



The Chinese Clay Art, USA
PO Box 1733, Cupertino, CA 95015, USA
Tel. 1-800-689-2529, Fax. 408-343-0117
chineseclayart@hotmail.com,

Chinese Clay Art, USA

Newsletter Vol. 102

December 2011

in this issue

- [Ceramic Art Education in China](#)
- [King-size Ceramic Art Museum and Studio, in Shanghai](#)
- [Ceramic Art Class Teaching in China](#)
- [Teaching in Nanjing Arts Institute China -- A letter from Coreen Abbott](#)
- [Call for Entry: Big Fish, Small Pot V: Fifth International Small Teapot Competition and Show](#)
- [New Products / Gift Ideal](#)

For online version with pictures or previous version of our newsletters, please click [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

English Editor: Rachel Zhou

(Copyright 2011, the Chinese Ceramic Art Council, USA. All rights reserved.)

Ceramic Art Education in China

There are over ten ceramic production bases or cities in China, such as Tangshan, Hebei Province; Liling, Hunan Province; Chaozhou and Foshan, Guangdong Province; Jingdezhen, Jiangxi Province; Yixing, Jiangsu Province; Dezhou, Fujian Province; Zibo, Shandong Province; etc., but there are only three major schools related with ceramic education before 1990's. Academy of Art and Design, Tsinghua University (Established in 1956, the former name is Central Academy of Arts and Crafts) in Beijing, China Academy of Fine Art (the

former name is Zhejiang Academy of Fine Art) in Hangzhou, and Jingdezhen Ceramic Institute in "the Capital of Porcelain" in Jiangxi Province.

By early 2000's right after the state policy of "the High-Education Enrollment Expanding", the ceramic art education emerged in over 60 schools in China. Most ceramic education was focusing on functional and industrial production design instead of education as the medium of fine art. So, Ceramic Art Design major is very popular in China. If anyone is interested in "Ceramic Art Design" (Dinner ware, tea-ware and coffee-ware) teaching in China, please contact me.

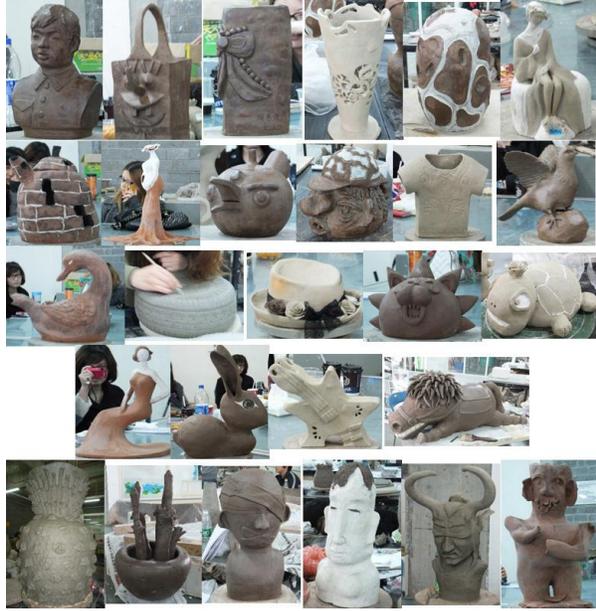
King-size Ceramic Art Museum and Studio, in Shanghai

I have been collecting ceramic art since late 1990's due to my research and writing on American ceramic art. I have shipped some American ceramic artwork to China for the International Art Expo in Shanghai (2000) and Beijing (2009). I have purchased some pieces and received some artwork as gifts. Here is the list of the names of my partial collection: Marilyn Levine, Annett Corcoran, Anne Goldman, Sylvia Hyman, Thomas Kerrigan, Randolph Silver, Steve Hilton, Craig Edwards, Matt Kelleher, Lupl Sordovol, Shannon Sullivan, Natasha Dikareva, Rimas VisGirda, Robert Brady, Mel Jacobson, Linda R. Hughes, and more. Most of my ceramic artwork collections were from the members of ACGA (Association of Clay and Glass Artists of California). The list of names is below: Liz Burkhouse, Anne Klocko, Cheryl Tall, Lee Middleman, Al Spivack, Barbara Brown, Tom Deck, Joseph Battiato, Julia Kirillova, Sandy and Bob Kinzie, Bill Geisinger, Bob Pool, Nancy Ythriaga Adams, Gerry Wallace, Swanica Ligtenberg, Anne Goldman, Bill and June Vaughn, HsinChuen Lin, Jeff Margolin, Daniel Oliver, Sally Jaffee, Liz Crain, Gerald and Kelly Hong, Mark Goudy, Ginger Steele and more, plus some of my own artwork that I made during the past two decades, and some pieces made by Chinese masters. Hundreds of pieces are being displayed, filling up three rooms.

There are both functional vessel form and sculptures. I like to show the variety of materials and techniques used with multi-cultural background. Additional to the showrooms, there will be a studio room with an electrical kiln, so I may able to work on clay in Shanghai. The museum will be open in the coming spring. I would like to promote the American contemporary ceramic art and the Western culture in China. It will be a contemporary ceramic education base and a channel to Chinese art market. I will share the updated information next year.

Thank you to everyone who has been supporting us during the past.

Ceramic Art Class Teaching in China



I was in China for ceramic art class teaching at Shanghai Institute of Visual Art last November. Twenty-one students came from eight different provinces and cities. I have had everyone talk about their background-where they had grown up and personal interests, and we also we made a field trip to King-size Ceramic Museum, Spin ceramic gifts store and art galleries in local area. I would like to share some photos of their works. ---**Guangzhen (Po) Zhou**

Teaching in Nanjing Arts Institute China -- A letter from Coreen Abbott



It's been over a month since my return from teaching Ceramic Sculpture at the Nanjing Arts Institute and I'm still attempting to put into words this extraordinary experience and impact the exchange provided. My appointment was for the month of September and then a six day field trip with the students and fellow instructor

Li Yuhua in the porcelain capital of Jingdezhen. No effort was spared to make my time with them comfortable and fascinating. In fact, I would say, I was very spoiled.

Initially I wasn't sure what to offer my 23 seniors and 2 graduate students who came to the class steeped in thousands of years of some of the world's best ceramic technology, tradition and aesthetic innovations. Additionally, the student's level of instruction with Lu Bin, the department head and fellow instructor Li Yuhua was excellent. Lu Bin's innovative conceptual work was thoughtfully engaging on many levels while Li Yuhua's work was strongly meditative and introspective. Each demonstrated master level abilities. The department had had a year to settle into their new facility located on the college's attractive modern campus away from the frenzied center of Nanjing. The studio was encompassed six large rooms on either side of a very large airy versatile space; equipped with modern equipment similar to any university ceramics department across the US. Their new large gas and electric kilns were fired mostly to cone ten. Numerous electric wheels lined the walls,

two slab rollers, electric extruder with expansion box and a plaster room complete with jiggering machines and even large gas drying "oven".

The students were eager to acquaint me with their work and a glimpse at the Chinese teaching system which seems to emphasize the absorption of prescribed information followed by continual testing as well as exercising techniques through careful observation and reproduction of previous masterworks. The most motivated students' work compared well with the global ceramics community so it was apparent their instruction and individual abilities had prepared them effectively. As those of us in the Ceramics Medium become aware of there is no right or wrong way to handle materials or teach Ceramics. Often what we have been taught only serves as a line to cross, later emerging as an innovation. I was excited to get started and see how my experience as a teacher and ceramic artist for over 40 years would translate into their current repertoire of techniques, understanding of art history and sculptural voice. The 1st assignment I chose was geared to focus the students on individual creativity requiring them to quickly assemble a teapot without previous sketches using elements the students had prepared for everyone such as extruded forms, slabs and so on. The second assignment was to help them focus on observation and content by producing a Still Life either abstract or representational. From students comments I gathered this was a liberating departure from previous assignments.

As the students sat at their thick wooden tables and began to work I noticed a growing pounding sound begin to echo around the huge space like a team of drummers randomly syncing in and out of rhythm. They were using heavy 10" wooden mallets; one side cylindrical and the other flat to stretch the clay into slabs, compressing the clay particles into dense alignment. After doing a few demonstrations the need for this became apparent. The clay had little to no plasticity, cracking easily. When I requested ball clay Lu Bin handed me a rock and ball mill. Clearly the Chinese had adapted their handling methods to bypass a lack of plasticity. I recommended a standard clay mixing ingredient: beer. Another difference in the clay was the amount of large particles, possibly grog, which made trimming, carving and smoothing a Sisyphean effort of chasing rocks around; which led to understanding how to use the buffalo horn ribs sold by the Chinese Clay Arts Co. which proved to be more effective than the blue rubber rib I typically use.

Our final dinner together was marked by laughs, tears, a lot of toasting and a realization of the impact this opportunity provided. Many of the students had directly encountered few foreigners. Beyond the exposure to new thoughts in art and ceramics techniques our exchanges served to strengthen the thread that twines through us all in and out of the medium.

Call for Entry: Big Fish, Small Pot V: Fifth International Small Teapot Competition and Show

**Call for Entry:
Big Fish, Small Pot V: Fifth International Small Teapot Competition and Show
American Museum of Ceramic Art, Pomona, California.**

Entry Deadline: February 4, 2012
Exhibition: April 14 -- June 30, 2012
Artist's Reception: April 14, 2012, 6-9pm
Entry Fee: \$50 (for up to three entries)
Awards will total over \$5000
Entry Deadline: February 4, 2012
Exhibition: April 14 -- June 30, 2012
Artist's Reception: April 14, 2012, 6-9pm
For information, please click at: www.bigfishsmallpot.com
Click at [Brochure](#)
Contact: Tony Huntley, thuntley@saddleback.edu

New Products / Gift Ideal



New Trimming Tools made out of Ceramic Blade (Zirconia Nanotechnology)

---Patent Pending, The products will be available in NCECA Seattle 2012

Ceramic blade, forged from Zirconia - a material next hardness to diamonds - the blade is extremely durable and unbelievably sharp. They retain their cutting edge 10 times longer than steel blades.

Ceramic Kitchen Knife, 3/set,G 80001, \$80.00. Ceramic Knife decorated with blue and white dragon and phoenix with presentational box. 2 knives(Blade Size 6.3" and 4.2") and 1 peeler. Ceramic Knife is sharper and more durable compared to steel blades, easy to clean, does not retain smells, and prevents bacteria growth. It retains no rust or stain, and does not oxidize. Ideal for cutting fruits, vegetables and boneless meats.

Peeler with ceramic blade, CN 54, \$10.00. Peeler with ceramic handle and blade decorated with blue and white phoenix design.

High-fire decals - New Arrival: over 20 new designs, please click at [Decals](#)

email: chineseclayart@hotmail.com

phone: 1-800-689-2529

web: <http://www.chineseclayart.com>