

ARTISTS

Wang Zhangliu	Li Hongyan	Yu Linglii	Zhang Wanlong
Feng Shuwen	Wu Lin	Yang Hai	Tan Zhenhua
Wu Jun	Li Dongsheng	Zhu Zhu Feifei	Chen Xiaoping
Gao Zhengyi	Li Huaqin	Li Changsuo	Fang Jie
Fang Ronngui	Li Fangling	Jiang Weile	Wu Bing
Gu Yao	Jiang Chuan	Tan Wei	Fan Jiajing
Yan Xingmin	Liu Hui	Tan Xiaoying	Chen Guoli
Liu Fei	Zhao Ming	Shao Zhangzong	Zheng Lijuan
Painter Unidentified	Zhou Hualin	Tao Qingjun	Cheng Zaohai
Zhao Yu	Zhou Jianhua	Han Huimin	Xu Linhua
Xu Ping	Wu Wehan	Zhou Haiying	Zhao Shaohua
Cao Weijun	Wu Wenyong	Gui Yin	Wu Guohua
Xu Puyang	Zhu Shufa	Deng Heqing	Xiao Zheng
Jiang Shenglin	Wu Zhongjie	Lu Mingxin	Xiao Wang
Wang Yu	Gao Xiao	Zhou Fang	Yi Ming
Hu Lanlan	Wang Cheng	Zhang Changzhen	Zhang Jingjing
Dai Rongfen	Yang Zhi	Xiao Wei	Dong Shuqiang
Mo Yuan	Shi Zhenhua	Ouyang Huashan	Yu Ping
Chen Xin	Liu Jun	Yu Yuyi	Zhang Tianfu
Lai Mincong	Li Fanghua	Shen Maifa	Wu Min
Yu Hua	Yu Xuehui	Wang Lin	Xie Jiange
Hu Yunxiang	Wu Hengfeng	Zhang Rongxin	Zhang Tianming
Yu Bin	Liu Jufeng	Lu Lingli	
Zhou Ying	Tan Huaping	Wei Xianjun	
Wu Hao	Yu Sifa	Zhang Changzhen	

FURTHER READING

Zeigerman, Gerald C. ed., with Michiko Okaya, Barbara Diduk, Ronald Kuchta, Ellen Huang, Ingrid Furniss, and Maris Boyd Gillette. *The Vase Project: Made in China—Landscape in Blue*. Barbara Diduk with Zhao Yu. Easton, PA: Williams Center Gallery, Lafayette College, 2012.

ACKNOWLEDGMENTS

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THE TROUT GALLERY

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Front cover: Feng Shuwen, Vase 2,
blue-and-white porcelain,
2004–2006

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THE VASE PROJECT

Made in China
Landscape in Blue

BARBARA DIDUK
with ZHAO YU

OCTOBER 30, 2015–
FEBRUARY 20, 2016



THE TROUT GALLERY
The ART MUSEUM of Dickinson College



“I walked the city’s street with Zhao Yu, looking for artisans and artists who would be willing to participate in the project. We spent months combing city alleys, factory neighborhoods, and the Ceramic Institute. Painters were selected randomly to reflect a broad spectrum of the community, with respect to age, gender, work-place, and painting style. In two and a half years, we collected 101 vases.”
—Barbara Diduk

THE VASE PROJECT presents 101 identically shaped and similarly painted porcelain vessels, which feature scenes of modern industrial landscapes in China. The ceramic vessels were thrown by hand at the ceramics factories in Jingdezhen, China and painted by 101 different painters in the city who specialize in painting ceramics. The purpose of the project is to consider the nature of artistic individualism within a heavily industrialized ceramics workplace.

To create the vessels, Barbara Diduk commissioned ceramic painters in Jingdezhen to paint representations of the contemporary Chinese industrial landscape on a series of blue-and-white ware vases—one per artist, each based on the image of previous painter’s work.

The first artist, Wang Zhangliu, was given instructions to paint the industrial landscape of Jingdezhen, and to include the many kiln stacks visible today in the city. His finished vase became the model for the next artist, and so on. The result is a “chain letter” about ceramic practice and manufacturing in the city.

The vessels are at first remarkably similar—by design—in their identical shape, the homogenous nature of the blue-and-white painting style, and the narrow range of subject matter. However, closer examination reveals fascinating differences among the painted scenes, differences that the artists are otherwise trained to suppress in the normal factory workplace.

Barbara Diduk is the Charles A. Dana Professor of Art at Dickinson College. She studied anthropology at William & Mary College and the visual arts at the Surrey College of Art & Design and the University of Minnesota.

The Vase Project exhibition is organized and circulated by Lafayette Art Galleries & Art Collections.

“The project confronts a confluence of Western definitions of the artist-producer and addresses issues of modernity and development identified with contemporary China. The collection of blue-and-white vessels challenges the contradiction between serialized mass production in industrial practice to the handmade object. Indeed, the vase sequence reflects individual invention and unique interpretations of the traditional landscape motif.”



Upper row (L to R): Ceramic factories; potter trimming base of inverted vase; Vase Project vases drying outside the factory; assembled and trimmed vases ready for painting; Zhu Shufa painting Vase 42 (all photos, Jingdezhen, 2004-2006)

Lower left: 7 of 101 vases from the Vase Project: Xu Puyang, Vase 14; Jiang Shenglin, Vase 15; Wang Yu, Vase 16; Hu Lanlan, Vase 17; Dai Rongfen, Vase 18; Mo Yuan, Vase 19; artist unknown, Vase 20; blue-and-white porcelain, 2004-2006.