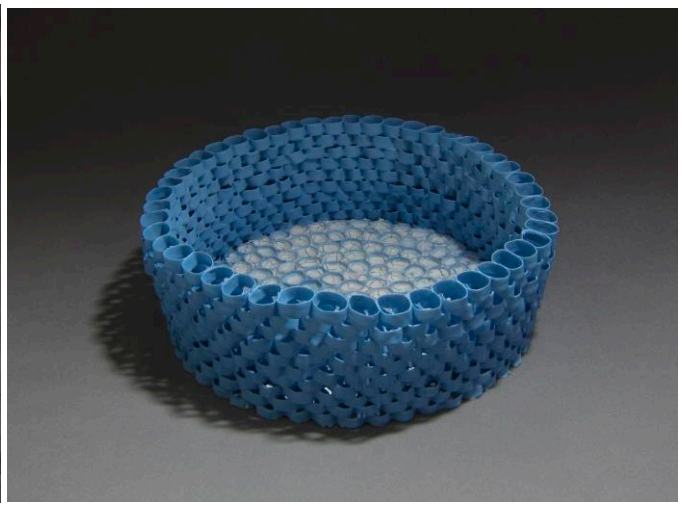


**Selected: Related Activities**

**Solo Exhibition “Material and Mind” Chin Chin Gallery, Tainan Taiwan March 7- April 8, 2017  
Using Mulberry Paper dipped into the Porcelain/Clay Slip.**



**Workshop Folding Paper&Clay at Chin Chin Pottery, Tainan, Taiwan December, 2017  
Using Mulberry, Corrugated, Galangal Paper to make Ceramic Objects.**





## 海安 beautiful! 海安人 helpful!

——探访 陶瓷艺术家 内的国际陶瓷艺术家



**个个是“国瓷” 总统曾颁牌师**

以瓷为伴，是上海海安陶瓷艺术家们的生活常态。在这里，他们不仅学习陶瓷技艺，更在交流中碰撞出创新的火花。海安陶瓷艺术家们，个个都是“国瓷”大师。他们不仅在国内享有盛誉，更在国际舞台上大放异彩。其中，更有许多艺术家曾获得过总统颁发的牌匾，这是对他们艺术成就的最高肯定。

**创新又敬业 作品异域风味浓**

在陶瓷艺术的世界里，创新与敬业是相辅相成的。海安陶瓷艺术家们，正是这样一群充满创造力与敬业精神的人。他们的作品，不仅具有浓郁的中国传统韵味，更融入了异域的时尚元素，展现出独特的艺术魅力。正是这种创新精神，使得他们的作品在国际市场上备受青睐。

**在海安很快乐 盘碗吃不腻**

在海安陶瓷艺术家的生活里，快乐无处不在。无论是沉浸在泥土的芬芳中，还是在欣赏自己亲手制作的精美陶瓷时，都能感受到那份独特的喜悦。在这里，他们不仅学到了精湛的技艺，更收获了珍贵的友谊。那份对陶瓷艺术的热爱，让他们在这里找到了属于自己的快乐源泉。

**海安人 helpful 天天送咖啡**

在海安，人与人之间的帮助是相互的。陶瓷艺术家们在这里不仅得到了技艺上的指导，更在生活上感受到了海安人的热情与友善。每天一杯咖啡，不仅是一种生活情趣，更是海安人乐于助人的体现。这种温暖的人际关系，让艺术家们在这里的生活更加丰富多彩。

**大美海安激发创作灵感**

大美海安，不仅是陶瓷艺术家的创作灵感之源，更是他们心灵的栖息地。在这里，他们被海安的自然风光、人文景观所吸引，从中汲取了丰富的创作灵感。正是这份灵感，使得他们的作品更加生动、更具感染力。大美海安，激发了他们无限的创作潜能。



文件使用 试用版本创建

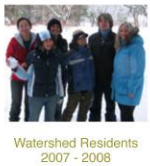
## Critical Ceramic Website: Article by Monica Leap: Watershed Ceramic Arts Center Residency 2007-2008

Modified 10 February 2009 Home | Articles | Reviews | Events | Sponsors | About | Site Map



### Watershed: Eight Months, Six Lives, One Shared Experience

Monica Leap



Watershed Residents 2007 - 2008

Tucked away down a dirt road in Mid-Coast Maine, the Watershed Center for the Ceramic Arts is a place that "provides time and space for serious artists to work." Leaving out the distractions of public classes, work study, bureaucracy of operations, and the pace of city life, Watershed does exactly what it proposes. Artists are given cabins to live in, facilities and kilns, a personal studio space, and lots of snow; there is not much else. Home to six ceramic artists for eight months (September - May), the challenges and the outcomes of each residency cycle is determined by those selected.

Tyler Gulden, Programs Director and Interim Executive Director, said that the 2007 - 2008 collection of six resident artists was the most diverse group he has seen during his tenure. Our group ranged in age from twenty-two to forty, three with MFA's and three with BFA's. In addition, we had strong roots spread from California to Texas, the East Coast, Greece, Ecuador, Thailand, Cambodia, and Africa. The 2007-2008 residents included:

- Misty Gamble, daughter of a puppeteer, created life-sized figurative sculptures; she explored ideas of normalcy in society and womanhood.
- Monica Leap, a potter at heart, played with the simplicity of the calligraphic line to convey growth, strength, and movement on her thrown forms.
- Krisaya Luenganantakul, hailing from Thailand and inspired by her mother, illustrated the beauty of the woman's body and the role of the woman in the home.
- Elisavet Papatheodorou, intrigued by the process bees use



The Artist and His Product Daniel Teran

to create homes of honeycomb, entertained the ability of a seemingly ordinary form, multiplied hundreds of times over, to become something greater.

- Daniel Teran, a mold maker and thinker, combined issues of social conscience and self-reflection into his process.
- Adero Willard, a potter, investigated the complexity of an individual's identity through layered and juxtaposed colors, shapes, and forms.



Time for Breakfast Krisaya Luenganantakul

"The Watershed winter residency is really about reflection. We are isolated, and more often than not, snowed in. There is not much sound, the snow muffles most things. That leaves you a lot of time to work and a lot of time to think," says Elisavet Papatheodorou. In a rural setting with an often snowy and icy hill for a driveway, the world became very small. Days would pass where residents would only walk the triangle from the cabins, to the studio, to the kilns, to the studio, and back; that limited environment was a constant reminder that residents were there to make work. As there was little structure, besides the occasional meeting with the office staff and one's self imposed work schedule, residents used their own discretion allocating time. Salad Days Artist Adero Willard described Watershed as a place "designed specifically for artists to make work. Unlike other centers that have a class structure with workshops, events, and lots of people moving through, Watershed is very much about solitude and freedom. From your schedule, to studio, to food, you are on your own."



Time for Breakfast (detail) Krisaya Luenganantakul

Due to its open structure and seasonal seclusion, visitors have often found the charm of Watershed to be in its seemingly timeless nature. However, winter residents quickly learned that time still passed, and passed fast. Howard Kottler Funded Resident Misty Gamble said, "If I were to do it again, I would have the clay delivered the day I got here and the research done 3 months prior." Once we were established in the studios, we had to prepare for a Worcester, Massachusetts show, and once the Worcester show was up, we had to prepare for a Port Chester, New York show. When that went up, the Worcester show came down, and when we returned from NCECA in the spring, we had to de-install Port Chester. One month after that it was time to pack and say goodbye.



My Butterfly My Pelvis Krisaya Luenganantakul

Although all we did last winter was work in the studios, the residency period was still not enough to realize all of our grand ideas. For each of us, there is a sketchbook full of ideas left to be investigated. Even though we walked in with an "all clay, all



Bearded Man Jar Daniel Teran



Coco Pot Daniel Teran

# Article by Yingga Ceramic Museum Feature: Crossroad: Civilization Southeast Asia, 2009



Southeast Asian creations on display at the Yingga Ceramics Museum  
25 December 2009

Artifacts of a region reflect its history, trade, and culture. By looking at an earthenware that dates back to 1000 B.C., viewers can have a peek into people's lifestyle then, and how their ceramic art was passed on to the 21st century.

Around 240 pieces of ceramic works from 9 Southeast Asian countries are on exhibit at the Yingga Ceramics Museum until the end of February 2010. This is the first time such a comprehensive exhibition from that region is seen in Taiwan, according to the museum director Yu Jan-chi.

"Single-colored glaze and practical applications are the main features of Southeast Asian ceramics," said Yu during an interview with the Taiwan News on December 4, "plates and jars of all sizes are very common."

"People in that region respect nature and have deep religious beliefs," she explained, "the influences are easily seen in their ceramics."

In terms of style, Yu said that celadon and Bencharong abound in Thai ceramics, while blue and white porcelain are found in Vietnam.

The color of Thai celadon is derived from iron. It is a technique that has been used for a long time in the country and Thai ceramists are very good at it.

Bencharong literally means five colors. It is the most excellent of ceramics found in Thailand, according to Things Thai, a book in English presenting 102 everyday items from Thailand, including religious and devotional items, food,



Yu Jan-chi, director of the Yingga Ceramics Museum thinks nature and religion have largely influenced ceramic works from Southeast Asia.

clothing, and craftwork.

The five colors are usually red, yellow, green, blue and black, but designers nowadays may apply up to eight colors. Bencharong wares require several firing, the colored enamels being added over the glaze each time, wrote Tansha Darsapil and Michael Freeman, both authors of the book.

"The five-color technique originated in China, and the Bencharong wares were made for orders from China, with the theme of the Thai royal family," Yu added.

As for blue and white porcelain found in Vietnam, Yu said that Vietnam is the only country in Southeast Asia that produces such style.

"European buyers had difficulties acquiring blue and white porcelain directly from China," she said, "so they bought from ones exported to Vietnam instead."

"When exports from China were limited even more strictly, craftsmen in Vietnam decided to produce their own blue and white porcelain."

The trade itinerary Yu mentioned is the famous maritime silk road, which begins in southeast China, goes along the East China Sea, the Indian Ocean, the Middle East, and reaches the east coast of Africa, or it passes through the Red Sea, the Mediterranean and Egypt. Trade activities were at its peak during the Song and Yuan Dynasty in Chinese history, from the 10th to the 14th century.

The route was used by Chinese merchants to export silk, ceramic, tea leaves, lacquer, and spices, and to trade in wooden textiles, glass ware, and ivory from the West.

Southeast Asia has played a significant role in promoting trading activities between East and West. The voyages of Ming Dynasty General Zheng He further broadened the route and made Chinese ceramics known to the world.

"The ceramic road of Southeast Asia brings visitors back to the era when Zheng He explored the world ambitiously," said Yu, "the works are at least 200-300 years old, and all of them are original."

## Kendi

Among more than two hundred exhibits, on thing special to the eyes of ceramic enthusiasts like Yu is Kendi, a pot without any handle.

Kendi appeared in about the 8th century for ceremonial use. They usually have long-necks and short spouts. The Brahmins and Buddhists used Kendi to distribute blessed water, and the Muslims later used them to contain water for prayers in washing their hands.

"You have to hold it with both hands since a Kendi has no handle, therefore ceramic scholars think a Kendi was for ceremonial use," said Yu as she pointed at a 13th century Marbled Ware Kendi found in Thailand.

"Its marbled pattern shows it was made by mixing clay of different colors."

Different styles of Kendi are on display at the exhibition including Celadon Kendi, Unglazed Kendi, and Brown-



Marbled Ware Kendi from the 13th century found in Thailand.



Unglazed Blue-and-White Candle Stick discovered in Vietnam.



Dog Series (2007) by Wasinburee Supanichvoraparch of Thailand.

and-White Glazed Kendi. Time, geography, and customs influenced the technique applied to make them.

## Back to the future

Entering the Exhibition Room number 4, visitors are transported to the future when they view the works of contemporary ceramists right after seeing 200 - 300 year-old exhibits in the previous rooms. Contemporary ceramists in Southeast Asia break the principles of pragmatism in the past and create based on concepts they find noteworthy in life.

"Different concepts such as ceramics used as containers, love for nature, human relationships, traditions, and various contemporary ideas are seen in the works of 15 artists from Thailand, Philippines, Singapore, Malaysia, and Indonesia," said Curator Chen Ting-hsuan.

For example, Searching for Fleas by Indonesian female ceramist Ika Warlika Burhan shows three women of different ages searching for fleas in each other's scalps, an ordinary scene in daily life for the artist whose ceramic works usually have female bodies as subjects.

Similar messages are seen in Krisaya Luenganantakul's Yellow Garden and My Butterfly, My Pelvis. The former is a uterus-shaped arrangement of yellow flowers and the latter are butterflies nesting in what looks like the pelvic bone.

Her inspiration comes from the role of the female as being both procreator and procurer. "The uterus signifies the universe, and the pelvis represents how marvelous life is," notes Luenganantakul in a catalogue.

Besides feminine themes, a sense of humor can be easily detected in the Dog Series by Wasinburee Supanichvoraparch whose 5 pieces of puppy figures have different poses, one lifting a leg to give the impression that it is about to urinate, and the other squats down to do a major operation.

Not far away from these puppies stands an adorable looking rabbit that visitors can hardly miss for its indigo-colored ears and shining red lips. Those who walk closer and read the explanatory tag would find out that this was how Vipoo Srivilasa, the creator, wanted to interpret the images of Chinese ladies in the Ming Dynasty Tombs.

"These figures in the tomb tell me how human beings indulge their desires and live in extravagance," notes Srivilasa in the catalogue.

Titled For the Future Series, Srivilasa expresses his concern for Thailand's coral reefs and eco-system, his hometown, and Australia which he now calls home.

"It hasn't been long since ceramists in Southeast Asia started to make contemporary pieces," Yu said, "As we can see they are learning and improving through imitation and experiment."

"A visit to this exhibition will give you a new perspective of Southeast Asia."

## Link

To learn more about the exhibition, please visit:  
<http://www.ceramics.lpc.gov.tw/Exhibition/southeastasia/english/forewordw.html>



For the Future Series is an expression of Thai ceramist Vipoo Srivilasa's perceptions of Chinese ladies as depicted in the Ming Dynasty Tombs.



A Green Dress by Krisaya Luenganantakul of Thailand.