



CHINESE CLAYART NEWSLETTER

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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. (Copyright 2000, The Chinese Ceramic Art Council, USA. All rights reserved)

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FEATURES

The Activities of Yixing Ceramic Artists' Delegation in the US

March 8, Mon., Leave from Shanghai, arrive San Francisco airport. Evening, visit ceramic artist and collector Barbara Brown's house and have dinner there.

March 9-10, tour in Las Vegas.

March 11, Thur., Teapot workshop and slide lecture at Saddleback College, Mission Viejo, CA.

March 12, Fri., visit Laguna Clay Company in Los Angeles area.

March 14, Sun. 2pm - 5pm, Teapot Exhibition, slide lecture and teapot workshop at the Clayground, west San Jose near Cupertino. Evening Banquet.

March 15, Mon., San Francisco Tour.

March 17-19, Participate in NCECA Conference. We are going to have the International Connection Discussion and the Yixing Artists will show their slides at International Forum (Please see details in the information on the NCECA conference).

March 20-25, tour in New York and East coast.

March 26, Fri., Teapot demonstration at the Asia Art Museum, San Francisco.

March 28, Sun., 12:05pm flight from San Francisco to Shanghai.

Note from the editor: If you would like to participate in any of these events, please contact Guangzhen Zhou at 408-891-5866, chineseclayart@hotmail.com.

The List of Yixing Ceramic Artist Delegation:

Shi Jun-tang, President of Yixing Ceramic Association, Jiangsu Province; Jiang Yao-xing, Vice President of Yixing Ceramic Association, Jiangsu Province; Pan Xian-ping, Vice Secretary of Yixing Ceramic Association, Jiangsu Province; Liu Ru-hong, Vice President of Yixing Municipal Bureau of Cultural, Jiangsu Province; Pan Chi-ping, Board Member of Yixing Ceramic Association, Senior Master of Arts and Crafts; Xu Da-ming, Board Member of Yixing Ceramic Association, Senior Master of Arts and Crafts; Zhang Suo-kun, Board Member of Yixing Ceramic Association, Senior Master of Arts and Crafts; Xu Li, Board Member of Yixing Ceramic Association, Master of Arts and Crafts; Shi Ming-ming, Board Member of Yixing Ceramic Association, Master of Arts and Crafts; Bao Ting-bo, Yixing Ceramic Association; Yao Zhi-yuan, Yixing Ceramic Association; Pan Tao, Master of Arts and Crafts.

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YIXING CERAMIC TRAVELING EXHIBITION 2003-2008 will be in the CHINESE CULTURE CENTER OF SAN FRANCISCO

ABOUT THE CHINESE CULTURE CENTER OF SAN FRANCISCO

The Chinese Culture Center of San Francisco is a major community-based, non-profit organization established in 1965 to foster the understanding and appreciation of Chinese and Chinese American art, history, and culture in the United States. The facilities of the Center, totaling 20,000 square feet, include a 300-seat auditorium, two 2,935 square-foot galleries, bookshop, classroom, and offices. Centrally located between Chinatown and the Financial District, the Center attracts a broad spectrum of audiences from the Chinese community, the city at large, and the greater Bay Area, as well as visitors from all over the country. The Center offers a variety of educational and cultural programs. These programs range from lectures, workshops, and classes to art exhibitions, dance and musical performances, and cultural exchanges--all of which enable members of the Chinese American community and the general public alike to gain a deeper knowledge of historical as well as contemporary Chinese and Chinese American culture. Research internships in genealogical studies engage the curiosity and interest of young Chinese Americans in learning about their culture and its origins. The Center is an active member of the Chinese Community Program of the Asian Art Museum of San Francisco, a support group that assists the Museum in its community outreach. For more information about the Chinese Culture Center, please visit

www.c-c-c.org.

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TRAVEL

TRAVELING IN CHINA WITH PO

After attending the International Ceramics Symposium in Foshan, China in October of 2003, I traveled through China for 11 days with ten other ceramic artists on a tour arranged and conducted by Po. It was a most memorable experience indeed. We traveled by air, bus and train, to wonderful destinations such as Shanghai, Xian, Beijing and other remarkable places. With Po (Guangzhen Zhou) as our tour guide, we got to experience many small enjoyable things that would not have been part of a larger tour conducted by someone else and it provided a more in-depth immersion into Chinese culture. The accommodations were clean and comfortable and the food was delicious to say the least.

Po was a great tour guide; he had an agenda but was also open to interests of the group as we traveled the country. For potters wishing to go to China, Po is the person to be with!!!!

Tom Kerrigan

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ACTIVITIES

Claymates Calendars

The British potters put together a calendar called "Claymates". It features 12 male British potters with no clothes on but holding a piece of pottery. The idea is like the movie Calendar Girls. The funds from the sale of the calendar go to help make ceramic water filters for Africa.

The calendars will for sale at NCECA at the Chinese Clay Art Corporation booth (they are doing this as gift, all the money goes to the charity) Barbara Brown, Sunnyvale, California.

Chinese Clay Art Corporation at the NCECA Conference

Chinese Clay Art is going to set up a booth in the commercial exhibition at NCECA. The booth number is 219. The total products weigh about 1,000 pounds just shipped to Indianapolis that include clay tools, many kinds of brushes, and books. Many newly invented products will be available for the first time at the NCECA conference; also, there will be many discounts of up to 50%.

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EXHIBITIONS

Judging the Big Fish, Small Pot, International Exhibition in Saddleback College, California. I went to Southern California on February 21st and got back on the 25th. I brought about 30 teapots that were made out of Yixing clay (a portion of the Yixing Ceramic Art Traveling Exhibition 2003-2008).

The total number of teapots entered was about 80 pieces from many different areas, states and countries, plus a few teapots made by Tony Huntley, the professor who organized this exhibition. By the entrance of the gallery, there was a Chinese red screen with golden Chinese characters and black English letters of the exhibition title. The exhibits around the well were sited on the i°River Bad;± shelves covered by white marvel sand and rocks. As a student of Saddleback College in early 1960;±s, the winning artist started her ceramic art career in this school, became a internationally known ceramic artist, and now received the grand prize of this competition for a free China trip. Her name is Annette Corcoran.

Judging Statement

The teapot, as we know it, was developed in China during the Ming dynasty (1368-1644). The pot was designed to allow the steeping of tea leaves and quickly became part of Chinese tea culture. What is a teapot? A vessel form with lid, handle and spout; it holds and pours water. How big should the teapot be? How tall should the spout be? Where should the handle be? How are you going to serve the tea? These are questions that every ceramist asks. For the Chinese traditional teapot maker, functionality has always been the most important element. During the past century, the ceramic arts have developed rapidly; what was once i°pottery;± has become a medium of fine art; and the teapot form, attractive to many potters and ceramic sculptors, has become a contemporary artists;± statement.

How does one judge ceramic works? The same approach is used in ceramics classrooms and professional competitions. First, we must look at the craftsmanship. What building techniques have been used? What type of surface treatment was applied? How was the piece fired? Is it truly functional or purely sculptural? Second, is the consideration of the artistic aspect of the work. The important elements include the artist;±s imagination, the origin or source material, the cultural and historical references, the decoration, etc.

Personally, I admire art works that produce a shock reaction. The visual or psychological impact on the viewers may be the result of unique design, the use of illusion, or perhaps some i°funky;±

element. In this exhibition, I have seen a diverse and multicultural example of the art of the teapot from across the United States and several countries.

Guangzhen Zhou
San Jose, California
February 5th, 2004

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