

The Fuping Pottery Art Village: towards the internationalisation of ceramic art 富平陶艺村：迈向陶瓷艺术的国际化

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Since around the seventh BC, the Chinese invented, developed and used ceramics extensively. In recent times however, China has become increasingly instrumental in fostering the development and promotion of a contemporary ceramic culture on an international level. One key player in this movement is the Fuping Pottery Art Village, (FPAV) near Xian in Shaanxi Province.

The philosophy underpinning the FPAV is one of international promotion and recognition for ceramic art. Mr Xu Dufeng and Dr Ichi Hsu, the management team behind the Village, have plans to develop it into a centre for ceramic research, teaching, production and exhibition. This vision is enacted partly through its international residency exchange programmes by providing a stimulus for creativity and innovation in the creation of new work from invited artists, but also through their commitment to exhibiting high quality international ceramic art, not only in their immediate local region at the FPAV and the Dao Centre in Xian, but in exhibition spaces in the major international

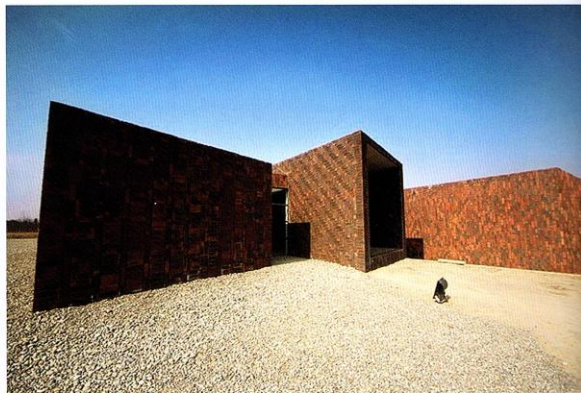
centres of Paris, New York and Melbourne. These visionary objectives are providing an international stimulus and benchmark for the revitalisation of their ceramic traditions.

The site of this village in central China is on an established farm of one thousand acres with orchards in an agricultural region where the soils are a characteristic yellow loess. The FPAV itself forms part of the large conglomerate based around an industrial brick and tile manufacturing plant. Production has diversified into Chinese ceramic folk-art and specialty pieces. It has an impressive hotel, dining room, guest accommodation and conference facilities but most importantly, its ceramic facilities. The management team commissioned purpose-built museums and exhibition spaces which specifically house the works of artists who have undertaken residencies or exhibited there. These include galleries for works from artists from Australasia, Eastern Europe, Western Europe, United Kingdom, North America, South America, to name a few. There is gallery for the exclusive use of members of the International Academy of Ceramics. There

is a library centre for ceramic research and there are plans to extend this into an academy for the teaching of ceramics.

The residency programme allows for an ideas exchange for a community of international artists to come and share professional knowledge, techniques, materials and experience. Working alongside other artists provides an invaluable part of the experience. Camaraderie develops and an atmosphere and energy are generated from which you learn and share together.

For the individual visiting artist, the biggest challenge is taking time-out and committing to a period of research and development. The reality for many artists is that we are constantly under siege from the modern world and often the demands of running a business, juggling family and other work commitments mean that the maintenance of a sustainable work ethic is increasingly difficult. Taking time-out in another studio location however, can often provide an excellent opportunity to reflect and to develop ideas towards a new body of ceramic work. I realise also



Photos in this article: Jiao Feifei (FPAV)
本文图片由富平陶艺村焦飞提供



that for many, the abandonment of control of the tightly-held ceramic processes in your own studio and moving into a relatively uncontrolled environment provides challenges. These changes should be embraced for the opportunities they provide for many new and interesting serendipitous possibilities can result.

A residency provides ample time for reflection and the development of new ideas. There are an abundance of stimuli from whence to draw inspiration. From observing how the problems confronting ceramic artists in creating works have been tackled and overcome as evidenced from examples in the vast ceramic collection, to observation of the cycle of nature on the fruit trees around the old farm, it is all there. A residency provides chance to experiment and take risks towards the development of new ideas and a body of work, to be engulfed by creative recesses and to explore a full range of possibilities by using the large studio space with their range of facilities, kilns (gas, electric and wood) equipment and technical staff. If desired, the resulting work can be exhibited there and pieces can remain within the permanent collection of the FPAV.

Working in a situation like this does require a degree of self-discipline because this is not the cultural centre of China. The local village a short walk away and offers markets and most items but not entertainment. It does provide an excellent cultural experience and the authentic Chinese cuisine is excellent.

For further information, check their website:
<http://www.futogp.com>

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的管理团队特别设计建造了博物馆和展览场所，专门收藏、展示在那里做过驻村创作或展出的艺术家的陶瓷作品。现在有澳新馆、东欧馆、西欧馆、英国馆、北美馆、南美馆等在内的十几个展馆展示来自二十多个国家的陶艺家的作品，还有一个专为国际陶瓷学会会员设立的展馆。这里有一个开展陶瓷研究的图书中心，并计划扩充为一个陶瓷教育机构。

富平陶艺村的驻村创作计划让国际艺术家群体能够来这里进行交流，分享专业知识、技术、材料和经验。与其他艺术家一起工作是一种宝贵的经验，大家彼此增进了情谊，并在所营造的一种氛围和活力中共同学习和分享。

对于个别的访问艺术家来说，最大的挑战是暂时停止工作，去做一段时间的研究和开发。许多艺术家面临的现实是我们不断陷入现代世界的围困，对经营事业、兼顾家庭和其他的工作担当的需求往往意味着保持一个可持续发展的创作职业道德是越来越难。而在另一个工作室里暂时停止工作经常可以提供一个好的机会来思考并形成新的陶瓷创作思路。同时我也意识到，对于许多人来说，抛开在自己的工作室里牢牢掌握的陶瓷创作工艺的限制，转移到对一个相对不受控的环境会带来挑战。我们应该接受这些变化，因为它们为许多新鲜而有趣的偶然的可能性的出现提供了机会。

驻村创作作为思考和发展新的创意提供了充足的时间。在那里汲取灵感也具有足够的激励。以富平陶艺村收藏的大量陶瓷作品为例证，观察陶瓷艺术家如何在创作中攻克所面临的难题，再到对老农场里的果树的自然周期的观察，一切就都有了。驻村创作让你有机会实验并冒险开创新的思路和新的作品形式，专注于创作过程，利用宽敞的工作空间，以及各种设施、窑炉（气窑、电窑和柴窑）和技术人员的支持探索全方位的可能性。如果你愿意，你所创作的作品还可以在那里展览，并留给富平陶艺村永久收藏。

在这种条件下工作确实需要一定程度的自力更生，因为这里不是中国的文化中心。富平县城离富平陶艺村不远，那里有市场和绝大部分生活用品，但没有什么消遣之处。富平陶艺村提供了一个绝佳的文化体验，其正宗的中国菜也很棒。

更多信息请见富平陶艺村网站：
<http://www.futogp.com>

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