

Dialogue between the Imagination and Sam – A brief Introduction to incorporating Chinese Landscape Painting into Ceramic Practice

Wang, Shengli

Abstract

I use dialogues to explain how I fuse the concept and techniques of Chinese landscape painting into my creation of ceramic artworks and develop a ceramic art style featuring oriental landscape.

I use dialogues to explain how I fuse the concept and techniques of Chinese landscape painting into my landscape ceramic sculptures and develop a ceramic art style featuring oriental landscape.

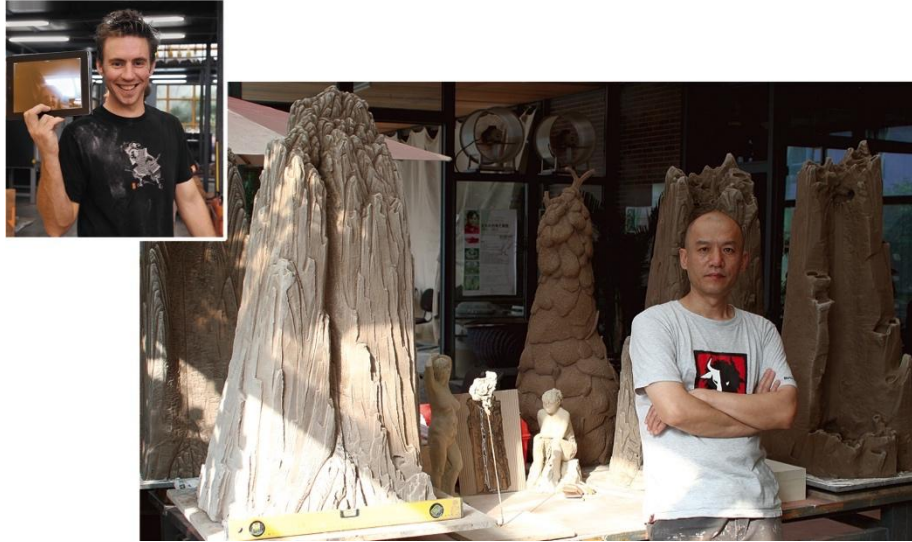


Fig. 1. Ceramists Sam and Wang Shengli at a ceramics studio in Jilin College of the Arts in 2012

At the 2nd International Ceramics Invitational Exhibition and Seminar in Changchun, China, I engaged in a dialogue with New Zealand ceramic artist, Sam, on my creative concept and style. Here are what I explained to him:

1. Origin: my landscape ceramic sculptures are not a portrayal of scenery. They originate from my paintings, which is rooted in traditional Chinese art.



Fig. 2. Wang Shengli, *Listening to Mountains*, 2014, pottery, 40 x 34 x 34 cm

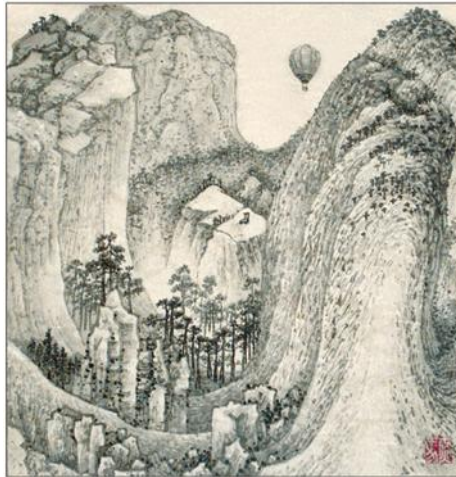


Fig. 3. Wang Shengli, *Listening to Mountains*, 2010, Chinese painting, 40 x 34 cm

2. Concept: my landscape ceramic sculptures follow the aesthetics and philosophy of Chinese landscape painting, which values details and unity between man and nature.
3. Branches: I came across broken branches and realized that their uneven section can leave a mark that resembles the paintbrush used for Chinese landscape painting. This makes it possible to fuse the idea of Chinese landscape painting into ceramic artworks.



Fig. 4. Shengli Wang, *Standing Out at the Peak* (detail), 2010, stoneware, 50 x 35 x 120 cm

4. Transformation: I use Chinese landscape painting as the façade of my ceramic sculptures. Other facets are shown with the moving viewpoint, and a

two-dimensional Chinese landscape painting is then converted into a three-dimensional landscape ceramic sculpture.

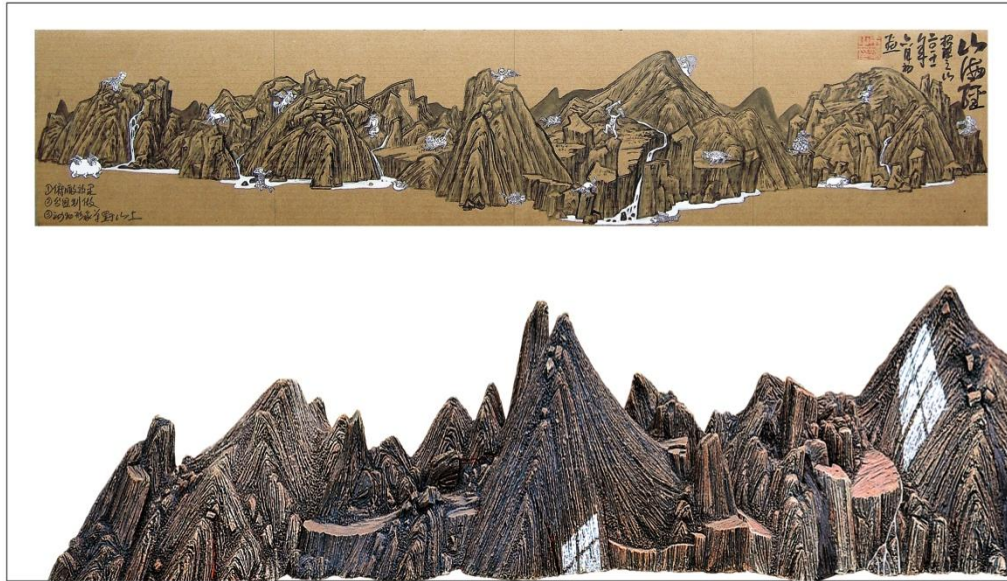


Fig. 5. Wang Shengli, *Classic of Mountains and Seas (Shan Hai Jing) · Shaking Mountain*, 2011, stoneware, 320 x 50 x 55 cm

5. Shaping: from a rough contour to relief, then to the carving of lines, enabling the work to acquire more tempo and rhythm to the work.
6. Texture: I use a branch to replace pen, and create wrinkles, dots and lines on the surface of the clay, creating a three-dimensional texture.



Fig. 6. Wang Shengli, *Tranquility in the Mountains*, 2009-2012, stoneware

7. Firing: works are fired at 1230°C, and the fire marks show the ink and artistic conception of Chinese landscape painting.
8. Review: whenever I finish a ceramic landscape sculpture, I always excited in my heart: "Wow! Another mountain is created in this world! This mountain is derived from a great traditions and my observation of nature."

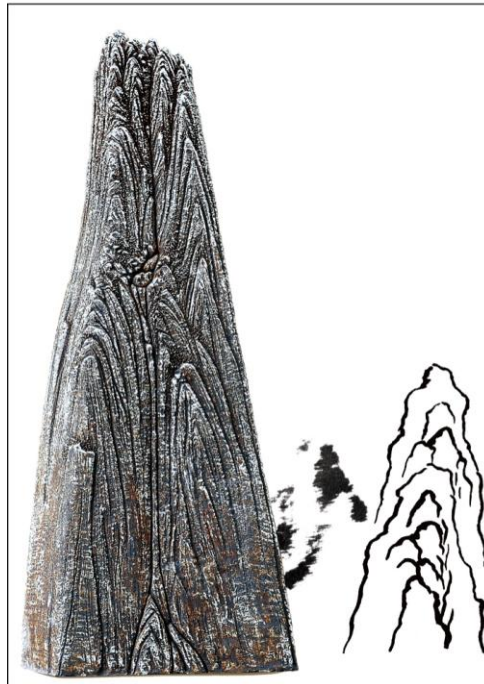


Fig. 7. Wang Shengli, *Lonely Mountain Covered with Snow*, 2013, stoneware, 50 x 35 x 120 cm