



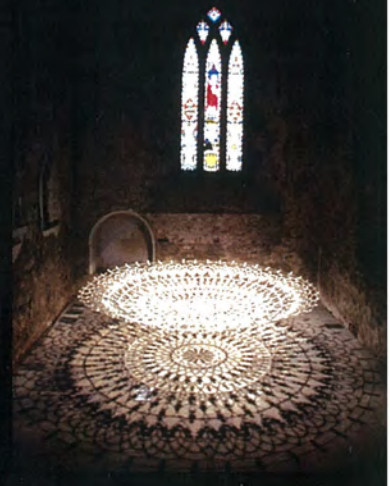
Cover: Clifford Rainey, *Counting*, 2011
Top (l-r): Lisa Clague, *Trinity*; Stanley Shetka, *Locust East—West*
Timothy Blum, *Slouching & Widebeagone*; Lee Stoliar, *One of the Ways*
Bottom (l-r): Arthur Gonzalez, *C.O.S. The Politician*; Ray Chen, *Mother and Child*
Anne Currier, *Spain*; Karin F. Giusti, *Safety*

For more information contact
The Virginia A. Groot Foundation
P.O. Box 105
Evanston, IL 60204-105

Coming Soon

www.VirginiaA.GrootFoundation.org

rian Arleo Timothy Blum Maria Brito Ray Chen Lisa Clague Anne Currier Christine Federighi John Ford Donald Fortescue Karin Giusti Arthur Gonzalez Ken Gray Karen Gunderman Tony Hepburn
annah Israel Martha Jackson-Jarvis Jeanne Jaffe Doug Jeck Indra Freitas Johnson Lawrence LaBianca Susan Leopold Ken Little Joan Livingstone Beverly Mayeri Judy Moonelis Clifford Rainey
ke Rathbun Joseph Seigenthaler Stanley Shetka Michael Stevens Lee Stoliar Akio Takamori Janusz Walentynowicz Kitty Wales Sara Waters Janis Mars Wunderlich



4



THE EUGENIE M. VAN DER LINDEN FOUNDATION'S PRIZE EXHIBITION

TRANSFORMATION

4: CONTEMPORARY WORKS
IN
CERAMICS

Mother and Child, 2003
Stoneware, earthenware
21" X 18" X 21"

Photo: Gow Hwei Chen (Ray Chen)

4



GOW HWEI CHEN (RAY CHEN)

9

Relationships between human persons have been the core theme of my ceramic sculpture.

For the last several years I have addressed in my work the central relationship between my mother and myself. Fourteen years ago she fell into Parkinson's disease. At the onset of this sickness my father abandoned our family. In accord with the tradition of Chinese culture it is now my role to take his place and be strong. As a result, my relationship with my mother has grown. I encourage her with love and warmth.

My sculpture, which explores form, space and line, has become my language to express my inner feelings about this experience. It also expresses the crossed boundaries between Eastern and Western culture and aesthetics as well as the physical distance between my mother and myself. May 7, 2003, my mother left and she is in God's hands now. Her love has been around as always and has more to offer. My sculpture is also the testimony of my faith.

1999
Sidney Myer Fund

INTERNATIONAL
*Ceramics
Award*

In association with
LaTrobe University

SHEPPARTON ART GALLERY

Jeff Brown
Lifeform, 24x42x42cm
New Zealand



Ray Chen *Life Relationship*, 69x61x63cm
United States of America

**Madeleine Child
and Philip Jarvis**
Trunks for Mapplethorpe,
18x36x15cm
New Zealand

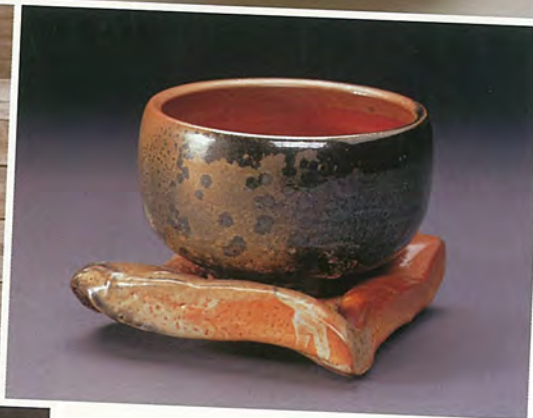




Cheongju International Craft Biennale 2003

입선

Honorable Mention



꿈꾸는 자연(도제 스피커)
신익창(대한민국)
Dream of Nature
(Ceramic speaker enclosure)
Shin, Ik Chang(Korea)
400×400×1100mm 2003

식물 - 창조물 #9
잉 유에 추양(대만)
Plant - Creature #9
Ying Yueh Chuang(Taiwan)
255×255×140mm 2003

락식기(樂食器)
백소연(대한민국)
Happy Table Ware
Pack, So Yun(Korea)
500×500×110mm 2003

생 활
레이 첸(대만)
Life
Ray Chen(Taiwan)
180×120×120mm 2002

산위의 사람(문진)
달리 로버트슨(뉴질랜드)
Man on a Mountain
(Paper weight)
Darryl Robertson(New Zealand)
280×130×170mm 2002





Creations in Clay:
Contemporary New England Ceramics

July 2 – September 6, 2004

Ray Chen

Portland, ME

Relationships between human persons have been the core theme of my ceramic sculpture.

For the last several years I have addressed in my work the central relationship between my mother and myself. Fifteen years ago, she fell ill with Parkinson's disease. May 7, 2003, she has left and gone to God.

Now my mother has left her physical body and she is in God's hand. Her love is still around me as always and has more to offer.

My sculpture is also the testimony of my faith.



Mother and Child, 2002, stoneware and earthenware, 31 x 27 x 21 inches

Education

- 1997 MFA, School for American Crafts, Rochester Institute of Technology, Rochester, NY
- 1995 BFA, Ohio University, Athens, OH

Recent Exhibitions

- 2004 Bergstrom-Mahler Museum, Neenah, WI
- 2003-4 Art Gallery, University of New England, Portland, ME and Colby College Museum of Art, Waterville, ME
- 2003 National Council on Education for the Ceramic Arts, San Diego, CA
- 2003 Clay Art Center, Port Chester, NY

Selected Collections

- Cheongju Arts Center, Cheongju, Korea
- Central Academy of Fine Arts, Beijing, China
- Shepparton Art Gallery, Victoria, Australia

DIVERSE DOMAIN-CONTEMPORARY NORTH AMERICAN CERAMIC ART

音 多 調 複

NCECA 北美當代陶藝展





母與子 Mother and Child
2004, 83 x 51 x 75 cm
高溫陶、中低溫陶 Stoneware, earthenware



母與子 Mother and Child
2004, 53 x 54 x 56 cm
高溫陶、中低溫陶 Stoneware, earthenware

제4회 청주국제공예공모전

The 4th Cheongju International Craft Competition

Hide &
Reveal

숨김과 드러남

 2005 청주국제공예비엔날레

입선 Honorable Mention

01

살, 레이 첸, 미국, 석기토
Life_Ray Chen_USA_Stoneware_40x33x28cm_2004

02

마이크로비스, 버지니아, 유시엔느 리투아니아, 점토
M-I-K-R-O-B-I-S_Virginia_Jursiene_Lithuania_Clay_60x50x21cm_2004

03

꽃의 외침, 린다 휴이, 미국, 석기토
Scream Flower_Linda Huey_USA_Stoneware_31x31x4.5cm_2005

04

무제, 주디스 로버츠, 호주, 백토
Untitled_Judith Roberts_Australia_White_raku_clay_40x40x7cm_2005

05

오리공 게임, 더글라스 볼드윈, 미국, 점토
Duck Ball Game_Douglas Baldwin_USA_Clay_33x27.9x27cm_2005

06

보라색 인형극장, 캐리 앤 파크스, 미국, 도기토
Purple Puppet Theater_Carrie Anne Parks_USA_Earthenware_28.2x18.59x39.74cm_1999



01



02

03



05



06



04



GALLERY



Gow Hwei Chen's *Relationship* is one of his six abstract sculptures on display at Baltimore Clayworks.

Crafty

Abstract Sculpture at Baltimore Clayworks; Quilts at the BMA

BY MIKE GIULIANO

Mother and Child

At Baltimore Clayworks through Aug. 29

Starry Nights: Star-Patterned Quilts from the Collection

At the Baltimore Museum of Art through Jan. 31

Relationships are at the heart of Gow Hwei Chen's earthenware and stoneware abstract sculptures. His exhibit at Baltimore Clayworks even includes a piece titled "Relationship." That particular sculpture involves a smooth-surfaced white post leaning against an irregularly shaped, dark-toned form that has an alternately smooth and rough surface. This juxtaposition of unlike forms is akin to having a couple of strangers thrown together.

But perhaps these two forms have a symbiotic connection. The lanky white post rests only one of its corners against the tabletop. Rising upward on a diagonal, this post obviously cannot support itself and needs to rest against the more solidly grounded black form. While that dark form does touch the tabletop in two places, it's such an unusually shaped object that it might well need the leaning white post to keep it stable. The end result is what amounts to a three-legged sculpture.

The artist, who is Baltimore Clayworks' 1997 Lormina Salter Fellowship recipient and who will teach at the Maryland Institute, College of Art in the fall, relies on a similar

strategy throughout this exhibit: generally, a single sculpture composed of two differently shaped and colored ceramic forms placed side by side. The undulating curves in these abstract forms often complement each other, and the forms tend to touch each other as if to acknowledge a connection. But they also retain their individuality.

This two-in-one quality explains the artist's title for his exhibit, *Mother and Child*. That title clearly means a lot to him, because this sparsely mounted show is comprised of "Relationship" and six numbered sculptures in a "Mother and Child" series. As he writes in an artist statement, "My work utilizes a linear element to separate space and form in order to represent the relationship between my mother and I."

Once that metaphor has been bluntly brought home for you, it's certainly possible to interpret the works that way. But these sculptures are so abstract that your response to the mother-and-child theme might be, "Well, if you say so."

Regardless of whether this theme resonates for you, the artist's formal strategy relies on pleasing contrasts. In "Mother and Child III," a smooth-surfaced, pink- and tan-hued ceramic form stands next to a nubby-surfaced, earth-toned one. Although the two forms touch, there isn't much direct contact. Our attention is drawn more to the open space between them. They are distinct forms, and yet there are enough complementary curves to make them seem related.

The gallery where Gow Hwei Chen has his exhibit will remain exactly as it is in the months ahead, but other changes are planned at Baltimore Clayworks. A handicapped-accessible modular classrooms will be installed on the front lawn of this Mount Washington facility in the fall to bring the organization into compliance with the Americans with Disabilities Act, says Clayworks' executive

director Deborah Bedwell, adding that this will result in the resumption of funding from the Maryland State Arts Council.


These trailers are a temporary solution, but Bedwell says preliminary planning has started for an expansion that will eventually double the facility's current 5,000 square feet of space. The project includes building underground classroom space under the front lawn and artist studios above a parking lot at the back of the facility. Architectural plans have not yet been finalized and the capital-raising campaign has yet to be launched.

Just as the craft-minded trek to the ceramics mecca known as Baltimore Clayworks, they also know how to follow the thread to the Baltimore Museum of Art's compact textile gallery. Its current exhibit *Starry Nights: Star-Patterned Quilts from the Collection* is an all-star lineup of six quilts.

Since the 18th century American quilters have frequently relied on eight-point and six-point star designs. As a design motif, the star has a strong geometric appeal. On a symbolic level, it evokes hopeful associations for Christians; hence the quilt type known as "Star of Bethlehem."

Among the striking works on display is a "Blazing Star" quilt made in Montgomery County in the early 1840s. Its stars are like kaleidoscopic bursts of color; they are complemented by gentler color schemes in a surrounding border of appliquéd printed floral designs.

Also impressive is an "Eight-Pointed Star" quilt made in Baltimore in about 1830. This large quilt is composed of 144 blocks, each containing a single eight-pointed star made of eight diamond-shaped pieces of fabric. The sheer number of stars and the colorful variety of fabrics certainly capture your attention. ■



2007 제4회 경기도세계도자비엔날레

국제공모전

INTERNATIONAL

COMPETITION

THE 4th WORLD CERAMIC BIENNALE 2007 KOREA



29 레이첸 Ray CHEN USA

인생

15×13×14, 물레성형, 판성형,
석기점토, 2005

Life

Wheel throwing, slab building, stoneware

30 파울라 바스티안센

Paula BASTIAANSEN Netherlands

빛을 담은 그릇

95×25×15, 얇은 자기도판 접기,
본 차이나, 2006

Light Containers

Folding thin layers of porcelain, bone china

Ceramic Editors 2007

国际陶艺主编 2007

第二届国际陶艺杂志

主编会议

暨

第二届国际新秀陶艺家

竞赛及展览

会议记录及图册

Conference Proceedings and Art Catalog

2nd International Ceramic Magazine

Editors (ICMEA) Conference

and

2nd International Emerging Artists

Competition and Exhibition



CULTURAL INFLUENCE: FROM TRADITIONAL EXPRESSION TO MODERN CONTEXT

Ray Chen

Henry Moore says, "Sculpture for me, must have life in it". "By creating a vitality and life within a form and meaning is to keep primitive power with humanist content". Michelangelo also said that "a piece of sculpture should be such that it could be rolled down hill without breaking". Ceramics, the art of making in clay and firing, is among the most ancient arts of man and also is one of the most important. To try to define beauty and fine art of the material, we consider the unlimited number of appeals we enjoy through ceramics. So it is that some wares feel right in weight and form, and some glazes are far more pleasant to the touch than others. This is ceramics.

Certainly the first cups made were hand patted and took the place of primitive needs. The Chinese are credited with the discovery that clay is made dense and impermeable at high temperatures. This is one of the major technical discoveries in ceramics. This ware fired white and soon the drive was on among potters around the world. There is evidence as early as 5000 B.C. The influences of Han (206 B.C. – A.D. 220) to Six Dynasties (A.D. 220 – 587) of China and Chinese porcelain naturally spread to Korea.

The dominant characteristic of Japanese ceramic art is the love of nature. Some Japanese pottery was original in conception; most Japanese porcelain is imitative from nature as well as the traditional wood firing and wood ash glaze are particularly attractive with local clay bodies in Japanese pottery history. In pre-dynastic Egypt as early as 4321 B.C., red and black pottery was made and decorated with some angular ornament and freely drawn human and animal motives.

The Greeks were as early as 2500 B.C. They had developed successful pottery-manufacturing technology. The Greeks claim the invention of ceramic art applied to representational from the human figure. The majolica ware of the fifteenth century developed by the Moors on the island of the Majorca was a type of enamel. Germany is known for salt-glazed stoneware, which first appeared

there in the sixteenth century, and for its Dresden porcelains.

England has given much leadership to the industry. In 1751 in Liverpool, the first successful attempts at transferring engravings to pottery and porcelain were made. Designs were printed in ceramic colors on paper and transferred to ceramics much the same as is done with ceramic decalcomania transfers today. Native American pottery began about 500A.D. The coil method was used; the designs went through periods of realism and conventionalism. Now, American ceramics is actually showing the influence of the American spirit of its contemporary tradition. Today from the cultural influences are less bound by the traditions and through visual communication has crossed boundaries of cultures.

If we look back the history and the traditional expression in ceramics, is the history affecting us how we think today? How we work as artist? How we communicate? And how we even educate young and next generations?

Cultural influence allows ceramic art education to cross the boundary of cultural experiences and challenges in a profound artistic development. As a Chinese individual in the United States and teaching at Indiana State University, I understand that the impact of both of cultural influences communicate in ceramic art education the diversity of universal vision. Ceramic art education through cultural influence is an attempt to reach for the best synthesis of contemporary communication and to find a link with younger generations.



Drawing from cultural experiences and a vision of philosophical view of the world are the extraordinary power of ceramic art education which will help young generations and artists. International student exchanges, residency programs, conferences and symposiums, and through cross cultural exhibition opportunities are some examples of ways to create hope. This is experimentation for new and different inspirations and serious intellectual and critical exploration for students.

Ceramics art education with cultural influence also presents a strong artistic development with the broadest



positive definition in the international visual arts community. A cultural experience is ideally suited to explore new ideas and contexts and have the potential to stimulate creativity and promote the sharing of skills and cultural impulsion between personal and cultural aesthetics. It would also provide young generations the freedom of wider international arable and interconnection with the global ceramic profession.

With the total commitment of ceramic art education that characterizes every reason to hope extending the world. I believe that ceramic art education reflects a clay artist's development and movement, and it opens a vast new world of possibilities and flexibilities with knowledge through our imagination. Cultural influences achieve and develop each individual's artistic vocabulary. This impact will help to stimulate the younger generation's creativity and direct them into more successful life experiences.

I communicate Asian ceramic traditions to modern American culture, for instance, by using Eastern traditions, materials, techniques, and reinterpret them into a contemporary context. In Chinese art, there is a consistent characteristic in composition that is "nature" and "symmetry" as well as "balance" and "stability" are

the most important elements for expression. It also forms the focus of my vision in the series of my work – "Mother and Child". These Chinese characteristics can purify and engage the American culture through education and professional communication. Natural material resources and traditional Eastern techniques communicate in the modern Western society of America through ceramic art education. Through my art training, knowledge, personal expression, cultural aesthetics and communication, I share and serve the Asian tradition of cultural ceramics art history and movement to the vastly different cultural background of America society.

Ceramic art education attempts to clarify the significance of the technique and the material, form and content, the history and the process, possibilities and creativity, value and conception, image and communication, and the future to cross the various young generations, either directly or indirectly. From the historical point of view to contemporary eyewitness, the material and conception are the reproduction of our own interpretation. Meaning is the result of understanding. The message is not only present in images but also reflect the truthfulness of our own experiences. More importantly, art and art education is continuing cross boundaries of cultures, through cultural experience and artistic development. A young generation's steadiness at originality and vision which presents the clarity of artistic purpose that will make great artists.

An artist statement of "Mother and Child" through cultural influence expresses the development of growth of cultural expression that characterizes the quality of originality through the material to images, from East to West as well as from tradition to contemporary as following:

For the last several years, I have addressed in my work the central relationship between my mother and myself. Eighteen years ago, she fell into Parkinson's disease. As the only son in my family and in accord with the tradition of Chinese culture, it comes to my role to take full responsibility of her and be strong. As a result, my relationship with my mother has grown. I encourage her with love and warmth and I told her I love her. May 7th, 2003, my mother has left her physical body and she is in God's hand now. Her love has been around as always and she has more to offer. My sculpture is also the testimony of my faith.

My sculpture exploration of form, space and line has

become my outer language to embody my inner feelings about this experience. I value form, space and line between internal and external – one cannot exist without the other. It has also expressed the crossed boundaries between Eastern and Western culture and aesthetics-as well as the physical distance between my mother and myself.

"Mother and Child" is a connection over space and distance with my mother. It is a measurement in feelings through my own personal experience, presenting movement, energy, love, relation, honesty, and integrity. It is a dialogue. It is a vocabulary of visual communication. As a ceramic art educator of myself, I always encourage my students to create experiences and to work with challenges, to remain true to oneself, any honesty mark is potential. I always want to make a special environment for my students. That is structure, discipline, challenge, and personal direction. I also encourage my students to consider their personal and social values when making professional goals and prepare them to meet life's challenges with confidence and purpose.

Finally, Ceramics art education through the material – clay connects cultures from tradition to contemporary. As an artist, as an educator, I share my experience with my students, and to help and to bridge students to grow. Using simple, profound truths through education is to empower the material to stir emotion and creation to share amongst ourselves. "Mother and Child" is one of the examples of cultural influence – from traditional expression to modern context.

文化的影响力： 从传统表达到现代语境

陈国辉

亨利·摩尔指出，“雕塑对我来说，必须要有内在的活力”。“通过为一个造型注入生命和活力，意义在于保留原动力的人文含义”。米开朗基罗也说过，“一件雕塑应该能在滚下山后完好无损”。陶艺，用泥土和火焰创作的艺术，是人类最古老、最重要的艺术形态之一。要定义材料的美和艺术性，我们想到的是从陶艺中欣赏到的无尽的魅力。一些陶器有最适宜的重量和最恰当的造型，一些釉面的手感远比其他釉面来得舒适。这就是陶艺。

当然，最早的杯子是用手拍出来的，为的是原始的需求。世上公认是中国人发现了陶泥在高温下变得质密且不透水。这是陶瓷工艺最重要的技术发现之一。这个陶器烧成了白色，很快世界各地的陶工都开始闻风而动。这有上溯至公元前5000年的证据证明。汉代（公元前206年—公元220年）到六朝（公元220年—587年）期间，高丽受制于中国，中国瓷器自然而然地就传到了那里。

日本陶艺的主要特征是热爱自然。一些日本陶艺家的理念很原始；在日本的陶艺史上，多数日本陶瓷仿效自然，并且采用传统的柴烧，将木灰釉施挂在当地的泥坯上，特别有吸引力。在公元前4321年的前王朝时期，埃及就制作了红色和黑色的陶器，上面有角形装饰，并随意地描绘出人和动物的活动。

希腊早在公元前2500年就成功地开发了制陶技术。希腊人认为，陶艺的发明适用于人体的具象性。15世纪摩尔人在马略卡岛开发的锡釉彩陶是瓷漆的一种。德国以最早见于16世纪的盐釉粗陶闻名，另外还有它的德累斯顿陶瓷。

英格兰也是业内很强的领袖。1751年，将陶器雕刻工艺移植到瓷器的尝试首次在利物浦取得成功。图案用陶瓷颜料印在纸上，再转印到陶瓷上的做法，与现在的贴花纸转印法大同小异。美洲土著陶艺始于公元500年左右。那时就用到了盘条法；图案设计贯穿了从现实主义到传统主义的各阶段。现在，美国陶艺实际上展现了美洲当代传统精神的影响力。文化的影响力如今很少受制于传统，并且通过视觉交流，已经跨越了文化的界限。

如果我们回顾陶艺历史，以及陶艺的传统表现形式，历史是否影响到了我们现今的思考呢？我们如何做一个艺术家呢？我们如何交流？又如何教育年轻人和下一代呢？

在巨大的艺术进步中，文化的影响力使陶艺教育跨越了文化经历和文化挑战的界限。作为一个生活在美国并在印第安纳州立大学教书的中国人，我深知在陶艺教学中，文化影响力在传达世界观的多样性上所形成的影响，在贯穿了文化影响力的陶艺教学中，我试图追求现代交流的最佳结合，并找到与年轻一代的联系。

文化经历及哲学的世界观是陶艺教学的巨大动力，这种力量将扶助年轻一代以及陶艺家。国际学生交流、驻留创作项目、会议及研讨会，以及文化展览上的机会，是一些创造希望的典型途径。这是各种灵感的试验场，对严肃的知识分子来说是实验的机会，对学生来说是重要的拓展的机会。

汇集文化影响的陶艺教学也展现了巨大的艺术进步，在国际视觉艺术界得到了最广泛的肯定。一种文化经历是非常适合去探索新的思想和新的语境的，同时，它还有可能激发出创造力，并推动技艺交流，分担个人与文化审美之间的文化冲击。它还能年轻一代提供更广阔的国际土壤，以及与国际陶艺同行进行自由交流的

机会。

陶艺教育的全部任务就是寄望于能够拓展世界，我相信，陶艺教育反映着一个陶艺艺术家的进步和动向，



同时也开辟了一个广阔的新世界，这个新世界因由我们的想象力而充满了各种可能性与灵活性。文化影响力形成并发展了每个个体的艺术词汇。这种影响力将有助于激发年轻一代的创造性，并指导他们进行更有成效的生活体验。

例如，通过采用东方的传统、材料和技术，我将亚洲陶艺传统注入到现代美国文化，并在当代语境中进行重新诠释。中国艺术中一种始终如一的创作特色就是“自然”与“对称”以及“平衡”与“稳定”的结合，它们是最重要的表现元素。这也是我的系列作品——“母与子”的构思重点。通过教育和行业交流，这些中国特色能够提炼并发挥美国文化。通过陶艺教育，天然原料及传统的东方技术与美国现代西方社会形成了交流。通过我的艺术训练、学识、个人表现、文化审美以及沟通，我分享着亚洲陶艺文化历史的传统。

陶艺教学试图直接或间接地阐明技术与材料、造型与内容、历史与进程、可能性与创造性、价值与理念及形象与交流的意义，以及跨越不同时代的未来。从当代见证人的历史观点来看，材料和理念是我们自我诠释的再创造。意义是理解的结果。信息不仅体现在形象上，还反映出我们自身经历的真实性。更重要的是，艺术和艺术教育还在不断通过文化历练和艺术进步，跨越着文化的界限。年轻一代对创造性的坚持，以及展现清晰的艺术意图的愿景，将会塑造出伟大的艺术家。

艺术家透过文化的影响力，在“母与子”中，表达出以从材料到形象，从东方到西方，以及从传统到现代为创造特性的文化表现力的进步与发展：

在过去几年里，我将我与母亲的核心关系放到了作品中。十八年前，她罹患帕金森氏症。按照中国的文化传统，我作为家中独子，要坚强地承担起对她的全部责任。由此，我与母亲的关系更近了。我用爱与温情鼓励她，我告诉她，我爱她。2003年5月7日，母亲离开了人世，现在她在上帝之手。她的爱仍在。我的雕塑也是我对信念的宣示。

我在雕塑中对造型、空间及线条的探索，已经成为我的外在语言，表现了我对这段经历的内心感受。我在内部和外部之间衡量造型、空间和线条的价值——它们的存在缺一不可。这也体现了东西方文化和审美的跨界，以及我与母亲之间的空间阻隔。

“母与子”是我与母亲在空间和距离上的结合。它通过我的亲身经历，衡量着感情，表现着运动、能量、爱、联系、诚实，以及正直。它是一段对话。它是视觉交流的词汇。我作为一名陶艺教育工作者，始终鼓励我的学生们去创造经历，迎难而上，保持真我，诚实的印记是潜在的。我始终想要为我的学生营造一个特殊的氛围。有组织，有纪律，有挑战，有个性。我还鼓励学生在制定专业目标时，思索其自身以及社会价值，并自信且有目标地准备迎接生活的挑战。

最终，陶艺教育通过材料——陶泥，将传统文化与现代文化结合起来。我作为一名艺术家，一名教育工作者，与我的学生们一起分享我的经历，帮助他们成长。在教学中引用简单而意味深长的事实，就是要让材料激发起能让我们彼此分享的情感和创造。“母与子”就是文化的影响力——从传统表达到现代语境的例证之一。



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Exhibitions & Awards

International Ceramic Invitational Collection Exhibitions, Jingdezhen, China, 2007.

The 4th World Ceramic Biennale Korea (CEBIKO), Icheon World Ceramic Center, Korea, 2007 "Reshaping Asia", Honorable Mention

The International Salt-Glaze Exhibition, Ceramics Museum Westerwald, Germany, 2007

The VIII International Ceramic Artistic Biennial, Aveiro, Portugal, 2007

The Virginia A. Groot Foundation Grant Award, 2001

"National Council on Education for the Ceramics Arts, Emerging Talent Artists Award, 2001

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