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## Chinese Clay Art, USA

### Newsletter Vol. 82

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[Newsletters](#)

"CHINESE CLAY ART" is a newsletter emailed to professional artists, curators, collectors, writers, experts, educators and students in the ceramic field, 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.

An earlier newsletter is on the Web at: <http://www.chineseclayart.com>

Chief Editor: Guangzhen "Po" Zhou

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November 2009

in this issue

- [Letter from the Editor](#)
- [Jingdezhen International Ceramic Fair](#)
- [China Unlimited - Ceramic Art Shanghai](#)
- [Donations from Barbara Brown](#)
- [Publications in China](#)
- [The Best American Ceramic Art Exhibition will be hosted in the ClayGround, San Jose, California](#)
- [Chinese Contemporary Ceramic Seminar and Annual Meeting of Ceramics - Science and Art magazine, Yellow Mountain](#)
- [Big Sale for Holiday Seasons](#)

### *Letter from the Editor*

First, I would like to apologize for posting the inappropriate image from a Chinese artist (that did not represent my viewpoint) in the October newsletter that may offend many of our American friends. We have deleted the picture from our newsletters already and I will be very careful when I select the contents in the future.

I have been traveling in China for 34 days this time. I have participated in the Jingdezhen International Ceramic Fair, China Unlimited - Ceramic Art Shanghai, Chinese Contemporary Ceramic Seminar and Annual Meeting of Ceramic Science and Art magazine (I have been selected as a member of the editors' committee for the magazine).

[Guangzhen Zhou, Chief Editor](#)

### *Jingdezhen International Ceramic Fair*



We have shipped about twenty pieces to Jingdezhen for the International Ceramic Art Exhibition at Jingdezhen International Ceramic Fair, the artists' name list is: Sandy Kinzie, Clark Edelstein, Bill Geisinger, Joseph Battiato, Jan Schachter, Hsin- Chuen Lin, Jeff Margolin, Barbara Brown, Encka Clark Shaw, Alfred P. Spivack, Swanica Lightenberg, Mia Ishiguro, Marc Barr, Peter A Davis, Steve Hilton, Antonia "Tuppy" Lawson, Bob Pool, Tom Decker, Marnia Johnston and Don Ryan. Most of these

artworks have been donated to Jingdezhen Ceramic Art Museum. Due to the lack of experience in the staff and student volunteers over there, a few of the artworks weren't able to be printed on the exhibition catalog. I am sorry regarding these mistakes. Thanks to everyone who has been supporting this exhibition!

### *China Unlimited - Ceramic Art Shanghai*



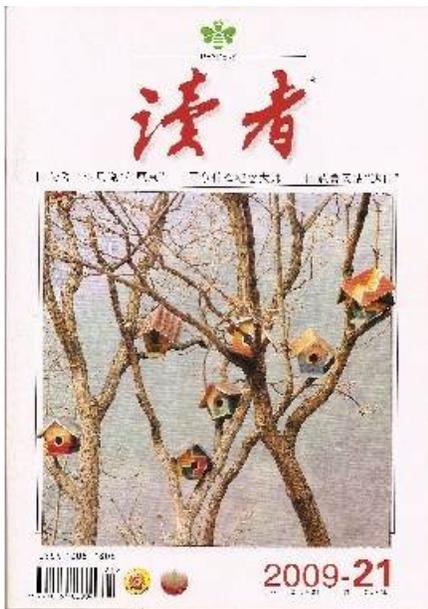
We have had over 10 pieces in the show, which included a few pieces from the Beijing Expo. The name list is: Annette Goldman, Bob Kinzie and Tom Kerrigan. Three of my pieces were in the show. One of my works was The Topics of the Giants with eighteen Flying Lady-head-Bees.

***Donations from Barbara Brown***



Barbara Brown, her husband Charley Brown and I went Yixing together and Barbara Brown has donated two valuable antique Yixing pieces to Yixing Ceramics Museum on October 22nd.

***Publications in China***



Many images of the Best American Ceramic Art in Beijing Art Expo have been featured on Reader biweekly magazine (2009-21 issue) which is the largest magazine in China. The picture of my Flying Lady-Head-Bees has been featured on Xinmin Evening News (Nov. 6th, 2009) which is Shanghai-based and one of the largest newspapers in China.

[Read on...](#)

***The Best American Ceramic Art Exhibition will be hosted in the ClayGround, San Jose, California***

Except for a few of the pieces left in China and few of them sent back to the artists, we are going to set up the show in our studio gallery before the artworks are returned to the artists. It will be a three-day show from December 5th (Saturday) to 7th (Monday). The opening reception will be on December 5th (Friday evening) from 2pm to 5pm. The exhibition catalogs are available during the show.

[Read on...](#)

***Chinese Contemporary Ceramic Seminar and Annual Meeting of Ceramics - Science and Art magazine, Yellow Mountain***



I have been invited for a speech at the seminar. This was my presentation: **Guangzhen Zhou 1953-2018, My Biography Beyond the Time**  
 Back ground introduction: Nowadays, there are a lot of titles of "Arts and Crafts Master" being granted to the different ranges of organizations in China. Many of the Chinese artists hand out their business cards with the title of "master artist". I have seen some artists' biographies bearing the titles of "Well-known Artist Worldwide", "Master Artist" and so on. Some Chinese artists dream to build their own museums. Ironically, many of the Chinese art galleries are not able to keep in the business for more than five years.  
**Guangzhen Zhou, 1953-2018**  
 In 1953, I was born to a "black" family. My father was a secretary of Shanghai Court.  
 In 1958, my father committed suicide by jumping in a well right before the political critical meeting when I was five. My elder brother was seven and my younger brother was only three days old.  
 In 1960, I was sent to elementary school, which featured two primitive rooms with a clay floor. We all suffered hunger. When people met each other, the first greeting words were: "You are gaining weight!" A fat body meant wealth and power during that time.  
 In 1966, after my graduation of the elementary school, the Cultural Revolution started. I was asked to paint the portraits of Chairman Mao in the



school and the residential house. We studied nothing besides the 270 pages of Chairman Mao's Quotation.>br> In 1969, most of the students were sent to the country for re-education and I was allowed to stay home due to my severe

asthma attacks. I put myself up-side- down to dump out the clogs from my air-pipe of my lung. I stayed at home and jobless for four years. I taught myself lectures and art. I practiced Chinese calligraphy, Chinese painting and seal carving.

In 1973, I was assigned to a job working in a toy products group. "The products group" in Shanghai was set up for housewives as an idea of "Liberty in Female Labor" in 1958. Compared to other youth, who worked in the ordinary state run business, we were paid only two-thirds of their salary. I felt so tiny. That was where my Ants' Eyes View-Giant Foot sculptures came from in the mid-1990s.

In 1976, Chairman Mao passed away.

In 1978, Deng Xiaoping became the leader of China. The color of Red China started to change. I passed the test and got in a community college for studying Chinese literature.

In 1979, I was transferred to an art and crafts factory and worked until I left China to the US. I learned a lot during those ten years.

In 1989, I took a flight to the US as a foreign student at the University of Minnesota-Duluth for my MA degree in ceramic art. That was my first time taking the airplane. I had \$136 US dollars in my pocket and left an "I owe you 1360 RMB note" in China.

In 1991, I graduated from the school and became a "starving artist" in southern California. During that time, I made only a few small sculptures in my bedroom.

In 1993, my wife and I relocated to the South San Francisco Bay area. I worked for a high-tech company as a delivery driver for nine months.

In 1995, I got a customers' service job in AT&T Multi- Lingual Center. Meanwhile, I was studying for my MFA program in San Jose State University. I was a full-time student and had a full-time job at the same time.

In 1998, I had many articles published in Chinese art magazines since 1992 and my first book, American Ceramic Artists Today, in Beijing.

In 1999, I organized the first Chinese delegation to visit the US for the NCECA conference. Inviting Chinese artists over for annual conferences and leading American ceramic artists to China became the regular event I have been doing for over ten years. Our Chinese Clay Art E-newsletter has been coming out on a monthly basis.

In 2000, in conjunction with NCECA in Denver, I organized the Chinese Contemporary Ceramic Art Exhibition. Late in the year, over twenty pieces of the American ceramic artworks were shipped to China for a show in Shanghai Art Expo.

In 2001, I invented the texture mats as clay art tools and received the patent. I started the clay art supply business.

In 2004, working with Guanlu Zeng the editor of Ceramic Art magazine in Taiwan and English editor Deborah Bouchette, my second book Chinese Ceramic Cultural Site-A Travelers' Handbook was published in both Chinese and English

In 2005, after 2001, it was the second time working with the Yixing government for the international ceramic art conference. We had endorsements from NCECA and IAC which was many of artworks sent to the Yixing and donated to Yixing Ceramics Museum.

In the spring of 2009, I was invited to teach at Fudan University-Shanghai Institute of Visual Art for five weeks. In August, I got over thirty pieces for the Best American Ceramic Art in the Beijing Art Expo.

In 2010, my book The Sentiment of Ceramic Art (a biography with over 170 thousand Chinese characters) was published in China.

In 2011, another book The Effect of Mainstream Art and Contemporary Ceramics with over forty essays was published in China.

In 2013, the Exhibition of Guangzhen Zhou, A Retrospective 1990 - 2013 was hosted in Shanghai Art Museum;

In 2018, at August 8th, 8:08 am, I passed away in my sleep in Shanghai. There was a saying in Chinese, "a man over this age who is still alive will equate to a thief".

In 2018, August 18th, the memorial was hosted in the Shanghai Super-Star Stadium. My fans came over from everywhere in the world. Flowers, cards, candles and tears were shown on the screens of TV and computers everywhere. Some of the younger generations of Chinese ceramic artists toasted in celebration of my death. They finally had the chance to take over my position.

In 2019, I received the title of the National Master of the World Ceramic Cultural Exchange. The prices of my artworks hit sky-high.

In 2021, in accordance with the advice of a relevant department from the local Chinese government, my daughter invested in a large sum of money to establish the Museum of Guangzhen Zhou Ceramic Art which is the largest ceramic museum in the world. The museum was very crowded at first.

In 2025, the Museum of Art received very few visitors and the maintenance for buildings cost so much that my daughter decided to withdraw from the business. She tried to donate all of my artworks to the state-run Chinese Contemporary Ceramic Museum, but was refused. My daughter was so mad about this that she smashed all of my artworks into pieces. My clay works became small pieces of rocks and went back into the ground again.

In 2026, my granddaughter found my cellular phone in a pile that I have left. She turned the cellular phone on, and found that it still has battery and that there was a messenger who wanted to pay a very high price to buy one of my artworks.

In 2028, the Museum of Guangzhen Zhou Ceramic Art closed and the building was sold to a chain-store owner who opened a

super fast food restaurant and sold food that did not need to be chewed and whose nutrition proportion was designed for the person's age and weight.  
The restaurant business became very hot. Food was the center of daily life for everyone.

[Read on...](#)

### **Big Sale for Holiday Seasons**



Wood Present Box 3 pcs/set,  
G 80076 , \$10.00, on sale \$8.00;  
G 80077, \$18.00, on sale \$15.00;  
Multi-function tools,  
M 2011, \$9.00, on sale \$6.75;  
M 2012, \$10.00, on sale \$7.50;  
Chinese Satin Bag, OB 46, \$8.00, on sale \$6.00;  
Mop Brush with Porcelain handle, B 100-7, \$16.00, on sale \$12.00;  
Black Liner brush, B 080C, \$12.00, on sale 9.00;  
Playing cards, BK 851, \$5.00, on sale \$4.00;  
BK 008, Chinese Ceramic Cultures-a Traveler's Handbook,  
\$12.00, on sale \$10.00;  
BK 021, The Best American Ceramic Art in Beijing  
International Art Expo 2009, \$15.00, on sale \$12.00

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