



china painting by Chinese artists

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I am a retired fine arts professor, and would like to tell you something about myself and the Chinese method of china painting. Fifty years ago, after graduating from L Ecole National des Beaux Arts of Paris, I returned to my native land. During a period of ten years, before the country was taken over by the communists, I taught china painting and architectural decorative art in Nanking's Central University and Hang-Shoa's National Fine Art College. I am very proud to say that some of my students hold very high positions on both sides of the mainland and Formosa.

Since my family and I choose to live in the United States, many close friends have advised me to teach the method of china painting I know so well. I don't know why I waited so long to begin teaching in this country; perhaps the heritage of our old civilization caused me to hesitate. Now I realize that every day I am getting older and, if I don't begin to share my knowledge, it might be too late.

I am sure that there are many talented and art-minded people who will enjoy learning how Chinese artists decorate their china. As far as I know, the Chinese method of china painting has never before been taught or demonstrated in this country.

I believe that most people imagine china painting to be very difficult; and I can understand why when you see Chinese procelains — both antique and modern — how beautiful are the forms, the decorations, the quality, the creation, and, especially, the large sizes. All of these



things make one wonder how the Chinese artists can accomplish so much. The answer is a very simple one: Natural resources and human talent make this fabulous art production possible. Drawing on my own experience, I would like to say that china painting is most enjoyable, and much easier than you might think.

When I was a little boy, my parents' village was located near the famous town of Chung-Tec, Kang-Si. The people had worked like ants — silently, seriously — from early morning to sundown, day after day, year after year, century after century. I was extremely curious and interested in those talented "ants." From a beautiful mountainside, they dipped the natural porcelain clay with a special shovel, so white, so soft, that to this day I

think it looked good enough to eat.

Petuntse and flint were needed to complete the porcelain for use; the petuntse came from the neighborhood state of Hamg We's Ma San (Horse Mountain), and was transported by water to Chen Tec. The flint came from Chen Tec's nearby mountains. The porcelain clay (Sio-Ney) and the flint were free for the taking, only the petuntse was purchased.

Now, I would like to tell you how the people worked to make china for others to enjoy (these are childhood memories, and time may have dimmed some of the details).

I remember how one family — grandparents, parents and children — produced the most common chinaware, the rice bowl. This family had about 20 mem-