; the coloring technique, where Sancai was distinguished by its vibrant glazes achieved through metal oxides, with precise control of glaze composition and firing temperature being critical during the production; and firing techniques, typically involving low-temperature firing that allowed the glaze to flow during the high-temperature process, creating natural transitions of color and glaze effects. The firing process took place at temperatures between 800-1000° C, resulting in a smooth, lustrous glaze.

The artistic value of Tang dynasty Sancai pottery figurines lies not only in their sophisticated production techniques and exquisite modeling but also in their unique cultural expression. Through its use of color, vivid modeling, and diverse themes, Tang Dynasty Sancai pottery figurines reflected the cultural prosperity and artistic innovation of the Tang era. The vibrant colors and beautiful forms of these figurines reflect the Tang artisans' high level of mastery over color and form, endowing Tang Dynasty Sancai pottery figurines with substantial aesthetic value. As significant artifacts of Tang society and culture, these figurines are of immense historical value, offering scholars a rare glimpse into Tang social structure, religious beliefs, and cultural characteristics. Tang dynasty Sancai pottery figurines, with their distinctive forms and symbolic meanings, became important symbols of Tang culture and conveyed rich cultural connotations. They are not only works of art but also tangible evidence of multicultural interactions during the Tang Dynasty, possessing remarkable cultural significance and holding a prestigious position in the history of Chinese ceramic art.

In conclusion, Tang dynasty Sancai pottery figurines, as symbols of Tang culture, embody the richness and diversity of Tang society and have become invaluable cultural artifacts for modern art and heritage. These figurines possess not only aesthetic value but also represent the cultural exchanges and technological advancements of the Tang Dynasty. Through these figurines, contemporary researchers can gain insights into Tang social life, religious beliefs, and intercultural exchanges, thereby highlighting the enduring historical and contemporary influence of Tang dynasty Sancai pottery figurines.

6.1.2 Summary of the Analysis and Comparison of Changes in Space, Artistic Style, Symbolic Meaning, Production Techniques, and Artistic Value between Traditional and Modern Tang dynasty Sancai pottery figurines

1) Changes in Artistic Style

Traditional Tang dynasty Sancai pottery figurines primarily employed a realistic style, featuring finely crafted figures and animals with vivid and lifelike forms. Figurines such as lady attendants and warrior figures demonstrated the artisans' skill in rendering details like clothing folds and facial features. The colors were mainly yellow, green, and white, with complex glaze blending and firing processes that exhibited the craftsmanship of Tang artisans. Modern Tang Dynasty Sancai pottery figurines, while inheriting traditional elements, incorporates more innovative aspects by using colors such as blue and black, and adopting more varied forms, including abstract and exaggerated expressions, thus showcasing the diversity and expressiveness of modern art.

2) Changes in Symbolic Meaning

In the Tang Dynasty, Tang dynasty Sancai pottery figurines, as burial items, held clear religious and social symbolic meanings—figurative sculptures represented the status and identity of the tomb owner, while animal figurines symbolized wealth and power. They primarily conveyed expectations for the afterlife and respect for the deceased. In modern society, the symbolic meaning of Tang dynasty Sancai pottery figurines has shifted from that of mere funerary items to symbols of cultural identity and national pride. They are widely disseminated through exhibitions, cultural tourism, and creative products, becoming symbols of Chinese traditional culture interacting with the world, thereby promoting cultural identity and understanding on a global scale.

3) Changes in Production Techniques

The traditional production of Tang dynasty Sancai pottery figurines involved intricate techniques, including the selection of clay, mold-making, glaze preparation, and high-temperature firing. Each piece, handmade, possessed a uniqueness that added artistic charm due to the randomness of the glaze effects. In contrast, modern Tang dynasty Sancai pottery figurines incorporate mechanized production and modern technologies, resulting in more precise clay handling and glaze formulation, with more stable and consistent glaze colors and more efficient firing processes. Through industrial mass production, modern Tang Dynasty Sancai pottery figurines can better meet market demand while retaining its traditional craftsmanship.

4) Changes in Artistic Value

The artistic value of traditional Tang dynasty Sancai pottery figurines lies in their distinctive craftsmanship, rich cultural connotations, and significant historical value, symbolizing Tang society, culture, and beliefs, thus serving as important historical evidence for studying Tang history. Their diverse forms, vibrant glaze colors, and exquisite decorations represent the pinnacle of ancient Chinese ceramic art. Modern Tang dynasty Sancai pottery figurines, balancing tradition with innovation, have expanded their expressiveness through advancements in technology and design. They are not only popular in the domestic market but also hold a notable position in international markets, becoming symbols of Chinese traditional culture presented in cultural tourism and creative products.

The comparison of traditional and modern Tang dynasty Sancai pottery figurines in terms of spatial context, artistic style, symbolic meaning, production techniques, and artistic value reveals significant differences. These differences reflect the evolving roles of Tang dynasty Sancai pottery figurines within historical and contemporary contexts, highlighting their multiple functions across social, cultural, and economic realms. Modern Tang dynasty Sancai pottery figurines, while preserving history, have evolved through innovation, becoming a crucial medium for cultural exchange between China and the world as well as a significant form of modern artistic expression.

6.1.3 Summary of the Research and Analysis on Tang dynasty Sancai pottery figurines as Symbols and Their Economic, Social, Cultural, and Tourism Market Impacts, as well as Their Changes in Contemporary Social Life

The splendor of Tang Dynasty culture is not only reflected in literature and art but also in Tang dynasty Sancai pottery figurines as culturally symbolic artifacts. These figurines carry a wealth of cultural information related to Tang society, religion, and rituals. In modern society, the reproduction of Tang dynasty Sancai pottery figurines serves not only to extend their artistic value but also to inherit the cultural spirit of the Tang Dynasty. Through the symbolic reinterpretation of Tang dynasty Sancai pottery figurines, people in the modern era can engage with Tang culture, thereby enhancing their sense of identity and belonging to this historical culture.

Cultural or intangible heritage products act as carriers, holding memories and serving as links between individuals and the collective. They facilitate the exchange between individual and collective cultures, integrating us into the broader cultural context of a community or nation, thereby reinforcing one's identity. The memory embedded in cultural forms connects the personalized process of self-formation to the meaningful institutional construction of cultural collectives. The individual consciousness merges into the cultural roots of the collective, reconstructing and disseminating the consciousness of unity, while cultural memory embedded in intangible heritage helps position oneself and construct a shared culture of memory.

The role of Tang dynasty Sancai pottery figurines in modern society has far surpassed their original historical function. Through artistic, industrial, and symbolic reinterpretation, these figurines have been recontextualized in contemporary culture, highlighting their important role in cultural heritage and innovation. In today's society, Tang dynasty Sancai pottery figurines no longer serve as burial goods but appear as cultural products. Against this backdrop, the challenge lies in how to retain the artistic style, cultural connotations, and unique symbols of Tang dynasty Sancai pottery figurines while adapting them to modern contexts.

1) Transformation of Tang dynasty Sancai pottery figurines as Historical and Cultural Symbols

As part of the funerary culture of the Tang Dynasty, Tang dynasty Sancai pottery figurines initially served as burial objects, symbolizing the status, wealth, and beliefs of the tomb owner concerning the afterlife. These burial items reflected the Tang society's emphasis on the notion of life and death and the hierarchical class system of the time. The figures' forms, decorations, and postures directly represented the identity and status of the tomb owner. However, over time, Tang dynasty Sancai pottery figurines have evolved from being symbols of funerary culture to historical

artifacts and works of art. In the modern context, their symbolic significance has been reinterpreted, making them representations of Chinese history and culture. Through archaeological discoveries and academic research, Tang dynasty Sancai pottery figurines not only play a significant role in museum displays but also in cultural product development and tourism souvenir sales. Their historical value, cultural symbolism, and artistic representation have allowed them to transition from enclosed tomb spaces to open public cultural spaces, becoming carriers of cultural identity and national pride.

2) Economic and Cultural Tourism Market Value of Tang dynasty Sancai pottery figurines

The revival of Tang dynasty Sancai pottery figurines in contemporary society is reflected not only in their cultural value but also in their application in economic and cultural tourism markets. With the development of the cultural industry, Tang dynasty Sancai pottery figurines have gradually become vital elements in the cultural creative industry. Modern artisans replicate the traditional techniques of making Tang dynasty Sancai pottery figurines to meet market demands, while also creating new versions that align more closely with contemporary aesthetics through innovative designs and modern production techniques. Such products are well-received in the souvenir and cultural creative product markets. Moreover, the tourism value of Tang dynasty Sancai pottery figurines should not be overlooked. As the birthplace of Tang dynasty Sancai pottery figurines, Luoyang attracts many tourists through the preservation and display of cultural heritage, thereby promoting Tang Dynasty Sancai pottery figurines and providing opportunities for its dissemination. Tourists visiting museums and heritage sites gain deeper insights into the historical and artistic value of Tang Dynasty Sancai pottery figurines, which, in turn, reinforces cultural identity through this form of cultural tourism.

3) Symbolic Function of Tang dynasty Sancai pottery figurines

In modern society, the symbolic function of Tang dynasty Sancai pottery figurines has undergone profound changes. While in the Tang Dynasty, these figurines mainly symbolized the tomb owner's social status and expectations for the afterlife, in contemporary society, they have been redefined as cultural symbols that go beyond being mere burial objects. Tang dynasty Sancai pottery figurines have come to symbolize Chinese traditional culture, bearing the memory of ancient Chinese history and representing modern society's respect for and transmission of traditional culture. These figurines also play a significant role in the contemporary art market; their artistic style and symbolic meaning have made them a rich source of inspiration for cultural product design. In creative products, the forms, colors, and symbols of Tang Dynasty Sancai pottery figurines are widely utilized to reflect the integration of traditional culture with modern design.

4) Transformation in Social Function of Tang dynasty Sancai pottery figurines

Tang dynasty Sancai pottery figurines have transitioned from being burial goods used in ancient funerary rituals to becoming art pieces and cultural symbols in modern society, reflecting a change in their social function. In the Tang Dynasty, these figurines served as physical manifestations of social hierarchy and religious beliefs. In modern times, through exhibitions, creative products, and tourism souvenirs, they have become important tools for cultural dissemination. The contemporary social function of Tang dynasty Sancai pottery figurines is more

prominently reflected in their role as cultural commodities, meeting the needs of the cultural market and the modern society's desire for cultural recreation and heritage transmission. During the modernization process, Tang dynasty Sancai pottery figurines have further expanded their social function. As key symbols of cultural exchange, they have been promoted through international exhibitions, cultural exchanges, and the art market, becoming emblematic symbols of Chinese culture globally. Through this process, the historical significance and cultural connotations of Tang dynasty Sancai pottery figurines have been showcased on the international stage, further enhancing China's cultural influence worldwide.

In conclusion, the changing role of Tang dynasty Sancai pottery figurines in modern society demonstrates their profound transformation—from religious symbols to cultural emblems, and from burial objects to art pieces. In economic, social, cultural, and tourism contexts, the symbolic function of Tang dynasty Sancai pottery figurines has not only been preserved but also enriched through the process of cultural reproduction. They represent both the continuation and innovation of Chinese traditional culture, serving as an essential symbol of cultural exchange in the context of societal transformation.

6.1.4 Summary of the creation of contemporary Tang Dynasty Sancai pottery figurines in Luoyang during the period of social transformation in China

Based on the Analysis and Comparison of Spatial Attributes, Artistic Style, Symbolic Significance, Craftsmanship, and Artistic Value of Tang dynasty Sancai pottery figurines in Objective 3, This Study Constructs an Innovative Design Template Model Grounded in the Historical and Regional Cultural Symbols of Luoyang's Tang dynasty Sancai pottery figurines

By combining traditional craftsmanship with modern design, the study proposes a design model consisting of four main modules. This innovative design model integrates regional cultural symbols while promoting the modern innovation of Tang dynasty Sancai pottery figurines through theories such as symbol reconstruction and cultural fusion.

Through a comprehensive analysis of the historical context of Luoyang's regional culture, including the economic, political, and religious aspects of the Tang Dynasty, the researcher identified representative cultural symbols such as the peony, the Silk Road, and Longmen Grottoes. These elements were incorporated into the innovative design of Tang dynasty Sancai pottery figurines using modern design techniques. This approach not only preserves the core values of traditional culture but also aligns with contemporary consumers' aesthetic preferences, thereby forming a new mode of cultural expression. As a cultural symbol, Tang dynasty Sancai pottery figurines have undergone innovative reconstruction. By applying semiotic theory, the researcher combined elements such as glaze colors, forms, and materials of Tang Dynasty Sancai pottery figurines with modern artistic styles, and proposed five core steps for symbol reconstruction: cultural symbol extraction, cultural symbol reconstruction, innovative translation, production, and cultural dissemination. Notably, the modernization of Sancai glaze has enhanced the adaptability and innovativeness of the figurines in the contemporary cultural and creative market.

These symbols not only represent historical culture but also add new functional and aesthetic value. For instance, the lady-in-waiting figurines incorporate peony elements, while the warrior figurines integrate symbols of Tang-era ritual

traditions, resulting in cultural products that meet contemporary market demands. This reconstruction of symbols not only preserves the aesthetic value of traditional craftsmanship but also enhances the communicative power of Tang dynasty Sancai pottery figurines as cultural symbols.

As a cultural product, Tang dynasty Sancai pottery figurines have undergone commercialization and cultural dissemination in the modern market. Market research and consumer surveys conducted by the researcher reveal that modern Sancai figurines are no longer limited to traditional funerary uses but are widely applied in the cultural and creative industries, cultural tourism products, and home decor. The diversified applications of Tang dynasty Sancai pottery figurines as cultural symbols in contemporary society have further driven the growth of the cultural creative industry. The cultural creative industry, through the innovative design and promotion of Sancai figurines, has transformed them from traditional artworks into cultural products with modern value, thereby not only advancing the economic development of the Luoyang region but also facilitating the global dissemination of Sancai figurines.

Through an in-depth analysis of the innovative design model of regional cultural symbols and Tang dynasty Sancai pottery figurines, the study proposes a future development pathway: integrating Tang dynasty Sancai pottery figurines into contemporary design through the development of cultural creative products, thus forming culturally competitive creative products that can communicate the cultural value of Tang dynasty Sancai pottery figurines globally. By combining the traditional craftsmanship features of Sancai figurines with regional cultural symbols, the study constructs an innovative design model that meets contemporary aesthetic and market demands, providing new approaches and practical pathways for the inheritance and innovation of intangible cultural heritage.

6.2 Discussion

6.2.1 Evolution of the Social Life of Tang dynasty Sancai pottery figurines and the Homogenization in the Modern Consumer Market

The social life of Tang dynasty Sancai pottery figurines has experienced different transformations throughout various periods. Since the Tang Dynasty, Tang dynasty Sancai pottery figurines have been used as important burial items, evolving alongside changes in social beliefs and hierarchical systems. In the Tang Dynasty, these figurines symbolized the social status and rank of the tomb owner, with their vivid colors and realistic forms showcasing the diverse cultural exchange and integration of Tang society. Over time, Tang dynasty Sancai pottery figurines gradually moved away from their role in funerary rituals to become an integral part of Chinese ceramic art.

Historically, Tang dynasty Sancai pottery figurines represented the social hierarchy and religious beliefs of Tang society, particularly in their significant role in burial culture. However, as these figurines have transitioned from traditional burial items to modern cultural commodities, their symbolic meaning has been redefined, becoming a symbol of the integration between history and modern life. Nevertheless, the mass production and replication of Tang dynasty Sancai pottery figurines in the modern market have led to a problem of design homogenization. While this transition has contributed to making Tang dynasty Sancai pottery figurines accessible to a

broader consumer audience, their unique cultural symbols face the risk of being eroded by excessive commercialization.

This homogenization phenomenon weakens the artistic vitality and cultural significance of Tang dynasty Sancai pottery figurines, thus diminishing their core value as cultural symbols. The key to addressing this issue lies in promoting differentiation through innovative design and cultural excavation, ensuring that the cultural symbolism of Tang dynasty Sancai pottery figurines is respected and preserved in various cultural contexts. How to ensure that this traditional cultural symbol retains its uniqueness and continues to exert its cultural value in the contemporary market, especially in the context of social transformation, remains a critical question that requires innovation in design and cultural reconstruction.

6.2.2 Cultural Memory of Tang dynasty Sancai pottery figurines in Luoyang from a Semiotic Perspective

Tang dynasty Sancai pottery figurines, as material carriers of historical and cultural memory, are not merely handicrafts but serve as symbolic representations of the social culture, religious beliefs, and social structures of the Tang Dynasty from a semiotic perspective. Through their form, color, and material, Tang dynasty Sancai pottery figurines embody profound historical memory and, through generational transmission, have become anchors for cultural identity and historical recollection.

From the perspective of semiotics, Tang dynasty Sancai pottery figurines act as cultural symbols that carry the rich historical and cultural memory of the Luoyang region. According to Jan Assmann's theory of cultural memory, cultural memory is preserved and transmitted through external symbols, which become carriers of cultural identity. As symbols of burial culture, Tang dynasty Sancai pottery figurines not only record the religious beliefs, social hierarchies, and burial customs of Tang society but have also been imbued with new symbolic meanings in contemporary times. In Luoyang, Tang dynasty Sancai pottery figurines, as important markers of local culture, contribute to constructing local cultural identity. Through museum exhibitions and cultural activities, the symbolic meaning of Tang dynasty Sancai pottery figurines is reinterpreted, becoming an essential component of regional cultural memory. This process gives Tang dynasty Sancai pottery figurines significance not only in a historical context but also as a continuing force for cultural cohesion in contemporary society.

Assmann (2008: 110-111) "Cultural memory is an institution that is externalized and objectified in symbolic forms. Unlike spoken language and gestures, these symbolic forms are stable, transcending the limitations of specific situations, and can move from one context to another, from one generation to the next. As external objects carrying memory, they already play a role on the level of individual memory. Our human memory, as beings with human thought, only exists through continuous interaction with the memory of others and with 'things' that are external symbols."

From a semiotic perspective, the symbolic meaning of Tang dynasty Sancai pottery figurines goes beyond its historical context, being perpetuated and reconstructed through the cultural reproduction of contemporary society. As an external object, Tang dynasty Sancai pottery figurines carry not only historical memory but, through their presence in museums and cultural tourism, also become symbols of modern cultural memory.

Cultural memory does not change with the passage of time; memory images function as fixed points of cultural memory, preserving recollections of significant past events through cultural formations such as texts, rituals, and monuments, as well as through institutional communication like recitations, practice, and observance (Assmann,1995:129).

A semiotic perspective not only reveals the path of cultural heritage that these historical symbols follow but also illustrates the process of reconstructing cultural memory in contemporary society. It helps us understand how cultural symbols regain their meaning in different historical and social contexts, becoming essential components of collective memory and cultural identity in modern society. By deeply exploring the symbolic significance of Tang dynasty Sancai pottery figurines, we can better understand the impact of cultural memory on social, national, and local cultural identity and provide theoretical support for the symbolic reconstruction of other intangible cultural heritage. The cultural symbolism of Tang dynasty Sancai pottery figurines is not just a representation of historical culture; it also plays a role in shaping modern cultural memory. In contemporary society, Tang dynasty Sancai pottery figurines have been given new symbolic meanings, transcending their former role as burial objects to become symbols of Chinese traditional culture and tools for expressing national cultural identity.

6.2.3 The Importance of the Inheritance of Tang dynasty Sancai pottery figurines in the Luoyang Region

In the context of social transformation, the inheritance of traditional craftsmanship is not merely a continuation of skills but also an integral part of cultural reproduction. Tang dynasty Sancai pottery figurines, as representative intangible cultural heritage of the Luoyang region, embody the close relationship between local culture, traditional craftsmanship, and social cultural reproduction. The production of handicrafts is not simply a material activity; it is also an expression of cultural identity. The process of making Tang dynasty Sancai pottery figurines integrates historical memory, cultural identity, and modern social needs through the continuity and inheritance of craftsmanship, making it a crucial part of cultural reproduction.

Tang dynasty Sancai pottery figurines, as a unique cultural product of the Luoyang region, reflect the profound connection between regional culture and traditional craftsmanship. The inheritance of traditional craftsmanship is not only about passing down skills but also about constructing cultural identity. Through the creation of Tang dynasty Sancai pottery figurines, local artisans in Luoyang integrate their cultural identity with local history, forming a distinct cultural symbol. The production of traditional handicrafts is a means of fostering identity, and the relationship between the maker and the purchaser is reciprocal. Making objects is a way to create order, immersing us in a sensory experience involving sight, touch, hearing, and smell. It provides emotional fulfillment, allowing us to witness new forms emerging from materials through skill. The artisans create and convey their sense of identity through their crafts. These handcrafted items connect us to the past, present, and future, establishing a link between people, place, and time. A well-crafted item is admired due to its perfection and the exceptional skill it displays (Michael Owen Jones, 2009: 65).

The inheritance of traditional craftsmanship is accomplished not only through the production of objects but also through the interaction between people and objects, as well as between individuals and society. The interactive relationship between creators and users further strengthens the cultural transmission function of craftsmanship. The objects people create can evoke creativity, memory, and associations, including a sense of connection with others, places, and times. Some individuals possess comprehensive knowledge and become experts in craftsmanship; their actions are always linked to the past, providing them with great satisfaction. Others consciously strive to preserve an endangered way of life. Certain folk art styles represent the "ancient" way of making things, depicting scenes of a "past era" from memory, or requiring "old-fashioned" tools and techniques rather than "modern" ones (Michael Owen Jones, 2009:64).

While artistic creation is often undertaken individually, the social dimension remains ever-present, sparking interaction, a sense of belonging, and connection with others (Michael Owen Jones, 2009: 64-71). From this perspective, modern craftsmen not only inherit ancient skills but also integrate them into contemporary cultural contexts through innovative design. This approach allows Tang dynasty Sancai pottery figurines to retain their historical and cultural value in modern society while promoting the development of industries such as cultural tourism and creative products, which also contributes to local economic growth.

Michael Owen Jones (2005:78) discusses methods for studying material folklore. The article addresses four perspectives in folklore research on folk art: viewing it as historical craftsmanship, as a describable and transmittable entity, as cultural embodiment, and as an approach to considering the making and use of objects as human behaviors. He proposes using the concept of "material behavior" to study traditional handicrafts, emphasizing that research on folk art must encompass the entire process—including conceptualization, making, and use—rather than merely focusing on the crafted object itself.

Therefore, the study of the inheritance process of Tang dynasty Sancai pottery figurines should treat the production process, the artisans, the consumers, and the use as a complete whole. This approach reveals the importance of regional culture and traditional craftsmanship in modern society. By exploring the paths of handicraft inheritance, we can understand the complexity of cultural reproduction and recognize the contribution of cultural inheritance to local cultural identity and economic development in modern society. The inheritance of Tang dynasty Sancai pottery figurines not only provides a practical case for the preservation of intangible cultural heritage but also demonstrates how, in the context of social transformation, the combination of innovative design and cultural identity can promote sustainable development in cultural industries.

6.2.4 Extraction of Intangible Cultural Heritage Symbols and Reconstruction of Regional Cultural Symbols

As intangible cultural heritage, Tang dynasty Sancai pottery figurines not only reflect the artistic style and cultural characteristics of the Tang Dynasty but also carry rich social and historical memories. In modern society, the question of how this symbol can be reinterpreted and its core values extracted is a crucial topic in intangible cultural heritage research. The core of symbol extraction lies in identifying

and excavating representative and inheritable elements from traditional culture and transforming and reproducing them in a modern form. This process involves not only the protection of traditional symbols but also their adaptation to modern cultural needs through innovative design.

From the semiotic perspective, the process of symbol reconstruction in Tang dynasty Sancai pottery figurines reflects the dual needs of cultural inheritance and innovation. Through the representation and reconstruction of symbols, traditional culture continues to exert its influence in modern society, while its innovative design transformations facilitate dialogue with other cultural symbols globally.

In the inheritance of Tang dynasty Sancai pottery figurines in the Luoyang region, symbol extraction and reconstruction can be achieved through the construction of a design model. The symbol design model includes the following steps:

1) Symbol extraction: extracting key symbolic elements from Tang three-colour terracotta figurines through cultural research and historical archaeology, e.g., the process of symbol selection for contemporary three-colour terracotta figurine styling, a step that is consistent with Sakchaisika and Prathapsuwanthada (2024: Abstract). A study of the creation of motifs from the art of wood carving. Cultural heritage for design: the Ubon Province, Thailand. Ultimately, in analysing the identity of the patterns, a selection process was used, divided into 2 steps such as. Three-colour glaze colour, morphological shape and symbolism, which represent the cultural core of Tang Three-colour pottery figurines and are the basis for reconstructing the design. Through the preliminary cultural research and historical archaeology, combined with the questionnaire, the regional cultural symbols are extracted. These symbols are to avoid the homogenisation of the design and at the same time play a role in spreading the regional culture.

2) Symbol Reconstruction: Based on the cultural needs and aesthetic changes of modern society, the extracted symbols are innovatively transformed in form. Through modern design techniques, such as simplifying lines and adjusting color proportions, the symbols are adapted to contemporary markets and consumer needs.

3) Symbol Application: The reconstructed symbols are applied to modern design works, including cultural and creative products, architectural decorations, and artworks. Through these design works, symbols function within new cultural contexts, reestablishing cultural connections with audiences.

4) Symbol Dissemination: Symbols are widely disseminated through museum exhibitions, cultural tourism, and digital media, thereby entering the public consciousness via modern cultural media. During dissemination, symbols convey cultural memory and provide audiences with opportunities to reinterpret and experience traditional culture.

The design model for regional cultural symbol extraction and the reconstruction of intangible cultural heritage symbols provides both theoretical support and practical pathways for the inheritance and innovation of intangible cultural heritage. Through this process, the symbols of Tang dynasty Sancai pottery figurines continue to be transmitted in the context of globalization, providing inspiration and symbolic material for cultural identity and innovative design in modern society. These symbols have become a central issue in contemporary cultural studies.

As a symbol of Chinese culture, the reproduction of Tang dynasty Sancai pottery figurines' symbols requires adaptation to a multicultural context while maintaining the core values of historical heritage. Analyzing the innovative design of contemporary Sancai pottery figurines from a semiotic perspective reflects the reconstruction of Tang dynasty Sancai pottery figurines' symbols and Luoyang's regional cultural symbols, highlighting a dialogue between tradition and modernity. It is also an exploration of cultural inheritance and innovation. Studying the process of symbol reconstruction aids in understanding the mechanism of cultural identity formation and provides insights for the preservation, inheritance, and dissemination of other intangible cultural heritage.

6.3 Suggestion

6.3.1 Suggestions for application of research results

The application of the research findings can be divided into the following sections. Firstly, the development of the cultural and creative industries relies on the innovative design and market application of cultural symbols. In the context of social transformation, the research provides an important theoretical basis for the design of cultural and creative products. Designers can utilize symbols extracted from other intangible cultural heritage through this research to develop modern products with deep cultural roots. These cultural products can encompass areas such as home decoration, cultural souvenirs, and artistic ornaments, further disseminating the symbolic meaning of intangible cultural heritage through modern design language. Notably, the cultural and creative industries must focus on symbol reconstruction and application, retaining the core symbolic elements of intangible cultural heritage in design, while innovating by combining them with contemporary aesthetic trends and local culture. This transformation allows intangible cultural heritage to evolve from traditional symbols into modern consumer goods, highlighting regional cultural styles. The research outcomes could provide new regional icons for Luoyang, contributing new products to the Tang Dynasty Sancai pottery figurines ceramic industry and aiding the promotion and development of local tourism.

Secondly, the research findings offer guidance for cultural tourism promotion in various regions, enabling the development of culturally enriched products that meet market demands through design models, fostering a win-win scenario for both cultural and economic growth. This contributes to a deeper exploration of the cultural connotations and artistic value of this traditional art form, providing a theoretical foundation and practical guidance for the preservation and transmission of intangible cultural heritage.

Thirdly, the research results can serve as a reference for intangible cultural heritage protection departments in Luoyang and other related regions, guiding the transmission and innovation of Tang dynasty Sancai pottery figurines. Government

agencies can draw from these findings to promote the transmission and preservation of Tang dynasty Sancai pottery figurines in the Luoyang region through policy support and funding. The Luoyang Intangible Cultural Heritage Protection Agency can collaborate with tourism and cultural departments to showcase the artistic charm and cultural symbolism of Tang dynasty Sancai pottery figurines through cultural tourism and creative products, thereby enhancing the value of local cultural brands. Amidst the challenges posed by globalization and market economy forces, the inheritance of intangible cultural heritage faces severe challenges. By exploring the creative path of contemporary Sancai pottery figurines, this study provides new ideas and models for the survival and development of intangible cultural heritage in modern society.

Fourthly, Tang dynasty Sancai pottery figurines, as an important part of Chinese traditional culture, have the potential to play a larger role in the field of education. Integrating the local cultural characteristics of Luoyang, Tang dynasty Sancai pottery figurines could be introduced into educational curricula, particularly in fields such as art design, cultural heritage protection, and historical studies. By combining the symbolic connotations of Tang dynasty Sancai pottery figurines with modern artistic design, students can learn the essence of traditional culture and innovatively apply these cultural elements, further promoting the transmission and innovation of regional culture. Educational institutions can also use the research findings to develop teaching resources themed around Tang dynasty Sancai pottery figurines, such as classroom exhibitions and practical courses, helping students engage deeply with and experience Tang Dynasty culture through diverse means. Tang dynasty Sancai pottery figurines can serve as important teaching material in classrooms, and through artistic creation and practical activities, they can inspire students' interest in intangible cultural heritage and cultural innovation, thereby fostering the transmission and promotion of traditional culture.

Finally, the promotion of Tang dynasty Sancai pottery figurines in the Luoyang region requires not only the involvement of government and educational institutions but also community cultural interaction to integrate them into daily life, particularly to enhance their presence in local communities in Luoyang. Community activities such as handicraft workshops and Tang Dynasty Sancai pottery figurines figurine creative design competitions can present the artistic value and historical significance of Tang dynasty Sancai pottery figurines more directly to community members. Such interactive modes can strengthen local residents' sense of cultural identity and facilitate cultural exchange and transmission across different generations. This interactive approach is particularly effective in fostering interest and pride in traditional culture among younger generations. This research has a positive impact on promoting cultural diversity and innovation, enhancing cultural confidence, and strengthening national identity.

The outcomes of this research provide not only theoretical support and practical guidance for the transmission and innovation of Tang dynasty Sancai pottery figurines in the Luoyang region but also significant insights for cultural industries, educational fields, and community interaction.

6.3.2 Suggestions for next research

To promote further research and innovative development of Tang dynasty Sancai pottery figurines in the Luoyang region, future studies can be explored in the following directions:

1) Semiotics and Cross-Cultural Communication

Future research could delve deeper into the semiotic significance of Tang dynasty Sancai pottery figurines in the context of global cultural dissemination. By adopting a cross-cultural perspective, it is possible to investigate the symbolic transformation of Tang dynasty Sancai pottery figurines across different cultural backgrounds, analyzing their cultural positioning in the international market. Semiotic theory can offer new insights into understanding the mechanisms of cultural dissemination of Tang dynasty Sancai pottery figurines within the framework of globalization, thereby aiding cultural communicators in the reconstruction and application of cultural symbols. Studying semiotics can help reveal the diverse manifestations of Tang dynasty Sancai pottery figurines as cultural symbols in different social contexts, as well as explore their reception and effectiveness in cultural communication. Future studies may consider comparative analyses with other cultural symbols to highlight the uniqueness and cultural value of Tang dynasty Sancai pottery figurines in international cultural exchanges.

2) The Social Life of Objects - Tang dynasty Sancai pottery figurines

Examining the social life of Tang dynasty Sancai pottery figurines is a crucial research direction. Future studies could thoroughly investigate the transformation of Tang dynasty Sancai pottery figurines from burial objects to modern art pieces and cultural commodities, analyzing their changing symbolic meanings and social functions across different social stages. This exploration of the social life of objects can enhance our understanding of the evolution of Tang dynasty Sancai pottery figurines from historical to contemporary contexts, shedding light on the reconstruction and continuity of their cultural value in modern society. Additionally, studying the social life of Tang dynasty Sancai pottery figurines can involve examining their circulation and applications in contemporary markets, revealing the positioning and influence of cultural symbols within a market economy. Particular attention should be given to their performance in the cultural and creative product sectors, as well as in the tourism souvenir market, analyzing their target demographics and consumption trends as cultural commodities, thereby providing scientific grounds for future market development.

3) Interaction between Regional Culture and Tang dynasty Sancai pottery figurines

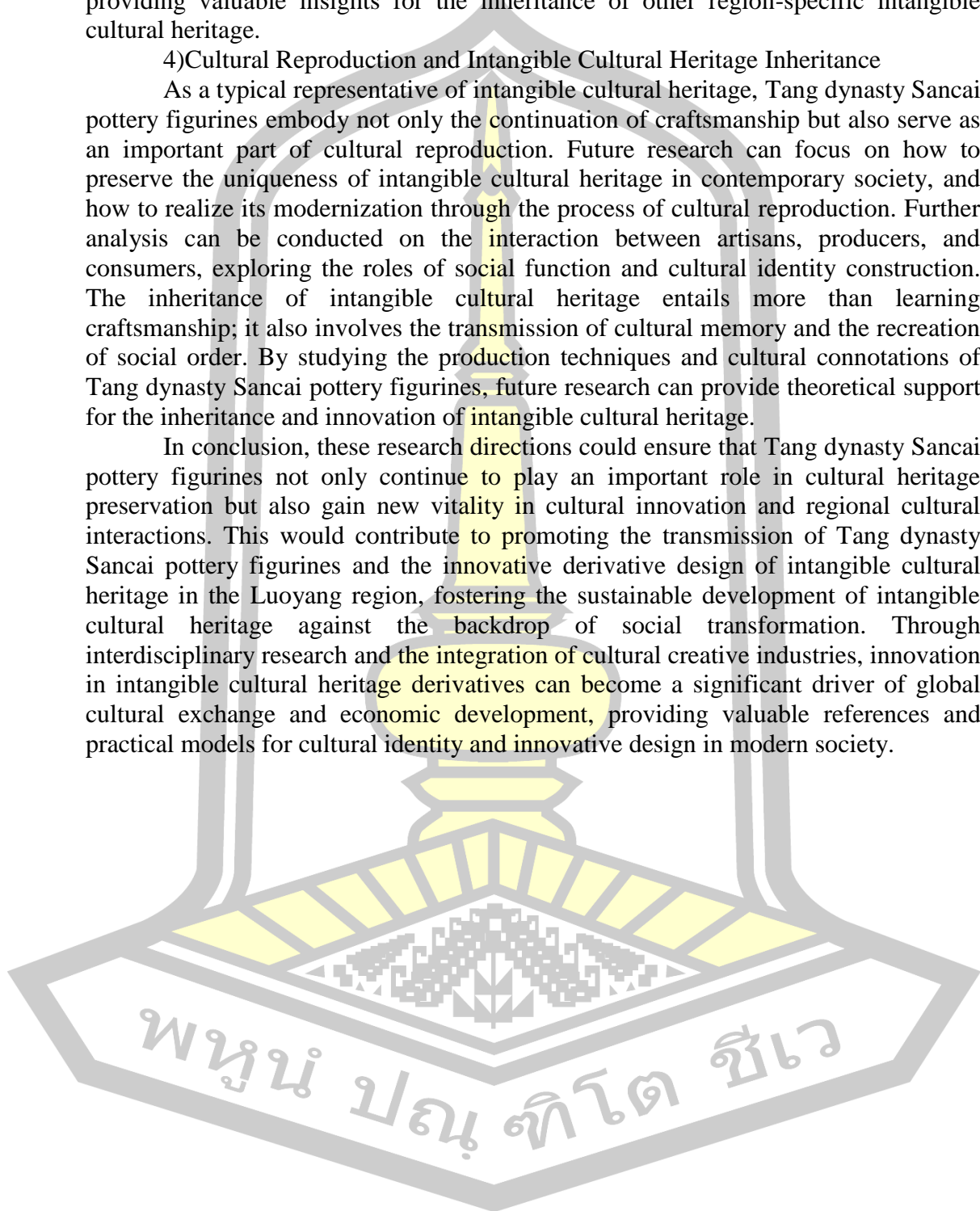
Future research should strengthen the examination of interactions between Tang dynasty Sancai pottery figurines and regional culture in the Luoyang area. Tang dynasty Sancai pottery figurines not only represent Tang Dynasty culture but are also a vital part of Luoyang's cultural identity. Studies should focus on exploring the interactive relationship between Tang dynasty Sancai pottery figurines and the local culture of Luoyang, revealing their role in fostering regional cultural identity. By researching the connections between Tang dynasty Sancai pottery figurines and the local historical and cultural context, one can analyze how these figurines have gradually been integrated into the local cultural system amidst social transformation

and cultural reproduction. This approach is essential for understanding the dynamic changes in regional culture and its role in cultural heritage preservation, also providing valuable insights for the inheritance of other region-specific intangible cultural heritage.

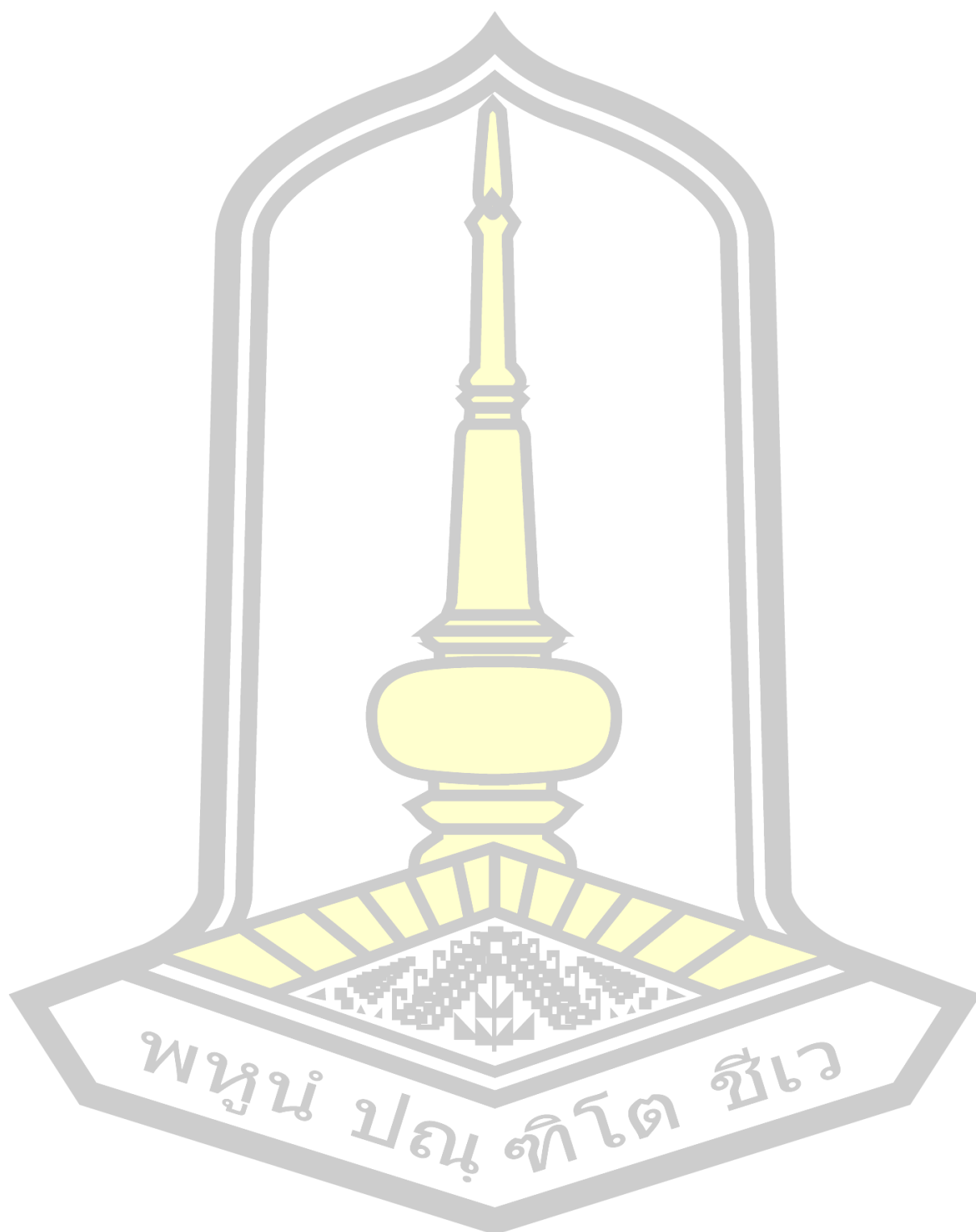
4) Cultural Reproduction and Intangible Cultural Heritage Inheritance

As a typical representative of intangible cultural heritage, Tang dynasty Sancai pottery figurines embody not only the continuation of craftsmanship but also serve as an important part of cultural reproduction. Future research can focus on how to preserve the uniqueness of intangible cultural heritage in contemporary society, and how to realize its modernization through the process of cultural reproduction. Further analysis can be conducted on the interaction between artisans, producers, and consumers, exploring the roles of social function and cultural identity construction. The inheritance of intangible cultural heritage entails more than learning craftsmanship; it also involves the transmission of cultural memory and the recreation of social order. By studying the production techniques and cultural connotations of Tang dynasty Sancai pottery figurines, future research can provide theoretical support for the inheritance and innovation of intangible cultural heritage.

In conclusion, these research directions could ensure that Tang dynasty Sancai pottery figurines not only continue to play an important role in cultural heritage preservation but also gain new vitality in cultural innovation and regional cultural interactions. This would contribute to promoting the transmission of Tang dynasty Sancai pottery figurines and the innovative derivative design of intangible cultural heritage in the Luoyang region, fostering the sustainable development of intangible cultural heritage against the backdrop of social transformation. Through interdisciplinary research and the integration of cultural creative industries, innovation in intangible cultural heritage derivatives can become a significant driver of global cultural exchange and economic development, providing valuable references and practical models for cultural identity and innovative design in modern society.



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Appendix

Interview form

Key Informants

No.	Name	Gender	Role	Age
1	Guo aihe	Male	Master of Arts and Crafts	60
2	Gao shuiwang	Male	Tang Dynasty Sancai pottery figurines-inheritor	66
3	Zhang ernao	Male	Master of Arts and Crafts	61

Casual Informants

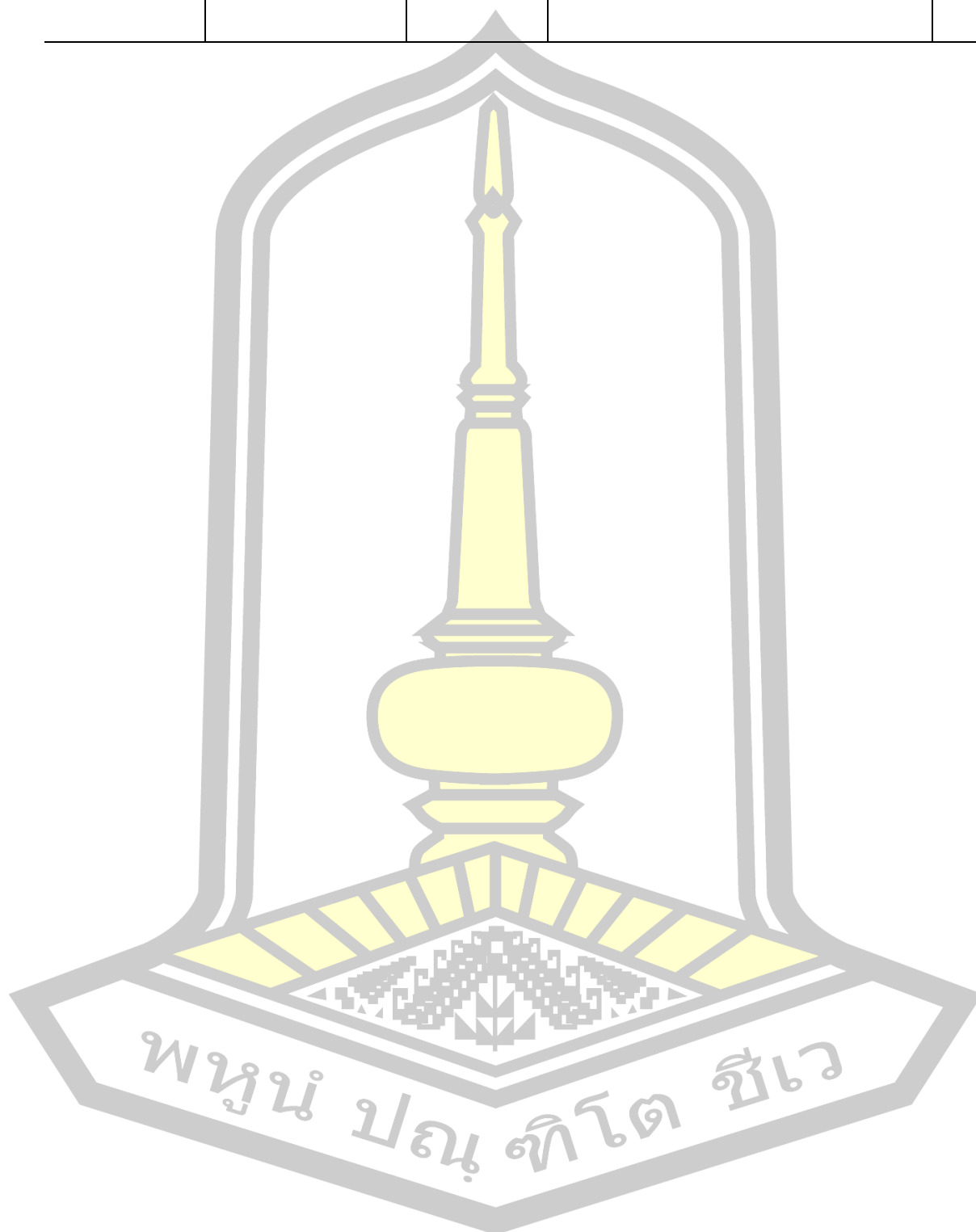
No.	Name	Gender	Role	Age
4	Kang qing	Female	Handicraft expert	60
5	Chen guanghai	Male	Ceramics expert	55
6	Zhang lili	Female	Ceramics expert	76
7	He yibo	Male	Intangible Cultural Heritage Design expert	46

พหุบัณฑิต ชีวะ

General Informants

No.	Name	Gender	Role	Age
8	Qu yalin	Female	Manufacturer	31
9	Zhang pengyi	Male	Manufacturer	37
10	Gao zhe	Male	Manufacturer	33
11	Shi mulin	Male	Distributor	51
12	Wang lixia	Female	Distributor & Local villagers	64
13	Jing xinyang	Male	Cultural Tourism Group Staff	33
14	Li Xin	Female	Cultural and creative product enthusiasts	33
15	Xu yanhua	Female	Distributor	32
16	He shujun	Female	Cultural and creative product enthusiasts	25
17	Liu huadong	Male	Designer	30
18	Zheng li	Female	Designer	32
19	Liu kexing	Female	Local villagers	23

20	Liu ruizhuo	Male	Student	19
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Interview Record

Liu Fei: How do you view the combination of art and traditional culture in contemporary tri colored pottery figurines?

Kang Qing: I believe that contemporary tri colored pottery figurines, while retaining traditional cultural symbols, adopt a modern cartoonish style, especially the transformation of traditional Tang Dynasty pottery figurines to make them more approachable. This innovation not only meets the aesthetic needs of contemporary audiences, but also adds fun and interactivity.

Liu Fei: What do you think are the advantages of using modern techniques in tri colored pottery figurines?

Kang Qing: Modern techniques have brought more refined glaze color control to the tri colored pottery figurines, especially the use of flowing glaze techniques, which make the color expression of the pottery figurines more rich and unique. Modern techniques combine color gradients and increase visual layering, injecting new vitality into traditional crafts.

Liu Fei: How do you view the combination of contemporary tri colored pottery figurine art and traditional culture?

He Yibo: The design of contemporary tri colored pottery figurines not only inherits the traditional shapes of the Tang Dynasty, but also incorporates modern aesthetic elements, such as exaggerated designs of character expressions and shapes, making the works more vivid and interesting. This combination preserves the cultural foundation while attracting young audiences.

Liu Fei: What do you think are the advantages of using modern techniques in tri colored pottery figurines?

He Yibo: Modern techniques not only improve the precision of craftsmanship, but also enhance the success rate of firing through technological improvements, making the tri colored pottery figurines more operable and commercially viable in market promotion.

Interview record of inheritor

Liu Fei: What do you think is the most important aspect of inheriting the art of tri color painting?

Guo Aihe: The most important aspect of inheritance is a deep understanding and research of skills. As an advocate of "Luoyang Sancai", I always emphasize the pursuit of excellence and innovation based on understanding tradition.

Liu Fei: As the founder of "Luoyang Sancai", what are your expectations for future innovative development?

Guo Aihe: The original intention of Luoyang Sancai was to enable more people to understand the diversity of Sancai. Sancai is not just three colors, but its significance goes far beyond that. The concept of 'Luoyang Sancai' was first proposed by me and President Zhang during the 2008 census of Chinese arts and crafts. In the

future, I will continue to promote the tricolor culture through more works and exhibitions.

Liu Fei: What do you think is the most important aspect of inheriting the art of tri color painting?

Gaoshuiwang: The key to inheritance lies in the focus on traditional craftsmanship. In the production process, I spent countless efforts on the shape and glaze ratio, because it determines the charm and color of the finished product, which is the core of inheritance.

Liu Fei: As an inheritor, what are your expectations for future innovative development?

Gao Shuiwang: I hope to combine traditional techniques with modern technology, such as using new kiln equipment and new formulas of clay, which not only improves the success rate of firing but also enhances the practicality of tri color.

Liu Fei: What do you think is the most important aspect of inheriting the art of tri color painting?

Zhang Ernao: The inheritance of craftsmanship and spirit is the most important. My son and I inherit this skill together, ensuring that every detail meets traditional standards, which is a responsibility.

Liu Fei: As an inheritor, what are your expectations for future innovative development?

Zhang Ernao: I hope to combine the traditional elements of Tang Sancai with modern lifestyles, so that it is not just a work of art displayed in museums, but can enter the lives of the public and become an art in daily life.

Interview Records of Consumer Groups (Xu Yanhua, Li Xin)

Liu Fei: Why did you choose to purchase tri colored pottery figurines?

Xu Yanhua: I like traditional culture, especially the cultural symbols of the Tang Dynasty. The design of Tang Dynasty tri colored pottery figurines made me feel the charm of traditional culture, while also meeting my high standards for art.

Liu Fei: Do you think the design of contemporary tri colored pottery figurines meets your aesthetic preferences?

Xu Yanhua: Yes, contemporary tri colored pottery figurines incorporate modern design while retaining traditional elements, such as simplification and cartoonish treatment, which makes me feel that they are more suitable for modern home environments.

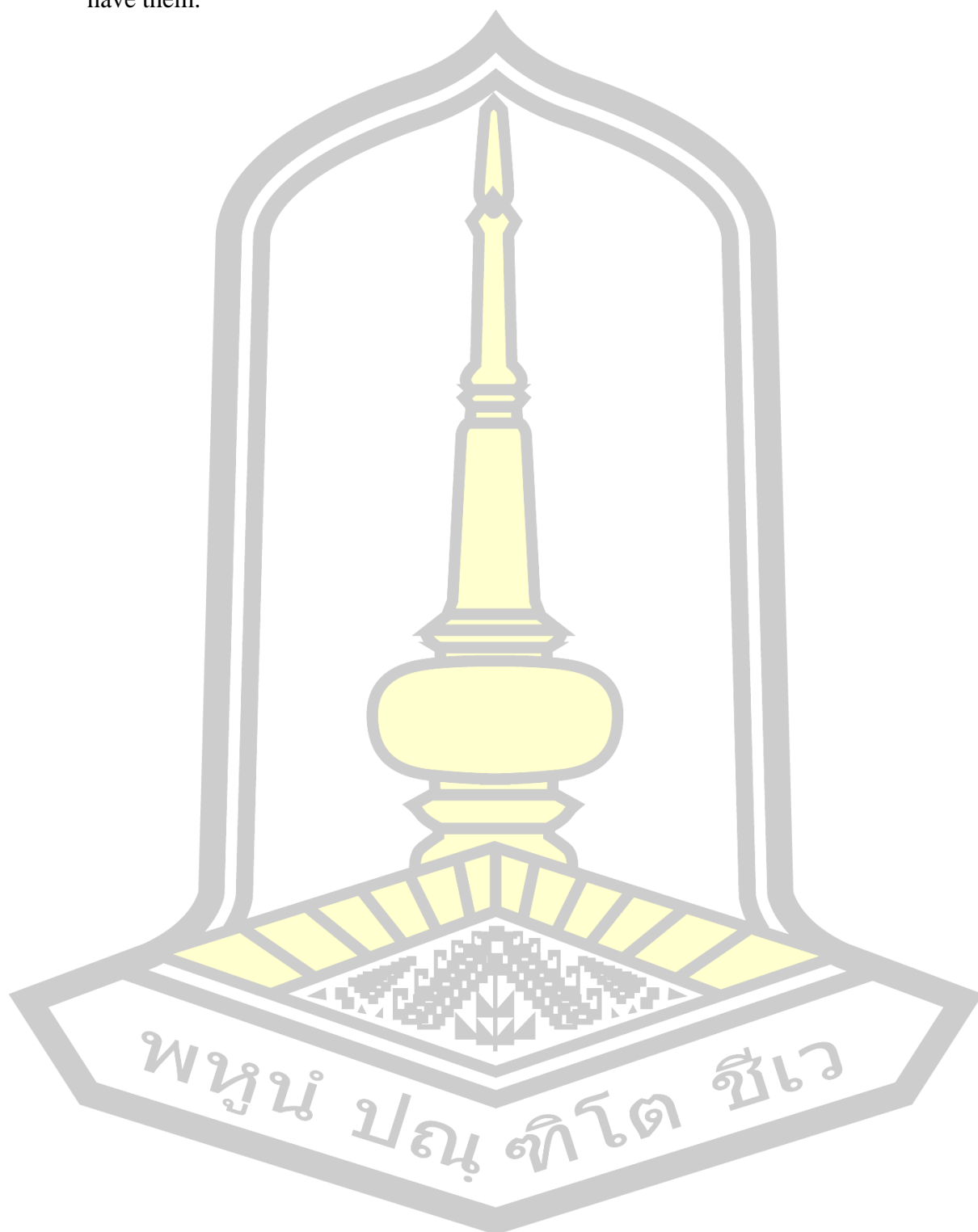
Liu Fei: Why did you choose to purchase tri colored pottery figurines?

Li Xin: I have always been fond of artworks with cultural connotations. Tang Sancai is not just a decoration, but also a symbol of culture, which makes me feel particularly meaningful.

Liu Fei: Do you think the design of contemporary tri colored pottery figurines meets your aesthetic preferences.

Li Xin: Very consistent. I really enjoy collecting figurines and figurines. I think the innovation in color and shape of the tri colored terracotta figurines makes

them more modern and approachable, and the cute design makes me really want to have them.



Questionnaire A



Title: Market Survey on Tang Dynasty Sancai pottery figurines Cultural and Creative Products in Luoyang Area

Section 1: Basic Information

1. What is your gender?
 - A. Male
 - B. Female
 - C. Prefer not to disclose
2. What is your age group?
 - A. Under 18
 - B. 18-26
 - C. 27-35
 - D. 36-60
 - E. Over 60
3. What is your occupation?
 - A. Student
 - B. Office worker
 - C. Freelancer
 - D. Retired
 - E. Other

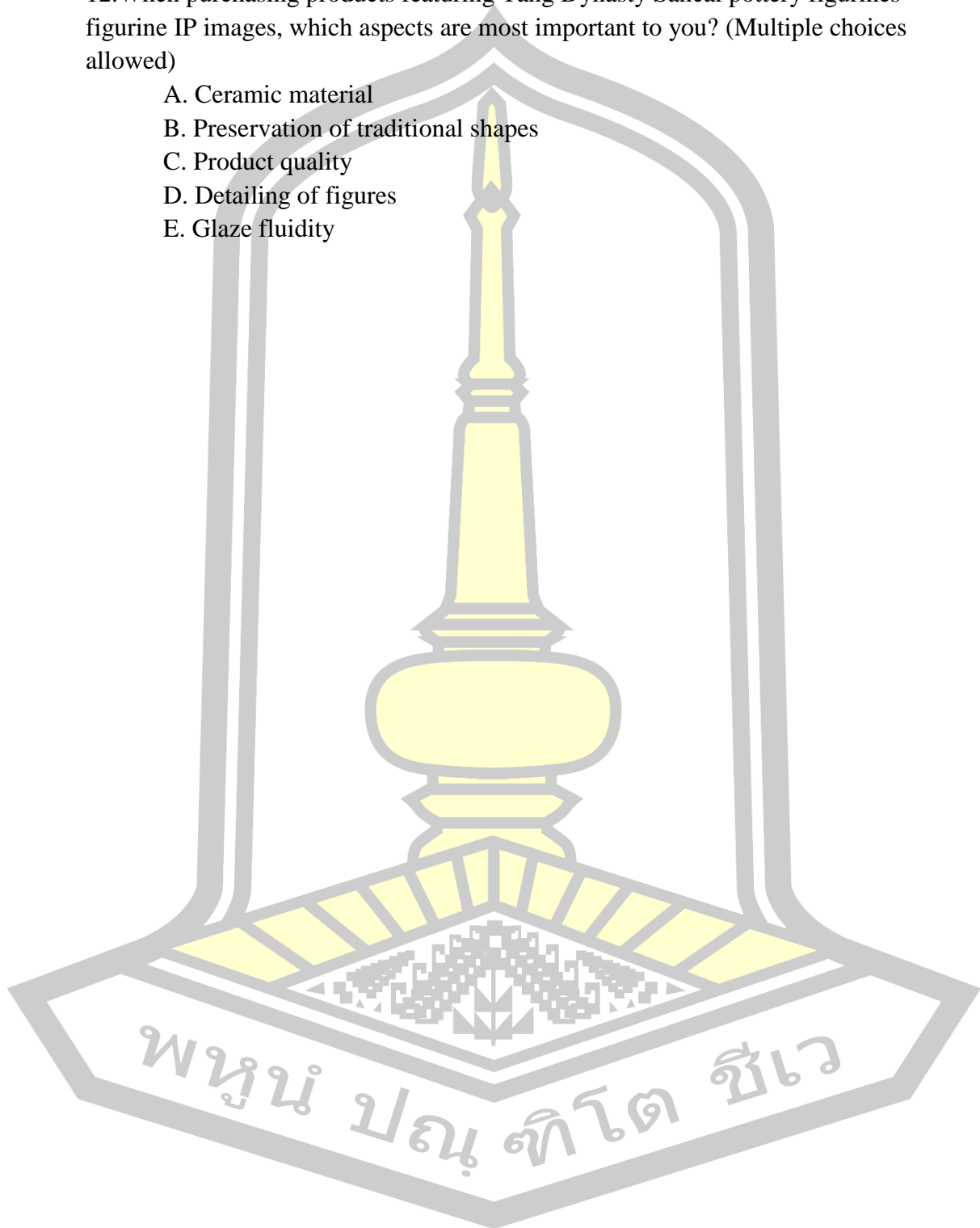
Section 2: Awareness of Tang dynasty Sancai pottery figurines in Luoyang Area

4. How familiar are you with Tang Dynasty Sancai pottery figurines of Luoyang?
 - A. Very familiar
 - B. Somewhat familiar
 - C. Heard of it but not familiar
 - D. Not familiar at all
5. Through which channels have you learned about Tang Dynasty Sancai pottery figurines of Luoyang? (Multiple choices allowed)
 - A. Books
 - B. Online information

- C. Museum exhibitions
 - D. Tourist experiences
 - E. Social media
 - F. Other (please specify) _____
6. What do you find most appealing about Tang Dynasty Sancai pottery figurines of Luoyang? (Multiple choices allowed)
- A. Exquisite appearance
 - B. Historical and cultural value
 - C. Collectible value
 - D. Practical use
 - E. Other (please specify) _____
7. Have you ever purchased products related to Tang dynasty Sancai pottery figurines?
- A. Yes
 - B. No
8. Do you support the use of historical artifacts, such as Tang dynasty Sancai pottery figurines, as cultural IP (Intellectual Property) images?
- A. Strongly support
 - B. Support
 - C. Neutral
 - D. Do not support
 - E. Strongly oppose
9. Which cultural relic prototypes do you prefer for Tang Dynasty Sancai pottery figurines figurine IP images? (Multiple choices allowed)
- A. Tang Dynasty Sancai pottery figurines horses and camels
 - B. Tang Dynasty Sancai pottery figurines civil and military officials
 - C. Tang Dynasty Sancai pottery figurines female figurines
 - D. Tang Dynasty Sancai pottery figurines Heavenly King figurines
 - E. Tang Dynasty Sancai pottery figurines tomb guardian beasts
 - F. Other (please specify) _____
10. In which types of products do you think Tang Dynasty Sancai pottery figurines figurine IP images are best applied? (Multiple choices allowed)
- A. Digital media (e.g., games)
 - B. Cultural and creative products (e.g., small figurines)
 - C. Fashion accessories (e.g., brooches, pendants)
 - D. Art collectibles (e.g., large ceramic installations)
11. Which design style of Tang Dynasty Sancai pottery figurines figurine IP images would attract you? (Multiple choices allowed)
- A. Traditional
 - B. Modern and innovative
 - C. Incorporating regional symbols
 - D. Cartoonish or cute style

12. When purchasing products featuring Tang Dynasty Sancai pottery figurines figurine IP images, which aspects are most important to you? (Multiple choices allowed)

- A. Ceramic material
- B. Preservation of traditional shapes
- C. Product quality
- D. Detailing of figures
- E. Glaze fluidity





Questionnaire B

Title: Survey on the Extraction of Regional Cultural Symbols of Luoyang in Contemporary Tang Dynasty Sancai pottery figurines Design

Name: _____ Age: _____ Gender:

Occupation: _____ Time: _____ Place:

1. Are you familiar with the history and culture of Luoyang?
2. Are you familiar with regional culture?
3. In your opinion, which of the following cultural symbols best represent Luoyang?

Historical and cultural heritage

Religious culture

Intangible cultural heritage

Natural environment

Folk culture

4. Based on your understanding, could you provide examples of regional cultural aspects related to Luoyang that you are familiar with?
5. In your opinion, which symbols best represent Luoyang's regional culture?
6. Do you think promoting Luoyang's regional culture is important for the inheritance of traditional culture?

Expert Rating Sheet

Opinion level

Divided into levels and scoring criteria for comparison as follows:

Strongly agree, 5 points

Strongly agree, 4 points

Fairly agree, 3 points

A little disagree, 2 points

A little disagree, 1 point

Question

1. Have interesting cultural value and identity

2. Have beauty

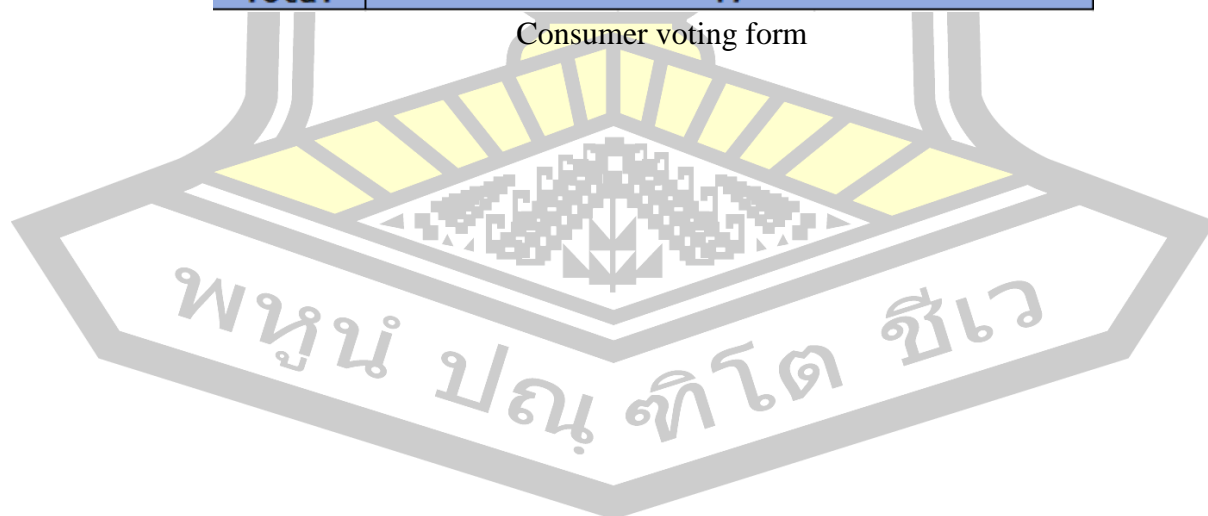
3. Have meaning

Figure	Opinion level					Total N	Average \bar{X}	SD	Translate	Final ranking
	5	4	3	2	1					
18	14	1	0	0	0	15	4.93	0.41	very good	1
3	13	1	1	0	0	15	4.80	0.37	very good	2
13	12	2	1	0	0	15	4.73	0.34	very good	3
6	12	1	2	0	0	15	4.67	0.34	very good	4
17	11	2	2	0	0	15	4.60	0.31	very good	5
5	11	1	3	0	0	15	4.53	0.31	very good	6
11	12	1	2	1	0	16	4.50	0.31	good	7
8	12	0	2	0	1	15	4.47	0.34	good	8
15	11	1	1	1	1	15	4.33	0.30	good	9
14	10	2	2	0	1	15	4.33	0.27	good	10
4	10	1	2	2	0	15	4.27	0.27	good	11
12	10	1	2	1	1	15	4.20	0.26	good	12
7	9	2	2	2	0	15	4.20	0.23	good	13
16	10	1	1	2	1	15	4.13	0.26	good	14
2	9	1	4	0	1	15	4.13	0.24	good	15
1	8	2	3	2	0	15	4.07	0.20	good	16
9	8	3	1	2	1	15	4.00	0.19	good	17
19	7	3	2	3	0	15	3.93	0.17	good	18
10	7	2	3	3	0	15	3.87	0.17	good	19
20	7	3	1	4	0	15	3.87	0.18	good	20

Excluding the 3 experts, there are 17 audience members and 10 models, so there are 17 votes in total.

Consumer voting form			
Figure	Number of votes	Total N	Final ranking
10	3	3	1
4	3	3	1
8	3	3	1
5	3	3	1
9	2	2	2
7	1	1	3
3	1	1	3
1	1	1	3
2	0	0	4
6	0	0	4
Total		17	

Consumer voting form



Satisfaction Survey



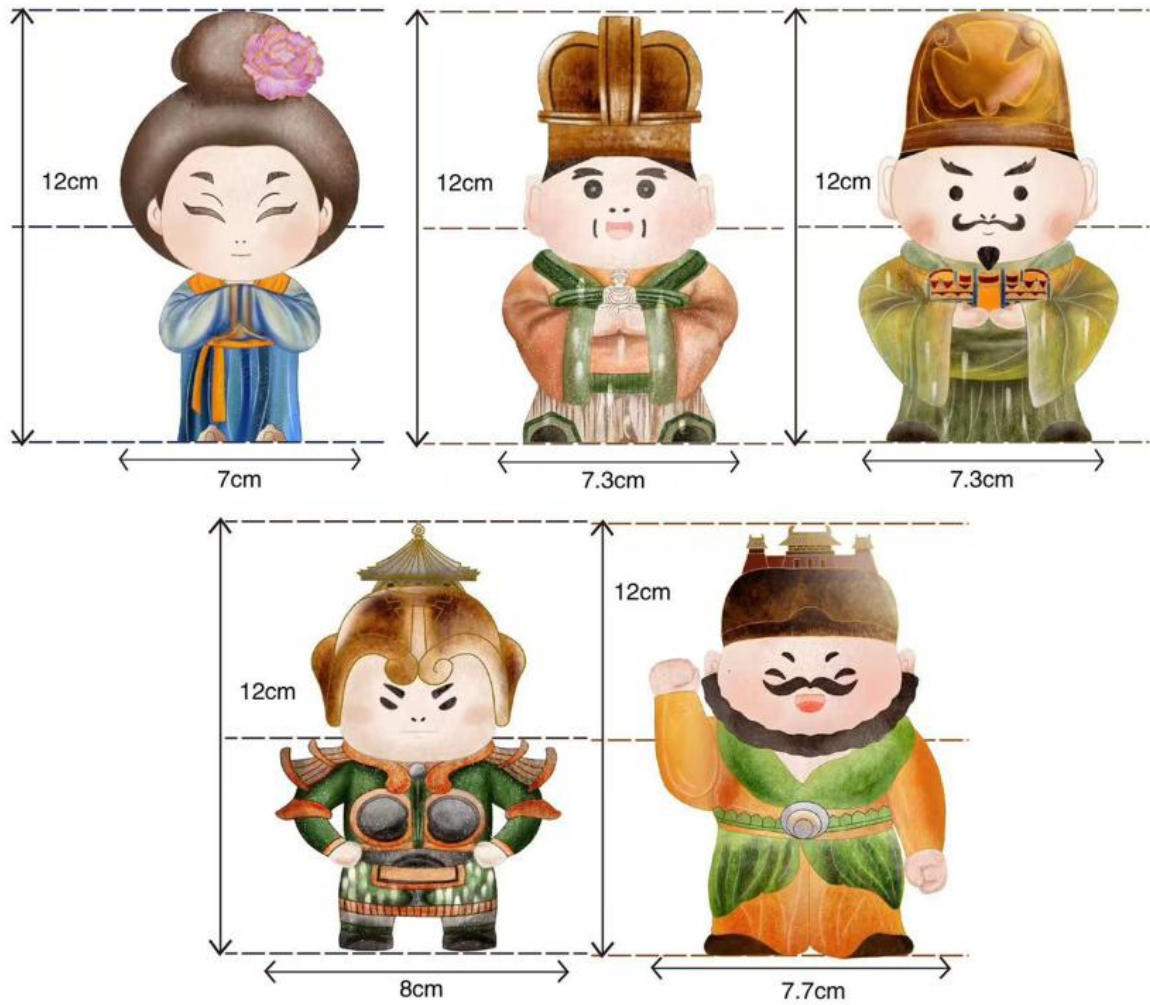
Comments/Satisfaction	Opinion level										total N	average \bar{x}	SD	แปลความ
	10	9	8	7	6	5	4	3	2	1				
1. Do you like contemporary Sancai pottery figurines?	15	5	0	0	0	0	0	0	0	0	20	9.75	0.24	very good
2. Do you think there is anything unique about contemporary Sancai pottery figurines?	18	1	1	0	0	0	0	0	0	0	20	9.85	0.28	very good
3. Do you think the contemporary three-color pottery figurines reflect the characteristics of the Sancai pottery figurines of the Tang Dynasty?	14	3	1	2	0	0	0	0	0	0	20	9.45	0.22	good
4. Do you think the contemporary Sancai pottery figurines reflect the regional characteristics of Luoyang?	14	4	1	1	0	0	0	0	0	0	20	9.55	0.22	very good
5. Will you buy contemporary Sancai pottery figurines?	15	4	1	0	0	0	0	0	0	0	20	9.70	0.24	very good
6. Do you think the contemporary Sancai pottery figurines are useful for the inheritance and protection of the Tang Sancai pottery figurines in Luoyang area?	17	3	0	0	0	0	0	0	0	0	20	9.85	0.27	very good
total	93	20	4	3	0	0	0	0	0	0	120	9.69	0.24	very good





Pictures from fieldwork

Picture of work published to assess satisfaction



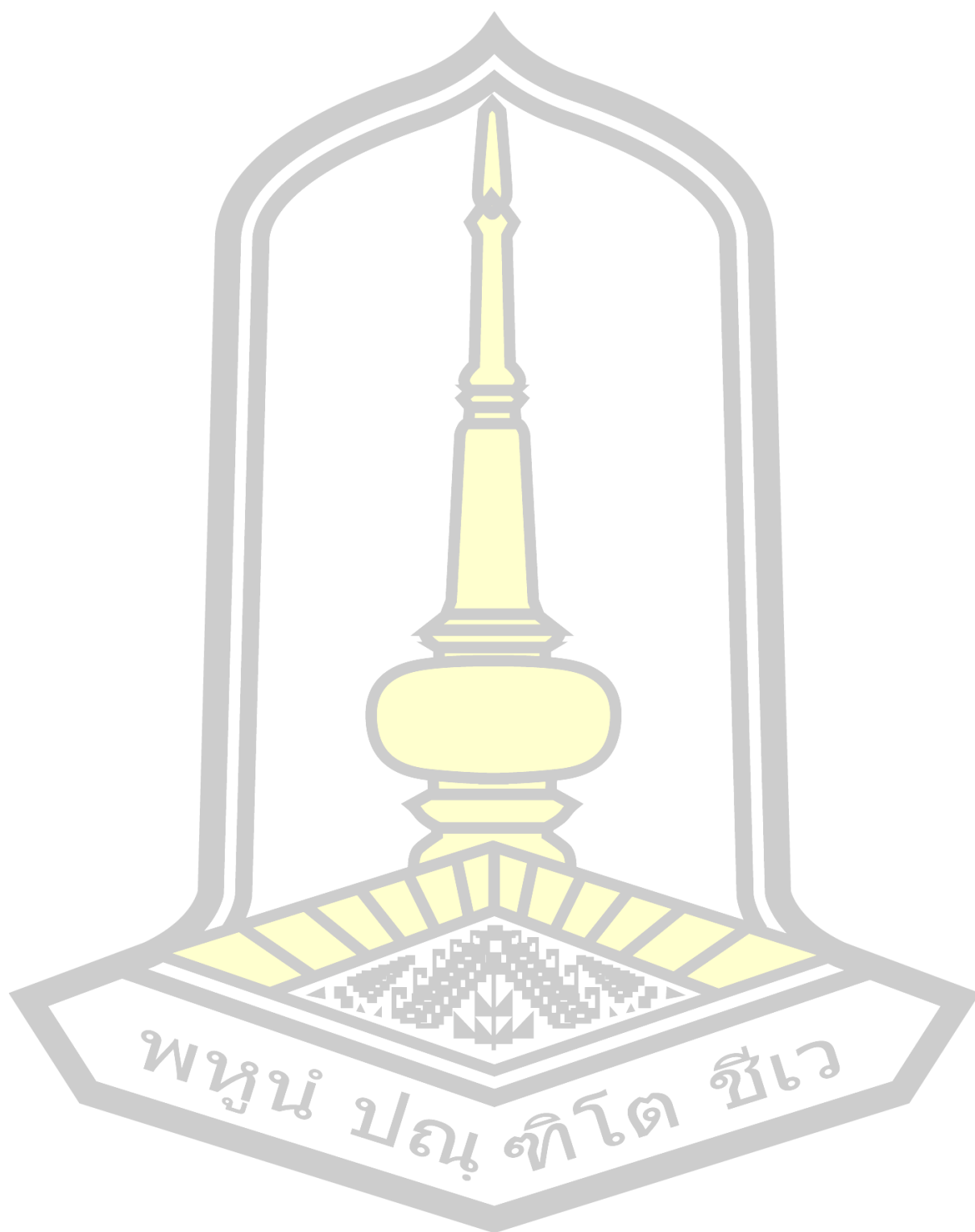












BIOGRAPHY

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