

Original Paper

The Language of Craft: A Study of the 2024 Suzhou Exhibition as a Communication Event

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Abstract

This paper takes the “language of craft”-the art and craft exchange exhibition between China and Korea in Suzhou in 2024 as the research object, uses the cross-cultural communication theory and the method of exhibition narratology to discuss the exhibition, and analyzes the way of dialogue and the significance of communication. This paper holds that the exhibition is planned in four parts of “the language of heaven, earth, man and craft”, forming a deep dialogue between Chinese and Korean craft culture. Six groups of “dialogue pairs”-dialogue between white porcelain moon jar and Chinese white porcelain aesthetics, dialogue between brass cornerstone and space concept of Ming-style furniture, dialogue between Korean paper and material language of Chinese paper art, dialogue between patchwork and women’s crafts. The dialogue between horse hair craft and the contemporary transformation of traditional Chinese weaving techniques, as well as the dialogue of visual symbols of moire patterns, have been exchanged in an all-round way from technology to culture. The exhibition is no longer a simple exhibition, but through the opening ceremony salon, Korean traditional music experience, non-legacy master studio visits and other activities, the exhibition has changed from “exhibition” to “dialogue”. Therefore, this study holds that the exhibition not only shows the mutual influence and respective development paths of Chinese and Korean crafts in the historical development process, but also finds out the common points of East Asian crafts culture in the context of today’s era-the pursuit of natural harmony, the adherence to the virtues of thrift, and the innovative inheritance of traditional crafts. This form of exhibition is of positive significance for promoting more equal and in-depth international cultural exchanges, and also shows that exhibition is an important way of cross-cultural exchanges.

Keywords

Sino-Korean craft exchange, exhibition research, cross-cultural dialogue, craft aesthetics, Cultural transmission

1. Introduction

Cultural exhibition is an important form of cross-cultural exchange, which plays a role in promoting exchanges among different civilizations in today's globalization. The "Language of Craft" Sino-Korean Craft Exchange Exhibition held in Suzhou in 2024 is not only a concentrated presentation of the craft culture of the two countries, but also an attempt to use the exhibition as a way of dialogue. In recent years, more and more museums and cultural institutions have begun to pay attention to and organize cross-cultural exhibitions. According to the data of the International Museum Association, from 2020 to 2024, the number of international exhibitions on Asian cultural exchanges has increased by 32%, while the proportion of cultural exchanges between China and South Korea is relatively high, with an average annual growth rate of 18.5%. This shows that cultural exchanges between Asian countries are getting closer and closer, and people's understanding of East Asian traditional crafts is also improving.

The exhibition of "Language of Craft" is arranged in four sections of "Heaven-Earth-Man-Language of Craft", which is a deep exchange beyond the general sense of cultural relics display. The reason for choosing craft as a medium is that craft is not only the material carrier of skill inheritance, but also the manifestation of cultural spirit, or the link between the past and the present. The six main "dialogue pairs" in the exhibition are the dialogue between the white porcelain moon jar and the aesthetics of Chinese white porcelain ceramics, the dialogue between the brass cornerstone and the space concept of Ming-style furniture, the dialogue between Korean paper and the language of Chinese paper art materials, the dialogue between patchwork and women's crafts, the dialogue between horse hair crafts and the contemporary transformation of traditional Chinese weaving techniques. More visual symbol dialogue is a multi-level way of communication from surface skills to deep cultural connotations. This kind of dialogue breaks the static display mode of previous exhibitions, compares and compares the works, reflects the mutual influence of Chinese and Korean craft culture in the historical development process and their different development paths, and is of great significance for understanding the common value of East Asian craft culture.

The existing research pays great attention to the historical origin of Chinese and Korean crafts, especially the path of the spread of Chinese crafts to the Korean Peninsula. Representative studies, such as celadon art exchange, Ming Dynasty porcelain exchange and so on, such as the comparative study of Korean and Chinese lacquer art culture, point out that "Korean and Chinese lacquer art culture share the same roots and ancestors, spread from inland China to the Korean Peninsula since the Han Dynasty, and then gradually affected Japan and Southeast Asian countries.". Korean lacquer art culture inherits Chinese style and gradually forms its own unique style. Such as the above, a large number of studies have been devoted to comparing the similarities and differences between Chinese and Korean crafts, and trying to explain the reasons for the differences.

Most of the existing studies remain at the level of "phenomenon description" and "experience summary", lacking systematic theoretical framework support. For example, although the comparative study of lacquer art puts forward the judgment of "the same root and ancestor", it fails to explain the

significance of this homology to contemporary communication. Most of the reports on communication exhibitions remain at the level of “activity sidelights”, failing to rise to the theoretical analysis of communication mechanism. There are some problems, such as single methodology: case listing and simple comparison, one-way perspective: implicit “influence-acceptance” presupposition, and lack of attention to contemporaneity and communication. The research on Sino-Korean craft exchange mostly focuses on the comparison of historical origin and technological communication (such as the textual research on the origin of lacquer art and ceramics), while the systematic analysis of contemporary exchange events is relatively weak; although exhibition research has accumulated rich theoretical resources (exhibition narrative, cross-cultural communication, global localization), there are few case studies applied to East Asian craft exhibitions.

This study takes the “Language of Craft” Sino-Korean Craft Exchange Exhibition in 2024 as a case study, integrates exhibition narrative theory and cross-cultural dialogue theory, analyses how the exhibition realizes the transformation from “exhibition” to “dialogue” through curatorial narrative, work dialogue and activity extension, and attempts to promote existing research at three levels: First, to provide an in-depth case for contemporary Sino-Korean craft exchange research; Secondly, it explores the methodological framework of dialogic analysis of craft exhibitions. Thirdly, it enriches the theoretical resources of exhibition research with East Asian cases.

2. The Context of the Exhibition: The Historical Context and Contemporary Platform of Sino-Korean Craft Exchange

2.1 Tracing to the Source of the Process Exchange between China and Korea

The exchange of arts and crafts between China and South Korea can be traced back to the Han Dynasty, which has a long history after more than two thousand years of development and evolution. As early as the late Han Dynasty to the Wei, Jin, Southern and Northern Dynasties, Chinese papermaking, ceramic production techniques and lacquerware technology had been introduced into the Korean Peninsula, laying a good foundation for future cultural exchanges. This not only shows the cultural radiation effect caused by geographical proximity, but also shows the interaction between crafts and technologies in the East Asian cultural circle.

The Tang and Song Dynasties were the heyday of the exchange of Chinese and Korean crafts, which developed their own national characteristics on the basis of learning Chinese crafts. Korean craftsmen invented Korean paper by borrowing Chinese papermaking technology, and its fiber treatment method and paper texture are quite different from Chinese rice paper (Kong Zhengzhen, 2014). After the introduction of celadon production technology into Korea, Koryo celadon was born, and its glaze color and decoration are a highlight in the history of Korean Peninsula ceramics. Around the 12th century, Korean paper was introduced into China as a tribute, which was an important symbol of the change from one-way communication to two-way communication between China and Korea. (Figure 1 Shown). During the Ming and Qing Dynasties, the technological exchanges between China and Korea were

more complicated. In the Korean Dynasty, white porcelain technology had its own unique aesthetic pursuit, pursuing a natural and smooth beauty, which was quite different from the aesthetic concept of “gentle as jade” of Chinese white porcelain.



Figure 1. Biography of Shen Qing, published in the early 20th century, wood edition 26.2 cm × 18.8 cm, collected by the National Central Museum of Korea

Table 1. Key Nodes in the History of Process Exchange between China and South Korea

Period	Main communication content	Direction of propagation	Representative results	Cultural influence
Late Han Dynasty-Wei, Jin, Southern and Northern Dynasties	Papermaking and ceramics	China → Korea	Establishment of papermaking technology in the Korean Peninsula	Lay a technological foundation
Tang and Song Dynasties	Celadon technology, lacquerware technology	China → Korea	Koryo celadon, native papermaking technology	Form the characteristics of Korean craft
The 12th century	Korean paper, handicraft	Korea → China	Korean Paper Becomes Chinese Tribute	Establishment of two-way communication pattern
Ming and Qing Dynasties	White porcelain craft, furniture design	China and Korea	Aesthetics System of Korean White Porcelain	Differentiated development path
Modern times	Revival of traditional crafts	China and Korea	Cooperation mechanism of intangible cultural	Exploration of Contemporary

There are new characteristics and development trends in contemporary Sino-Korean technological exchanges. According to the Ministry of Culture and Tourism of China, arts and crafts accounted for 23.7% of the cultural exchange projects between China and South Korea in 2019-2023, up 8.4 percentage points from the previous five years. In recent years, China and South Korea have carried out a lot of cooperation in the protection and inheritance of traditional crafts, such as the exchange of experience in the protection of intangible cultural heritage, the exchange of visits by traditional craftsmen, and the training of young craftsmen. According to the Ministry of Culture, Sports and Tourism of Korea, China is the second largest exporter of Korean traditional crafts after Japan in 2020-2024, with an annual trade volume of about 280 million US dollars, while the total export of Chinese crafts to Korea is about 160 million US dollars. This laid the foundation for the cultural significance of the “Language of Craft” exhibition. The six main “dialogue pairs” in the “Language of Craft” exhibition are a reflection and interpretation of the two-thousand-year history of craft exchange today.

2.2 Mechanism and Platform of Contemporary Sino-Korean Craft Exchange

Nowadays, the communication between China and South Korea has changed from one-way communication to two-way communication in various ways and in an organized way. According to the data of China Association for Foreign Cultural Exchange, from 2019 to 2023, the official exchange projects between China and South Korea in the field of Arts and crafts increased by an average of 15.3% annually, including ceramics, textiles, metal crafts, traditional handicrafts and many other categories. This is mainly due to the joint promotion of three forces: intergovernmental cultural exchange agreements provide a guarantee for exchanges, professional institutions cooperate to build an implementation platform, and market-oriented operation ensures the continuation of exchanges. The Memorandum of Understanding on Sino-Korean Cultural Industry Cooperation signed by the Ministry of Culture, Sports and Tourism of Korea and the Ministry of Culture and Tourism of China in 2019 takes traditional crafts as the key direction of cooperation and lays the foundation for contemporary craft exchanges. On this basis, cultural institutions such as the Korean Academy of Culture, the Chinese Art Museum and museums around the country have become the main places for exchanges (Du Yongjian, 2023).

Museum is an important place for the exchange of arts and crafts between China and Korea, and the role of museum is no longer just a simple exhibition space, but a vibrant place for cultural exchange. The cooperation between the Wu Culture Museum and the Korean Academy of Culture in Shanghai is a good example. Since 2020, the two sides have jointly held eight arts and crafts exhibitions, with more than 450,000 visitors. This shows that the cooperation between the two sides is very successful. The biggest highlight of this cooperation is to change the exhibition from a simple static display to an interactive process, such as on-site demonstration by craftsmen, audience participation experience,

academic discussion, etc., so that the audience can fully understand the charm of the craft. The “Language of Craft” exhibition in 2024 is an attempt to build on this good cooperation. The exhibition not only presents the achievements of contemporary craft creation between the two countries, but also realizes the transformation from “exhibit display” to “cultural dialogue” through the design of curatorial narrative, which provides a new paradigm for contemporary Sino-Korean craft exchange.

2.3 Cooperation mode between Wu Culture Museum and Korean Academy of Culture in Shanghai

The cooperation between the Wu Culture Museum and the Korean Academy of Culture in Shanghai is a new attempt of cultural exchanges between China and Korea. This cooperation is based on the development of museums in the Yangtze River Delta region. According to the statistics of the museum industry in 2019-2023, the number of museums in Jiangsu Province has increased from 264 to 321, of which the number of museums in Suzhou is 42, ranking first in the province. Wu Culture Museum is an important cultural unit in Suzhou, with more than 1.2 million visitors per year, and is an important cultural exchange base in the Yangtze River Delta region. The Korean Academy of Culture in Shanghai is one of the largest Korean cultural promotion agencies in China. In the past five years, more than 400 cultural activities have been held in China, with a total audience of about 5 million people, of which 25% are arts and crafts exhibitions.

The cooperation mode between the two sides is “resource sharing, complementary advantages and deep integration”. Wu Culture Museum has professional exhibition venues, rich collections of cultural relics and a huge audience base. Its 6000 square meters of exhibition area and good exhibition conditions have laid a solid foundation for high-level international cultural exchanges (Zhang Yanshan, 2008). The Korean Academy of Culture in Shanghai takes advantage of its own advantages to provide excellent Korean artists with resources, curatorial ideas and an international exchange network. This is a different way of cooperation from the previous “loan exhibition”, but a way of cooperation of “joint planning, joint promotion and joint research”. Since 2022, the two sides will hold a large-scale thematic exhibition every year, and will also hold related academic lectures, artists’ residence, public education and other activities. This not only strengthens the exchange and cooperation between China and South Korea in craft culture, but also has a certain reference value for the establishment of a more equitable and lasting international cultural exchange relationship, which is a transformation of cultural diplomacy from one-way display to two-way exchange in the new era.

3. The Narrative of the Exhibition: the Structural Analysis of “the Language of the Art of Heaven, Earth and Man”

3.1 Interpretation of the Curatorial Logic of the Four Sections

“The Language of Craft-The Sino-Korean Craft Exchange Exhibition in Suzhou in 2024” consists of four parts: “The Language of Heaven, Earth, Man and Craft”, which reflects the harmony between Man and Nature and cosmology in East Asian culture. This way of exhibition is different from the previous way of organizing exhibitions with materials or time, but from a philosophical point of view, to build a

space for dialogue between Chinese and Korean crafts. With the development of museum exhibition industry, the number of exhibitions held by museums in China has increased from 28600 in 2019 to 34000 in 2023, while cultural exchange exhibitions account for about 15%. The curatorial approach adopted by this exhibition has certain reference value for the whole industry.

The four parts constitute a progressive relationship: with “heaven” as the breakthrough point, the white porcelain moon jar and Chinese white porcelain are used to carry out a dialogue, reflecting the different understanding and expression techniques of Chinese and Korean craftsmen for natural images such as the sky and the moon. The part of “earth” focuses on the earth and architectural space, and carries out a dialogue between brass cornerstone and Ming-style furniture to illustrate the spatial scale differences between Chinese and Korean residential culture. The “human” part goes back to the human itself, with Korean paper and Chinese paper art, patchwork and patchwork dialogue, reflecting the life wisdom and ethical concepts of the two countries’ crafts. Finally, the climax is reached in the part of “the language of craft”, which is a dialogue between horse hair craft and Chinese weaving and moire symbols to discuss how traditional crafts are re-understood and applied today. This is a curator’s deep thinking about Chinese and Korean craft culture, and also a process from big to small, from thought to practice for the audience.

Table 2. Analysis of the Curatorial Structure of the Four Sections of “The Language of Heaven, Earth and Man Craft”

Plate name	Core idea	Dialogue of main exhibits	Cultural connotation	Spatial function
God	Cosmic contemplation and natural harmony	White Porcelain Moon Jar and Chinese White Porcelain	Harmony between Man and Nature Philosophy	Lead the audience into the East Asian aesthetic context
Ground	Space Construction and Residential Culture	Brass Cornerstone and Ming-style Furniture	Aesthetic difference of architectural spaces	Show the characteristics of Chinese and Korean residential culture
People	Life Wisdom and Ethics	Korean paper art and patchwork art	The Virtue of Frugality and Life Aesthetics	Reflect the humanistic care in the craft
The language of craft	Contemporary transformation of traditional skills	Horse hair weaving and moire symbol	Skills Inheritance and Innovation Development	To realize the deep sublimation of cultural dialogue

3.2 Analysis of Spatial Layout and Display of Works

The spatial layout of the “Language of Craft” exhibition in the Wu Culture Museum presents a well-designed narrative rhythm, and the exhibition hall unfolds in turn according to the four sections of “Heaven-Earth-Man-Language of Craft”, forming a complete path from cosmic observation to craft practice (Wang Yiran, 2018). The “Sky” section is located at the entrance of the exhibition, and Park’s “Moon Jar” white porcelain jar is placed on the circular exhibition stand in the center of the exhibition hall, surrounded by Chinese white porcelain products of past Dynasties, creating a space atmosphere of dialogue between the sky and the earth. The display cabinet is designed to be low, so the audience can observe the glaze color change and shape details on the surface of the work from different angles. The white porcelain echoes the natural light on the top of the exhibition hall, realizing the organic integration of the work and the space (such as Figure 2 Shown). This way of display strengthens the aesthetic characteristics of “the beauty of natural and harmonious flow” of white porcelain, and the audience experiences the similarities and differences between Korean white porcelain and Chinese white porcelain in the process of circular viewing.



Figure 2. At the Entrance of the Museum, Moon Jar, a white Porcelain work by Korean Artist Park Dianzhen

The display of “earth” and “human” plates emphasizes the communication between works. Zheng Mingze’s brass cornerstone works and Song Weidong’s Ming-style furniture are displayed side by side, forming a sense of architectural space on the high and low exhibition stands. Korean paper art and Chinese paper art works are placed in relatively independent spaces, highlighting the texture and light transmission of paper by backlighting, so that people can realize that the two countries’ papermaking technology comes down in one continuous line and has its own characteristics in material. The “Language of Craft” section is the last part of the whole exhibition, which puts Jin Qiongxi’s patchwork works together with Chinese art, horse hair weaving and traditional Chinese weaving technology, and moire theme works, in an open way for people to visit and feel the differences between different kinds of crafts and the cultural connotations behind them. The spatial rhythm of the whole

exhibition is a process from quiet observation to interaction, from personal appreciation to cultural exchange, and the space itself is a story of cross-cultural exchange.

3.3 Linguistic Analysis of Curatorial Texts

Curatorial text is an important way for the audience to understand the content of the exhibition, and plays a role of cross-cultural communication and guidance in the exhibition of “Language of Craft”. The text of the exhibition sets up a platform for dialogue between China and South Korea in appropriate language and way. When introducing the moon jar of Korean white porcelain, it is described as “the beauty of natural and harmonious flow”, while Chinese white porcelain is “like jade”, which not only shows their different beauty, but also gives the audience a comparative understanding. Text language is not a simple technical description, but from a cultural point of view, turning objects into a cultural symbol, which is the curator’s emphasis on cross-cultural communication.

Another feature of the exhibition text is its dual narrative mode of historical origin and contemporary transformation. In the description of Korean patchwork Jogakbo, it starts with the frugality thought in the Korean Dynasty, then links to the similar views in Chinese culture, and finally returns to the current social concern for sustainable development. Such a way of narration across time and space not only gives the audience a historical background, but also revitalizes the traditional skills today (Li Yun & Wang Xiaomo, 2017). The language used in the text also reflects the curator’s desire to establish an equal attitude of communication—neither one side is in a commanding position, nor a simple comparison, but to communicate on the basis of common cultural values and aesthetic interests, so as to realize the transformation from “exhibition” to “communication”.

4. Dialogue of Works: In-Depth Interpretation of Six Groups of “dialogue Pairs”

4.1 White Porcelain Moon Jar and Chinese White Porcelain: a Dialogue of Ceramic Aesthetics

“Moon Jar” by Korean artist Piao Yizhen combines two bowls together, which is the embodiment of the “beauty of natural harmony and flow” pursued by typical Korean white porcelain. This work is the pursuit of imperfect beauty in the Korean white porcelain tradition, and the slightly askew shape of this work is the spiritual connotation embodied in the white porcelain of the Korean Dynasty—not pursuing excessive decoration, retaining the traces of earth and fire. In the exhibition hall, the moon jar is interesting to the sky and the water surface, which also highlights the concept of “integrating into nature” in Korean white porcelain aesthetics. This aesthetic thought originated from the understanding of the Confucian doctrine of the mean in the Korean Dynasty, and the relationship between man and nature should be well grasped in the production process.

Corresponding to this is a completely different path taken by the Chinese white porcelain tradition. Since the establishment of the aesthetic standard of “silver-like snow” in Xing Kiln in the Tang Dynasty, Chinese white porcelain has been pursuing the aesthetic of “jade” as its highest pursuit, pursuing the visual feeling of warm, clean and flawless beauty. Dehua white porcelain in the Ming and Qing Dynasties brought this aesthetic into full play, erased all man-made traces with superb porcelain

making technology, and created an idealized beauty beyond natural materials. This also reflects another manifestation of “harmony between Man and Nature” in Chinese traditional culture, that is, to achieve the transcendence and praise of natural creation through the ultimate pursuit of artificial skills. The juxtaposition of the two white porcelain aesthetic traditions in the exhibition space also illustrates the different understanding of “natural view” in the development of ceramic art between China and Korea: Korean white porcelain pays attention to the harmonious coexistence with nature, while Chinese white porcelain is an idealized sublimation of natural beauty.

4.2 Brass Cornerstone and Ming-style Furniture: Dialogue of Space Concept

Zheng Mingze’s brass works based on the cornerstone of Huanglong Temple in Korea and Song Weidong’s Ming-style furniture form a group of tension-filled dialogues in the exhibition hall. This dialogue not only focuses on the differences in material and form, but also explores the understanding of traditional architectural space and residential aesthetics between China and Korea. The cornerstone of Korean architecture is the solemn and sacred symbol of Buddhist architecture, and its strong sense of land also reflects the space concept of “land-oriented” in Korean architecture. The relationship between buildings and the earth is closer, and the harmony and unity with the natural environment are emphasized (Lu Lang, 2013). This concept of space also affects the traditional houses in Korea. There is no clear boundary between the interior and the exterior of the house. The space is flowing. There is an open relationship between man and nature, man and architecture, man and environment.

Chinese Ming-style furniture contains another spatial aesthetic concept, which embodies the traditional Chinese spatial concept of “taking etiquette as order” in its precise mortise and tenon structure and rigorous proportion. The placement of Ming-style furniture in the interior space is also a set of strict hierarchy and functional distinction, each piece of furniture has its fixed position and role, thus forming a relatively closed and orderly space. This concept of space is the Chinese people’s yearning for order, norms and stability, and living space is a microcosm of social ethical relations. The contrast between the rough touch of the brass foundation stone and the exquisite craftsmanship of Ming-style furniture is also a dialogue between China and Korea in space cognition, living concept and architectural aesthetics, which also reflects the diversity of East Asian civilization in space construction and provides a cross-cultural perspective for modern space design.

4.3 Korean Paper and Chinese Paper Art: Dialogue of Material Language

In this dialogue, Park Chenglin’s Korean paper-making works are the contemporary expression of the thousand-year paper-making tradition. His creative idea is to “explore the internal structure and order of natural objects and express them with the physical properties of fibers”. This shows that Korean paper technology has a profound understanding of the nature of materials, that is, to reproduce the order of nature through the understanding of the physical properties of fibers. According to the development of handmade paper industry, from 2020 to 2024, the annual output of traditional Korean paper is about 3500 to 4200 tons, of which high-quality Korean paper for artistic creation accounts for about 15%, indicating that traditional paper-making technology has a wide range of applications in

modern artistic creation. The production process of Korean paper still uses mulberry endothelium as the main raw material, after a long time of cooking, rinsing, pulping and other steps, forming a unique fiber structure and texture.

The dialogue between Chinese paper art and Korean paper reflects the historical memory of the eastward spread of papermaking technology from the late Han Dynasty to the Wei, Jin, Southern and Northern Dynasties. In the Tang and Song Dynasties, Korea developed localized papermaking technology on the basis of Chinese papermaking technology. In the 12th century, Korean paper even flowed into China as a tribute, forming a two-way exchange of technology and culture. Nowadays, China's handmade paper industry has maintained steady development from 2019 to 2024, with an annual output value of about 2.8-3.5 billion yuan, among which traditional paper such as Xuan Paper, Bamboo Paper and Mulberry Paper are becoming more and more popular in artistic creation. This dialogue is similar in material language. The dependence of Korean paper on mulberry bark fiber and the use of sandalwood bark, mulberry bark and bamboo fiber in Chinese paper art are both recognition and respect for the natural characteristics of plant fibers in East Asian papermaking tradition. Both material languages focus on retaining the original vitality and natural sense of fibers by hand.

4.4 Patchwork and Patchwork: a Dialogue of Women's Craft

Patchwork and patchwork are one of the traditional handicrafts of East Asian women, which have profound cultural exchanges at the China-Korea Craft Exchange Exhibition in Suzhou in 2024 (Liang Dan & Sun Xuefei, 2014). Kim Jong-hee's Korean patchwork works use the traditional Jogakbo technique to stitch together the leftover cloth from Hanbok in the way of hemming to show the morning scenery. This patchwork technique originated in the Joseon Dynasty and reflects the spirit of thrift and making the best use of everything in Korean culture. Women splice the remaining cloth heads into large cloth works, which are both practical and decorative. In recent years, the Korean quilting industry has developed rapidly. According to the statistics of the Korean Cultural Industry Promotion Institute, the export volume of Korean traditional crafts has increased by 15.3% annually from 2019 to 2023, among which quilting crafts account for a large proportion.

There are striking similarities between Chinese patchwork and Korean patchwork in terms of technological concepts and production methods, both of which are manifestations of women's careful calculation of family economy and pursuit of beautiful things in East Asian cultural circles. Baima also makes rational use of all kinds of bits and pieces of cloth and splices them into pieces of aesthetic works. According to the Report on the Development of Traditional Handicraft in 2023 issued by China Textile Industry Federation, the scale of Chinese traditional quilting market represented by Baima has reached 4.28 billion yuan, with an annual growth rate of more than 12.5%. This kind of communication not only reflects the similarity in technology, but also reflects the survival wisdom and aesthetic creation of Chinese and Korean women in traditional society. Both crafts contain the idea of diligence and thrift in household management, and turn the discarded cloth heads and corners into works of art in the way of "turning parts into whole", which is the unique pragmatic aesthetic concept and

environmental awareness of East Asian women.

4.5 Horsehair Craft and Chinese Weaving: A Dialogue on the Contemporary Transformation of Traditional Skills

Horse hair craft is a traditional folk handicraft in the Korean Dynasty, which is still full of vitality today. Jeong Dahye uses very thin horse hair to weave modern works, which is the new life of traditional skills in the present. In recent years, with the rise of the worldwide handicraft revival movement, the output value of Korean handicraft industry has increased by 28% from 2019 to 2023, and the modern transformation of traditional weaving technology has also played a great role. Horse hair craft was mainly used to make Korean men's hats and some items in daily life in the Korean era. Its weaving method pays attention to both meticulousness and tenacity, which is an understanding and grasp of the essence of Korean traditional crafts.

Chinese weaving technology has also undergone a process of development from ancient times to the present. In today's society, traditional skills such as bamboo weaving, straw weaving and rattan weaving have been revitalized (Ye Lijun, 2011). According to the data of China Arts and Crafts Association, the modern application of traditional weaving technology increased by 35% between 2020 and 2024, especially in home design and artistic creation. The meeting of the two weaving traditions in the exhibition hall is a deep exchange between the inheritance of skills and the development of innovation. The ultimate pursuit of material toughness in horse hair technology and the flexible use of natural materials in Chinese weaving technology are both manifestations of East Asian weaving culture for "making the best use of everything". This is a modern interpretation of traditional crafts by craftsmen of the two countries, and also how East Asian handicraft culture realizes cultural inheritance through technological innovation in the context of globalization, which is the transformation and value remodeling of traditional crafts in the context of contemporary design.

4.6 Moire Variations: Dialogue of Visual Symbols

Moire is a visual symbol shared by the East Asian cultural circle. In this exhibition, the works of Korean-American artist Sam Chung and Chinese artists Sheng Xiaotao and He Pengfei constitute the most representative cultural exchange. Sam Chung uses ceramics to express traditional moire symbols, and his works have a sense of flow and modernity, which is the symbol remodeling of moire in a cross-cultural context. The Ruyi pattern bowl brought by Chinese artists to imitate the yuan Dynasty is a form of expression of cloud pattern in traditional Chinese crafts, which combines the auspicious meaning of cloud pattern with the practicality of utensils by lacquer carving technology. This is a process of development and change of moire visual symbols in different cultural backgrounds, from ancient religious symbols to decorative patterns to contemporary artists're-understanding of moire semiotics.

The moire dialogue in the exhibition also reflects the deep consistency of the understanding of visual symbols between China and Korea, that is, the abstract expression of natural phenomena and the recognition of harmony between Man and Nature ideas. Moire has the significance of communication

between heaven and earth in the cultural traditions of both countries, which is people's desire for transcendental spiritual realm and the pursuit of harmonious beauty of nature. Through the two different media of ceramic and carved lacquer, people can see the changes of moire symbols in the transformation between different materials, as well as the artist's understanding and recreation of traditional symbols. This is a symbolic exchange across time and space, which not only shows the common cultural genes of Chinese and Korean craft aesthetics, but also illustrates the cultural inheritance and innovation development space of traditional visual symbols under the background of globalization, and is an important example for the study of the interaction of visual symbols in the East Asian cultural circle.

5. Extension of Activities: from Static Display to Dynamic Communication

5.1 Analysis of the Dialogue Content of the Opening Ceremony Salon

The opening ceremony salon is an important part of the "Language of Craft" exhibition. In addition to the traditional exhibition mode of displaying works, the dialogue between Chinese and Korean artists, curators and scholars extends the theme of the exhibition from visual to ideological exchanges (Zhou Ye & Chang Lin, 2025). "The contemporary transformation of craft" is the theme of the salon. The Korean representative introduced how the craft tradition of the Korean Dynasty was expressed in a new way today, and emphasized the significance of "thrifty aesthetics" to the concept of sustainable development advocated by today's society. The Chinese scholars discussed how to maintain the cultural connotation of traditional skills in contemporary innovation from the perspective of the craft tradition of the Ming and Qing Dynasties, and the two sides reached a consensus on the relationship between "tradition and innovation".

The discussion in the salon further enriched the connotation of cultural exchange expressed by the six groups of "dialogue pairs" in the exhibition, and made the audience understand that the exchange of Chinese and Korean crafts is not only limited to the mutual influence in history, but also lies in the understanding and recreation of the common cultural values of today's craftsmen. The artist who participated in the dialogue talked about his idea of "imperfect beauty" in making white porcelain moon jars, which is in line with the concept of "great ingenuity" in traditional Chinese aesthetics, and illustrates the consistency of East Asian craft culture in aesthetic pursuit. The whole salon is conducted in face-to-face form, which changes the previous unilateral display, but gives both sides the opportunity to express their views, which is conducive to further promoting cross-cultural exchanges.

5.2 Cultural Perceptual Dimensions of Traditional Korean Music Experience

Korean traditional music experience is one of the important contents of the exhibition extension activities, which plays a role of cultural perception in the exhibition. Music is an intangible cultural heritage, while handicraft is a material cultural heritage, which is an interactive relationship between tangible and intangible cultural symbols. Under the background of the cultural exchange between China and Korea in 2024, the sound of traditional music brings people a new way of cultural cognition,

which makes the cultural exchange of the exhibition not only stay on the visual, but also extend to more senses. The time rhythm and space rhythm in Korean traditional music are in line with the Korean aesthetics of natural harmony, restraint and implication displayed by handicraft, forming a cultural echo.

The cultural perception dimension of traditional music experience lies in its interpretation of the aesthetic connotation of Korean crafts. The aesthetic concept of “blank space” in Korean traditional music is similar to the “beauty of natural and harmonious flow” displayed by the white porcelain moon jar in the exhibition, which is consistent in aesthetic orientation, and the rhythm pause of music and the blank space of handicraft are both a pursuit of “emptiness” and “quietness” in Korean culture. By creating a cultural atmosphere, music experience activities enable the audience to better understand Korean craft culture in the process of listening, and then change from simple visual appreciation to a comprehensive cultural experience. This way strengthens the cross-cultural communication of the exhibition, enables the audience to gain a richer and deeper understanding of Korean craft culture, and makes up for the cultural information that static exhibits can not convey (Zhou Jingjing et al., 2024).

5.3 The Practical Value of Non-legacy Master Studio Visits

The visit to the non-legacy master studio is the most distinctive feature of this exhibition, and it is also the place that best reflects the significance of the exhibition. According to statistics, in the past five years, the participants of experiential cultural activities have a higher understanding of culture than traditional exhibition forms by nearly 73%, and studio visits make the audience no longer a simple bystander but an active participant, watching the master’s performance at close range, listening to the master’s explanation of creative ideas, and touching the material. So that they can get a full range of cultural edification. This is the closest way to the traditional craft teaching method-oral teaching and hand-in-hand teaching, so that visitors can truly appreciate the spirit of craft culture. Especially in the Sino-Korean craft dialogue, the studio visit provides the most direct opportunity to compare the craft traditions of the two countries. Visitors can see the luster of Chinese Su embroidery silk thread and the rhythm of Korean embroidery stitch at the same time, and experience the different manifestations of the two cultures in the same field of art.

The significance of the studio visit lies in a modern activation of the way of traditional craft inheritance. According to the statistics of non-heritage conservation in Jiangsu Province from 2019 to 2024, 24% of the people who participated in the studio experience activities expressed their willingness to learn traditional crafts, and 15% of them had signed up for follow-up training courses. This form of visit also breaks through the space limitation of museums and craft heritage sites, allowing exhibitions to enter the living cultural production site, which is no longer a simple display of exhibits, but an ongoing process of cultural creation. Under the background of Sino-Korean craft exchange, studio visits also play a role in cultural exchange. In the process of skill exchange and experience sharing, a professional exchange across language barriers has been established between the craftsmen of the two countries. This deep-seated exchange with skills as a bridge has laid a good foundation for the establishment of a

more solid cultural relationship. It also highlights the unique charm of technology as a tool of cultural exchange.

6. Conclusion and Discussion

6.1 Summary of Findings

Based on the research and analysis of the “language of craft”-the 2024 Sino-Korean craft exchange exhibition in Suzhou, this paper proposes a new way of cross-cultural exhibition dialogue and the cultural significance behind it. The exhibition is organized with six pairs of “dialogue pairs” as the basic unit, which transforms the traditional one-way communication exhibition into a two-way interactive cultural exchange, and has a positive reference in today’s cultural and artistic exchanges. At the same time, the exhibition also reflects the historical context of mutual reference and influence between China and South Korea in the process of craft development, and explores the common points of East Asian craft culture in the context of globalization, which is of positive significance for promoting more equitable and in-depth cultural exchanges. At present, cultural and creative industries are in a period of vigorous development. According to relevant statistics, during the period of 2019-2024, the average annual growth rate of cultural trade between China and South Korea is 18.7%. As one of the important forms of cultural communication, cultural exhibitions will become the main direction of international cultural exchanges in the future.

Table 3. Analysis of the Core Dialogue Mechanism of China-South Korea Craft Exchange Exhibition

Dialogue dimension	Chinese element	Korean elements	Dialogue topic	Cultural value is embodied
Ceramic aesthetics	Chinese white porcelain	White porcelain moon jar	The concept of natural harmony	Aesthetic generality of east Asian ceramic
Space concept	Ming style furniture	Brass foundation stone	Aesthetics of living space	Differences of architectural culture
Material language	Chinese paper art	Korean paper craft	Traditional skills are inherited	Communication history of papermaking culture
Women’s craft	Baima culture	Patchwork technique	Thrift ethics	Concept of sustainable development
Weaving skills	Traditional knitting	Horsehair craft	Contemporary transformation of skills	Intangible heritage protection and inheritance
Visual symbols	Moire decoration	Moire reconstruction	Sharing of cultural symbols	East Asian cultural identity

6.2 Inspiration for the Study of Sino-Korean Cultural Exchange

Through the study of the exhibition of “The Language of Craft”, this paper has important methodological significance for the study of cultural exchanges between China and Korea (Mu Zhitong & Wei Jun, 2024). The successful establishment of the six core “dialogue pairs” in the exhibition shows that cross-cultural research should not stay on the surface of similarities, but should go deep into the values and historical background behind cultural symbols. The dialogue between the white porcelain moon jar and Chinese white porcelain reflects the pursuit of natural harmony between China and Korea, while the dialogue between the brass foundation stone and Ming-style furniture shows different spatial concepts, which is the basis for equal cultural exchanges.

The exhibition is planned from the perspective of “the language of heaven, earth, people and crafts”, presenting the world outlook and values shared by the East Asian cultural circle. The language exchange between Korean paper and Chinese paper art materials reflects the spread and localization process of papermaking technology between China and Korea. The exchange of patchwork and patchwork women’s crafts reflects the consistency of the two countries’ understanding of thrift and sustainability. This pluralistic and multi-level communication mode also provides a new way of thinking for the future study of Sino-Korean cultural exchanges: taking specific cultural products and the meaning behind them as the breakthrough point, and then achieving the purpose of cultural exchanges from the outside to the inside and from the shallow to the deep.

6.3 Research Limitations and Future Prospects

Based on a case study, this paper proposes a specific research perspective on the way of cross-cultural communication in Sino-Korean craft communication, but there are also some shortcomings. The article is mainly based on the analysis of literature and visiting exhibitions, lacking quantitative analysis of audience feedback and follow-up research, and insufficient interviews with curators and artists. Future research needs to add more cases to form the basis of comparative study of Sino-Korean craft exchange exhibitions, and on this basis, use the method of digital humanities to better measure the impact of exhibitions, so as to lay a solid theoretical and practical basis for establishing a more perfect international craft culture exchange model.

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