



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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NEW BOOK

Works by Ceramic Artists from Around World

Last summer, we have sent invitations for compiling a book of selected international ceramic masters and their works. Finally, the book has been printed and will arrive in the US by the end of April. I would like to thank all of you who supported this project, and I apologize to those who didn't get selected in the book due to the incomplete information or low quality of the pictures.

Please visit our website for the details, the name list of the artists or to purchase this book at www.ChineseClayArt.com by April 2006 ?Guangzhen Zhou, editing committee member of the book.

From the Chief Editor in Jingdezhen, China, November, 2005 This album, Works by Ceramic Artists from Around the World, is sponsored by the Ministry of Commerce and Jingdezhen Municipal People's Government. It introduces 448 ceramic artists from eighteen countries and their works, in both Chinese and English. With over 500 pages, it consists of two parts, one for domestic artists and the other for those from overseas. Among the 228 ceramic artists selected for the domestic part, there are 23 Masters of Ceramic Art from Taiwan and Hong Kong; the artists from mainland China represent the main ceramic-making areas, five historical kilns and main institutes. Among these artists, more than 90% have advanced professional titles, about 20 embrace the title of Masters of China Arts and Crafts, and 40 are professors in institutes or universities. Among the 220 overseas artists, selected out of 350 nominees, there are Masters of Ceramic Arts who enjoy the title of "Living National Treasure? " Master of Craftsman? well-known professors and ceramists. This album reveals the current trend of modern ceramic art and the latest development in China. In a sense, it creates mutual learning opportunity for both Chinese and foreign artists. We also believe that the successful publication of this album establish a new level, in terms of scale of the work, the scope of the selection, the quality of the works selected, the culture content and range of circulation.

It is a challenge to compile this album, the content of which comes from the world and goes towards the world. The brainstorming about this album traces back to February last year, and the final completion is only possible due to the great effort of the editor, the enthusiasm of artists called upon, the strong support from the government. On this occasion, we extend our sincere appreciation to all that participate by giving instructions and supports, collecting data, translating, designing picture and finally putting it to press. We would like to extend our gratitude to Mr. Steve Brousseau (Canada), Mr. Huang Yi, Mr. Zheng Xiaoqing for their supports, also to the leaders and chief editor of the press for their trust and supports, the following group who gives valuable help on translation:, Mr. Zhang Dongxu, Ms. Zhang Lesi, Ms. Wang Xinlan, Ms. Li Li, Ms. Yang Huan. In addition, not all the artists nominated are selected, as a result of limited space, incomplete individual materials, or the bad quality of pictures. We feel this is a big regret and hope it to be understood by all affected.

Because the whole work was finished under a very tight timeline, there could be some mistakes. We would greatly appreciate it if the readers could supply us with any feedback and advice.

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FEATURES

Panjiayuan Antique Market, Beijing China
Shan huan nan Road, East South of Beijing,
Hours: Sat and Sunday, 6am - 4pm.

We came in the back gate, to the right was a row of vendors with merchandise on the ground. These are usually the cheapest places to buy (they may have some real good stuffs too. Noted by Po Zhou). One man had of bag of things on the ground with a sign 10 Yuan (\$1.20 US). I got several small wood carved necklace pieces. One man had many wood rice cake stamps.

Then there are several rows of permanent stall with doors and in front of these there is a large area with work on tables under large sun shade that covers the whole area. Here work is by type (rows of brush paintings, metal work, pottery etc). The ceramics are the last 5 rows in the front-left side a mixture of ceramics and ethnic crafts and right side is Yixing teapots and porcelain. The far right side of the area out in the sun is a row of books and magazines for sale. There are several more areas where people rented space with work on ground. Bargain for everything. It helps to have a focus on what you want to buy, if not it will seem overwhelming. My 2001 trip looked for hare's fur glazed bowls Mel is making.

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PROFILE

Xiaoming Shi, the visiting Artist from Yixing, China, arrived on February 7th, 2006. Xiaoming Shi did a slide presentations and teapot workshops at Mother Earth Clay Art Studio, in Sunnyvale, California; Saddleback College, Mission Viejo, California; Soka University, Aliso Viejo, California; and Riverside City College. Riverside, California. Xiaoming Shi will be Portland Oregon for the NCECA conference, where he will present a slide talk at the International Slide Forum with other Chinese artists. He will leave for China on March 13, 2006. Born in 1970, Mr. Xiao-Ming Shi is a member of the Chinese Sculpture Association, a member of the Jiangsu Folk Artists' Association and is the vice secretary-general of Jiangsu Pottery Art Committee.

Bio of Xiaoming Shi

In 1989, Mr. Shi started to work and study with the Chinese national master Mr. Xu Xiutang, famous for his use of the purple sand clay as a sculptural material. Along with Mr. Xu and other co-workers, Mr. Shi has made many figurative public sculpture projects. Also, he has created some series of teapots with very detailed wood and leather effects. Mr. Shi's works come in both large and small, sculptures and vessel forms, realism and naturalism. In his teapot series of "Continuation", he made old-dead tree trunks as the main body of the vessel, and added the "yang boys" who sit on the top of the teapot lid, suggesting the new life of the world. During the past two decades, Mr. Shi has received many prizes internationally, such as: the bronze medal of the First Chinese Modern Ceramics Exposition in Shanghai, the excellent award on the Sixth China National Competition of Ceramic Art Designs and New Creations, a third-class award at the Ceramic Art Competition of Jiangsu and a bronze medal at the First China National Fair of Great Masters' Works and Ceramic Art Super-fine in Hangzhou, the first-class award at Yixing International Ceramic Art Exhibition-the International Ceramic conference-Yixing, China 2001. His works are published in many books, including The Chinese Modern Art Collections. He has been invited to participate in the Special Ceramic Super-fine Exhibition of Modern Chinese Well-known Artists, separately held in Beijing and Hong Kong-1997, and participated in Jiangsu Ceramic Art Exposition of Nanjing Museum, Zisha Pottery Collections Exposition in the Historic Museum of Taiwan, and the Republic of Korea for ceramic art exchanges. He also joined the Sixth China Art Festival in Nanjing. At the same time, his works are in many private collections and public museums.

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TRAVEL

Once again, we are going to have the ceramic tour of China in April and June this year. You can find the details at our website: www.ChineseClayArt.com.

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ACTIVITIES

Dinner Party with Chinese Delegation in NCECA, March 10th, 6:30pm. The restaurant address is:

Ah Fong Kitchen, 1815 SE 82nd Ave, Portland OR 97216, tel. 503-774-0061. Once again, it is the time for our China Reunion. A dinner party will be hosted by Chinese Clay Art Corp. during the conference. Everyone is welcome-for those of you who have been in China, or will be in China in the further, please come to join our party. You will meet your old friends, and make new friends. Please come to our booth (number 207) for reservation. We have been inviting Chinese artist delegations for visiting NCECA since 1999. This year, the participants will be including Jingsong Bao, the director of Yixing Ceramics Museum, Yixing, China, Ma Zhiyuan, the vice president, and

Shi Guofu, the director of Ceramic Art Department, from the Wuxi Institute of Arts and Technology in Yixing, China, Shi Xiaoming and Zhao Mingmin, the Craft masters of Yixing, and some others.

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EXHIBITIONS

Big Fish and Small Pot, Second International Teapot Competition

Saddleback College, Mission Viejo, CA 92692. <http://gallery.saddleback.edu>
On February 16, 2006, a unique teapot show opened with a reception at Saddleback College, in Mission Viejo, California. The weather was beautiful, with sunshine between rainy days. Dim sum and tea were served outside of the gallery. At the gallery entrance were sign in both Chinese and English reading "Big Fish, Small Pot" against a red in with red background. Inside the gallery there were about 100 teapots displayed on the pedestals and on black shelves flowing around the walls. We received 204 entries from the artists representing six countries; almost half of them were selected for the show. Also on display were nine teapots by Xiaoming Shi, an artist from Yixing, China. Samples of Chinese tea and Chinese antique furniture were also displayed. It was very difficult to pick prize winners; it took me over three hours. There were many strong pieces. In the end we selected 18 honorable mentions, one third prize, one second prize, one first prize, and one grand prize. The grand prize winner will receive a China tour in June 2006. The first piece that captured my eyes was the tiny teapot decorated with a detailed colorful landscape done by the internationally known artist Annette Corcoran, of Pacific Grove, California. It was her new version of a teapot without birds. The funnel shaped teapot was done by the Swiss artist, Francois Ruegg, was very unique in design. "Spring Veneer," a teapot whose form appeared to be half-furniture and half-beast had a subtle plant color and texture, a mature quality of in the technique and an overall harmony. I could not refuse it. At the opening ceremony, Tony Huntley and Gloria Gimbrone, co-curators of the show, introduced the crowd to the maker of this grand prize winning tea pot, Robert Lawarre III, of Sanford, Florida. Thanks to Associated Student Government of Saddleback College and the Saddleback College Foundation, who helped make this show possible. Thank you to everyone who supported and participated in this exhibition.
---By the exhibition juror Guangzhen Zhou

Spring Veneer -- Robert William LaWarre III

My approach to "pring Veneer" was the embodiment of two philosophies, Eastern and Western. I have combined the elements of precision, functionality, and surface treatment of the Yixing aesthetic with a fluidity that is characteristic of my work. I designed the first of this series, drawing from the traditional forms of Chinese teapots. Porcelain was chosen as the medium to achieve the detailed surface I was looking for. I began with a stretched slab that was impressed with one of my handmade textured rollers. Once the slab was cut, folded, and attached at the corners, I was able to stretch the box from the inside to make it appear more organic. The form was then closed off with a slab top to allow for the addition of the hand formed legs, spout, handle, and lid. The decision to use a metallic black slip was made to give the appearance of a dark clay body. This technique enabled me to have a white background to amplify the green glaze. The teapot was then fired to cone 9 to insure functionality. The affect that was achieved is that of a second skin over the teapot, enveloping the history of this vessel. This symbolizes the new dimension I brought to this traditional art form.

Biography of Robert William LaWarre

I am a practicing ceramic artist and teacher from Sanford Florida. My work consists primarily of hand built elements, using techniques developed with a mechanics and fabricators background. Due to my production potter foundation, my work has evolved toward vessel oriented forms whether they are functional or sculptural. These pieces have been nurtured and permitted to develop into the forms they desire to be, much like a child. I have learned to accept each piece for its inherent differences and to accentuate the imperfections. Embracing these traits brings life to the work.

Recently I have seen evidence that others embrace these qualities as well. In 2006 I have applied to eight national and international shows and have gained acceptance into all eight. Three

of the eight shows have already opened and I have earned awards from two of them. I have been awarded Best of Show in the "Second International Small Teapot Show" and a Purchase Award in the "International Orton Cone Box Show" My biggest reward this year has been the trip to China that I was given in the "Second International Small Teapot Show" This trip allows me the opportunity to fulfill a dream of studying Chinese culture, which has been a major influence of my artwork. I plan to bring this experience back to my studio and classroom.

The desire to become a ceramic artist started for me as I entered the art program at the University of Central Florida in 1997. At UCF, the potential to become a proficient ceramist became apparent to me as I graduated with my BFA in Ceramics in 2002. Aspiring to give back to the community and work in the area of the arts materialized when I accepted the opportunity to teach. I began teaching summer camp at Rollins College and then in the secondary education systems of Orange and Seminole Counties. This afforded me the chance to see how people of all ages can contribute to the arts, sharing and developing ideas. My own students inspire me with their great work and frequent awards.

I have finished my education certification and I am currently settled into an AP Art position at Oviedo High School. Now it is time for me to concentrate on my work and model for my students how to be a successful practicing artist. My students already understand the virtues of exploration, hard work, and patience, and they can see the results of this philosophy in their work and my own.
Robert William LaWarre III
5601 Autumn Chase Cir. Sanford, FL 32773

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CLAY TOOL and BOOK STORE

NCECA Special:

We are going to offer stainless steel fettling knives and Clayart denim bags as free gift items. We are also going to offer some discount items, such as the pottery tool kits of 8 at \$5.00 each.

Our NEW items of this year are: Plastic stamps with floral and Chinese traditional pattern, breathable clay boards, over ten of new wooden animal molds, rubber textural mats in larger sizes, decals, and stainless steel mixers in half price compared with that of other companies.

Our top 10 HOT items are: Textural mats, plastic and rubber stamps, wooden and ceramic molds, tile cutters, hole cutters, split-leg aprons, pottery tool sets, stainless steel fettling knives, and buffalo horn tools, and plus all kinds of brushes.
Our booth numbers are 207 and 209.

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