



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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PROFILE

Chinese Clay Art Scholarship:

Since 1998, the Chinese Ceramic Council USA has sponsored many international ceramic conferences, exhibitions and other ceramic cultural exchange programs. This scholarship is mainly funded by the Chinese Clay Art Corporation USA and partially funded by the municipalities in China that are ceramic production centers, such as Yixing, Foshan and Jingdezhen.

Honorary Award, (\$200-\$3,000)

This award is for invited well-known artists, educators, writers or magazine editors who are going to participate and contribute to Chinese ceramic cultural exchange programs, such as international

conferences, exhibitions, China ceramic tours; especially for those who were invited to present slide lectures or to be a group leader (bringing six or more participants for our international exchange programs). The honorarium may be used to cover partial costs of the ceramic exchange programs.

Purchase Award, (\$100-\$3,000)

This award for both well-known artists and emerging artists who have had shown their art works in the international exhibitions, and the Chinese Ceramic Art Council USA purchases their art works for permanent collections.

Those who have received a Chinese Ceramic Art Scholarship are as follows:

Honorary Award, 2005

Meiqun Gu, Yixing China

Tony Franks, UK

Don McCance, USA

Janet Mansfield, Australia

Richard Notkin, Montana, USA

Tony Huntley, California, USA

Bob Dixon, Illinois, USA

Barbara Brown, California, USA

Jason Walker, USA

Sergei Isupov, Estonia

James Lawton, USA

Susan Beiner, USA

David Furman, USA

John Neely, USA

Matthew Kelleher, USA (First Place Award of the NCECA International Teapot Competition)

Purchase Award, 2005

Bo Zhou, Yixing, China

Purchase Award, 2000

Marilyn Levine, California, USA

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CONFERENCE AND EVENT

The International ceramic art exhibitions came to a successful close in the Yixing Ceramics Museum, Yixing, China, at the end of June 2005. We received over one hundred art works in total, and most of them were donated to the museum by the artists. In addition, Barbara Brown has donated an antique pewter teapot to the museum. When the red covered certificates were handed over to the artists on the evening of the closing ceremony, the applause echoed from the highest reaches of the hall.

Earlier in the summer at the Teapot Center of the World-Yixing, there were over 200 participants from fourteen countries and ceramic artists and experts from all over China. The president of the International Academy of Ceramics, Tony Franks, the vice president Janet Mansfield, and NCECA secretary Don McCance all participated in the conference.

Both eastern and western artists shared their slides of teapots and sculptures with the audience. The panel discussion received very strong reactions discussing the similarities and differences of art concepts between east and west, traditional and contemporary.

Nearly 50 western artists continued on the China ceramic tour after the conference. They went not only to the regular tourist areas, such as the Museum of Terri-Cotta Warriors, the Great Wall and the Forbidden City, but also visited many Chinese traditional ceramic studios, factories and kiln sites, and presented their slides at the Jingdezhen Ceramics Institute in Jingdezhen and the Central Academy of Fine Arts in Beijing.

TRAVEL

Itinerary A:

China Tour and Ceramic Fairs in the golden autumn, Oct. 8-22 (15 days).

Cost: \$2,500 (Scholarship available, please contact at chineseclayart@hotmail.com for details)

Price includes tour guide/translator, transportation, museum & admission fees, accommodations, meals, and international airfare.

Shanghai, Jingdezhen, Guangzhou/Foshan and Beijing.

10/8, leave from the US.

10/9, arrive Shanghai in the evening.

10/10, Shanghai Museum, Yu garden and Yu market, cruise on the Huangpu River.

10/11, fly to Jingdezhen.

10/12-14, Jingdezhen International Ceramic Fair and local ceramic cultural tour.

10/15, fly to Guangzhou/Foshan.

10/16-18, China International Ceramic Fair-Foshan and local ceramic cultural tour.

10/19, fly from Guangzhen to Beijing.

10/20-21, Great Wall and the Forbidden City.

10/22, depart from Beijing and fly home.

Itinerary B:

China Tour and Ceramic Fairs in the golden autumn, Oct. 5-24 (20 days).

Cost: \$3,450 (Scholarship available, please contact at chineseclayart@hotmail.com for details)

Price includes tour guide/translator, transportation, museum & admission fees, accommodations, meals, and international airfare.

Beijing, Xi'an, Shanghai, Jingdezhen, Guangzhou/Foshan, Hong Kong and Beijing.

10/5, leave from the US.

10/6, arrive in Beijing in the evening.

10/7, 10/8, evening, overnight train to Xi'an.

10/8, visit the museum of Terri-Cotta Warriors.

10/9, fly to Shanghai.

10/10, Shanghai Museum, Yu garden and Yu market, cruise on the Huangpu River.

10/11, fly to Jingdezhen.

10/12-14, Jingdezhen International Ceramic Fair and local ceramic cultural tour.

10/15, fly to Guangzhou/Foshan.

10/16, China International Ceramic Fair-Foshan and local ceramic cultural tour.

10/19, train to Hong Kong.

10/21, direct train from Hong Kong to Beijing (or fly from Shenzhen to Beijing).

10/22, Great Wall and the Forbidden City.

10/24, depart from Beijing and fly home.

ACTIVITIES

Thoughts on Yixing, China 2005 tour

The tour this year took us from Shanghai to Yixing, where we participated and enjoyed the Yixing 2nd Teapot Conference.

The teapot conference attracts bright and ambitious artists; and almost unnoticed, we continue to build on the concept that ceramics is our virtual arena, which brings together and helps support the programs needed for future growth of our art. It strengthens the research, technological advances and economic developments both here and beyond.

Yixing has a rich sensuousness and formal conclusion coupled with meaning that appeals to our feelings and intellect. Despite the challenges, the ceramic arts expect to move ahead on many fronts. By its nature, the ceramics arts encompass the spirit and optimism, fueled by good ideas,

imagination, and, ultimately, hard work. Yixing inspires us to plan ahead with hope and to prepare for a future with endless possibilities.

As I see it, the slide presentation and panel became a forum for an exchange of information, a communication between the artist and the arts, a give and take arena to discuss our latest work. Not a platform for 'my work is better than your work'. This arena continues to embody a sound mission, by producing provocative and contemporary works. The work we produce will become the expression of self, a manifestation of freedom. The artists are fully conscious of their responsibilities for their work and continue to discover truth by their continued research. What is worth noting is the self-assurance of each, both East and West.

Making art is a complicated, critical; particularly self-critical; process that has the basic intent of trying to interpret an idea in some way. There is also a deeper interpretive understanding required. Goals are to be set by the artist. But are the goals critical and indebted rather than practical?

When we speak of teapots as art, we search for some distinctions within the body of one art. These works can represent basic attitudes towards the world. Even if one concentrates on one's subjective state of mind, or whether one conceives world relationships, or whether one simply contemplates on self; all depends on ethical and emotional aspects, on one's character or on one's personal view. These provide the basis by which the work was produced, namely style. Attitudes and age also are determinate factors.

Trying to discover the elements of artistic form, even in a teapot, is a valid venture for us. These are social times and artist as a social being likes to encircle him- or herself with those things adored or feared. Forms may light up the human mind but they do not fill it. Art is not the main ingredient of life. The main concern belongs to the store of knowledge we gain by our continued pursuit of form and content.

In the arts, the form of a teapot is actually complete before we come to it. All that the artist has to do; is to bring us to it. So, whether you pour another cup of tea, or just contemplate a teapot's form and content; first, just enjoy.

by Bob Dixon (I have been going to China since 1995, and find the tours get better each year.)

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OPPORTUNITIES

Information about the ceramic fair in China

Oct. 12-18, Jingdezhen International Ceramic Fair 2005

Oct. 13-20, China International Ceramic Fair, Foshan 2005

The Annual International Ceramic Fairs are usually held by the local governments of ceramics-producing areas and sponsored by the central government, and the fairs offer trading business opportunities in the ceramics field. The ceramics fairs feature many companies that provide raw materials, tools, equipment, and the finished ceramic products such as daily utensils, decorative items and architecture products.

For more details on the fairs, please contact: chineseclayart@hotmail.com.

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CLAY TOOLS and BOOK STORE

A lot of newly invented clay tools will have arrived by the end of July, such as the wood molds of butterfly, dragonfly, frog, and Chinese characters of longevity, double happiness, good luck and love.

Breathable Clay Board is another of our patented products. Do the bottoms of your greenware clay works dry too slow? Slabs curve during the drying process because the top side dried too fast? The Clay Board has many small holes through the surface to the bottom that allow the board to

breathe. The board's surface is covered by canvas. Moisture from the bottom of greenware will be able to escape easier and make your wet clay works dry evenly and faster.

Requested by many of our customers, we have developed larger size (12" x 16") texture mats. The first will be the larger wood texture mats, which will arrive by the end of this month. Please check out the details at our website www.chineseclayart.com.

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