

‘Scanning the Community of Arts: Liang Wenlun Establishes Ceramic Arts Workshop in Mainland China’ in *Artists*, Vol.1, pp.402-405, 1995.



English Translation of the Article

If ceramic art in mainland China is going to be modern, there should be people like Liang Wenlun who has the courage to be pioneers. Therefore, I think Liang Wenlun set up a ceramic art studio to work professionally in the mainland is worth encouraging from any aspects. Maybe more people will follow up him and make modern ceramic art creation a trend. Isn't this a fire that is crucial to change the creative environment and ceramic art system in mainland China?

Liang Wenlun is 40 years old and was admitted to the Ceramic Art Department of the Central Academy of Arts and Crafts in 1979. He has such a background. It is not a new thing to do what he likes, but it is not so easy in mainland China. To establish a pottery art studio, you must have your own kiln. Whether it is an electric kiln or a gas kiln, it is very difficult. Many potters have to rely on the factory to burn the pottery, and cannot pursue more precise ideal results from flames and glazes. Everything depends on the environment. Liang Wenlun set up an electric kiln of his own on the hillside. It was not easy. Although it exploded in the first trial, he was not discouraged. He carefully found the fault and improved it. Finally, he successfully completed the electric kiln installation.

According to the information, he worked hard on the mountain for three years, accompanied by tears and sweat, and was highly nervous every day. He only slept for four or five hours. He spent all nights watching the kiln for a pottery work, all for the sake of the instant joy when the work comes out of the kiln. It is a spiritual expression of dedication. Therefore, a person who is engaged in pottery is inherently harder than other industries, and everything needs to be done by



himself, which is also destined. In the past three years, with that small electric kiln, he has been able to complete a hundred works of various sizes, and he has shown amazing efficiency. I think he is a pottery worker who has gotten into the soil. Because of these accomplishments, in August 1994, Liang Wenlun received an invitation letter from Anritsu Fuye, Kita-ku, Tokyo, inviting him to exhibit in Japan in early September. After visiting Liang Wenlun's studio, Guan Baoen, the head of the Mainland China Ceramic Art Center, called it 'Liaoning's No. 1 Pottery'. What's more, his work entitled 'Old House Pottery Ornaments' has won the first prize of Dalian Exhibition.

We hope that this ceramic artist in his prime will work together with his peers in Taiwan, and the revival of Chinese ceramic culture is just around the corner.

Dear readers, Liang Wenlun is a kind of fire for modern pottery in the mainland. We hope that in the near future, ceramic works on both sides of the strait will have the opportunity to be exhibited on the same stage. Whether in Taiwan or the mainland, this exchange is necessary.

