



CHINESE CLAYART NEWSLETTER

January 2000, Vol. 6

CHINESE CLAYART

Chinese Clayart is a newsletter emailed monthly to professional ceramic artists who want to know about ceramic art in China and things related. This newsletter will be a bridge between China and Western countries for the ceramic arts. Comments and suggestions are very welcome.

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FEATURES

"Ceramic Art" Magazine in Taiwan. This quarterly magazine was founded in Autumn 1993 with most of color pages. The magazine contents covered not only ceramic art in Taiwan, mainland China, Japan and other Asian countries, but also America and Europe. Both Yih-Wen Kuo and Guangzhen "Po" Zhou write for the magazine regularly. Guangzhen "Po" Zhou introduced many American clay artists and some of the articles were published on this magazine, such as: John Glick, Don Reitz, Adrian Saxe, Ralph Bacerra, Michael Lucero, Marilyn Levine, Jerry Rothman, Rudy Autio (his work was on the cover). The magazine also supported the Chinese Contemporary Ceramic Art Exhibition, Denver 2000, and will help to print the catalogs for the show. Their address is:

Ceramic Art, P.O. Box 47-74, Taipei, Taiwan.
Tel. 886-2-2987-2722, Fax. 886-2-2585-7658, Email. ceramicart@ms27.hinet.net,
www.ceramicart.com.tw.

PROFILE

Hap Pottery, Beijing, China and Chinese Potters Newsletter owner Mr. I-Chi Hsu is American Chinese and doing business China for about twenty years. The Hap Pottery is not only a clay studio, but also has exhibition room, lecture room and a yard with kind of American style. Mr. Hsu with his newsletter brings a lot of activities in clay art in China. Tel. 86-10-6434-0924, Fax. 86-10-6433-6575.

TRAVEL

25 days Mainland China, Hong Kong and Taiwan Ceramic Travel, 2000. This will be a great trip! We have got some applications already, whom included the well-known clay artist Jun Kaneko and Dennis Parks. We are going to have two small groups, fifteen people for each group, total will be limited thirty people. The deadline is April 10, 2000, but it is on the first come first serve bases.

About the Chinese Money. Chinese currency is called Ren-min-bi (meaning people's currency) and

is abbreviated to RMB. The standard unit is Yuan. One US dollar equals about 8.27 Chinese Yuan. Right now, RMB is only can be exchanged in Mainland China and Hong Kong. Traveler's checks are changed at a slightly better rate than cash. Major credit cards and some ATM cards are also accepted in some shops and hotels in larger cities in China.

ACTIVITIES

NCECA, Denver 2000. Friday, March 24, 1:30 p.m.

"Chinese Contemporary Ceramic Art,"

Slides Lecture by Guangzhen "Po" Zhou and I-Chi Hsu.

What is Chinese type of contemporary ceramic art look like? When and how Chinese clay artists have been started doing clay as a medium of art? What kind of relationship is between Chinese fine art and clay art? Please come to the lecture.

EXHIBITIONS

The Chinese Contemporary Ceramic Art, Denver-2000.

A special reception is scheduled for Thursday, March 23rd from 7-9 p.m. in Indigos Gallery.

Everyone is welcome.

In the show, there were total forty works selected. The eleven invited clay artists are: Vice director and associate professor of Sculptural Department, the Central Academy of Fine Art - Beijing, Lu Pin-Chang; Vice director and associate professor of Fine Art Department, Jingdezhen Ceramic Institute, Huang Huan-Yi; Present of Hanguang Ceramic Art Company in Shanghai, Li You-Yu; Taiwan clay artists, professor and director of Craft Department, Taipei Art College, , Liou Chen-Chou; Instructor of Taipei Art College, Ray Liao; Deng Hui-fen and Sheng Tong-Ning, and Chinese American clay artists Eva Kwong, Yih-wen Kuo, Hsin-Chuen Lin and Guang-zhen Zhou.

The Juror's statement of the exhibition: I have long had an interest in the ceramic arts of China, particularly the stoneware teapots of Yixing. It has been a rewarding experience to have had the opportunity to travel to China on several occasions and to meet many of the ceramic artists. Being a juror of this exhibition has been rather challenging. The lines between Western and Eastern art have blurred, as art is being transformed, like everything else, by globalization. The work I viewed by Chinese artists from China, Taiwan, and the U.S. raises many questions.

When we borrow from other cultures, do we merely copy, or do we assimilate aesthetics and combine them with our own philosophical approach to art making? How important is it to maintain one's own cultural traditions, even in the most innovative work? Should we even worry about these concerns?

I have chosen those artists whose work spoke with clarity of a strong personal aesthetic, whether rooted in traditional Chinese techniques and styles, or exploring new concepts and/or forms in a "Western" approach. I look forward to viewing the final exhibition, which has been a collaborative effort among several jurors. Richard Notkin

OPPORTUNITIES

Sixth Taiwan Golden Ceramics Awards International.

Online application form is available now. Deadline, April 20, 2000. The judges are: Mustuo Yanggihara, Japan; Tony Franks, U.K; Rudy Autio, USA; Janet Mansfield, Austria, and few Taiwanese. The web-site is with the application form: <http://210.63.80.25/golden/golden.htm>

LETTERS

Letter from New Zealand

We've had ongoing contact with various Chinese and Taiwanese potters since the International

Conference at Yixing in 1998. Luo Xiao Ping from Yixing and Hwang Jeng-Daw (Andy) from Taiwan have been to Auckland together this year, set up a small but well-received exhibition of teapots, charmed the locals, appeared on local television and radio and in newspapers, cooked fine food, drank the local beer, studied the finer points of cricket (in vain) and took a tour or two to scenic spots, caught a couple of good trout - a very enjoyable visit and one that may be part of a longer term exchange. I returned to China almost exactly one year ago at the invitation of the Henan Government and met a whole new group of potters and sculptors. Once again enormously generous hospitality and kindness - the 5 weeks will remain a memorable experience. The object of the project was to use a couple of overseas potters to add some variety and interest to the Henan Province submission to the Kunming International Garden Expo. We (my colleague Alan Mauger and myself, my wife also there for the ride) did our best, and, in spite of the rather lifeless clay which in fact was used as a slip-casting clay without the addition of any deflocculant (try discussing these finer technical points when you've only just getting the hang of asking for the toilet), we produced some half respectable pieces which we glazed in the local chun (blue and red) glaze (we were working at the Jun Institute in Yuzhou - home of what we call Chun) which we never saw fired but have since been told were fine - though the famous Chinese politeness may account for some of this positive response. We worked for 10 days or so in the Jun Institute, a large part of which is basically a slip-casting factory, getting to know the people who worked there through a mixture of sign language and beer drinking (Chinese beer does a lot to improve communication skills), and exploring the local pottery communities. Our guides (one of them called Wong Wei - a splendid fellow with an excellent sense of direction and good humour) then took us to places like Kunming, Li Jiang, Xian and Beijing, where we stayed at the Central Academy of Arts. Our two main guides (a city sculptor from Zhengzhou - Mozhung, and his wife Qingli) are on their way to New Zealand in a month or so and we intend to swamp them with as much hospitality as they showed us, though without the backing of the Henan government they will be homestayng and squashed into a pick-up. Meantime I seem to have attracted a large number of new immigrant Chinese students to the Teaching Centre that I run here in Auckland. They are clearly attracted by my ease in telling them where the toilet is. Actually my Mandarin has shot ahead as a result of the earlier visit, and now the local students delight in exchanges which they seem to find hilarious as my inaccurate speech tones change the meaning from "kiln" to "mattress" or somesuch. Happy New Year xin nian hou

Peter Lange

Auckland Studio Potters Teaching Centre.

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