

The Person Who Influenced me and Led to Love the “Ceramic Art”

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Understanding, is an instinct pursuing,

Originally I was just an observer of the artworks the ceramics, who made a living by designing. I really forgot from when, the “ceramics” made an impulse to me to understand, to approach. In about 2003, I have a kiln of my own. I had a good friend in Qingdao Called Mr. Li Shaohua, who kept always firing some mural paintings. One day, he told me: “I will go to Beijing in business, this kiln is Mr. Wan Liya’s (the famous contemporary ceramist) kiln. When he go to Beijing, he leave it to me. now I will give it to you.” I felt so excited and agreed. From then on, I began the communications with the fire and clay.

Days past days, besides my job, the kiln accompanied me, I was with the kiln, stiring the clay aimlessly. So several years passed together with the interest and the trance mind.

It was an opportunity to approach the art of the ceramics, in the Spring of 2007, because of a mission of design, I came to Zichuan which was the famous ceramic city of China, and got to know my teacher, Mr. Li Zi Yuan, the National Master of Ceramic Art. From then on, I combined tightly with the ceramic art. Under the patiently guidance of my teacher, several years later, I turned an participant into a researcher.

Influenced by my teacher, I gradually realized that the creation period of the ceramic art was to use your hand to understand and communicate with the clay, the ceramics is a perfect chemical compound of carbon and silicon. Mind, forming and firing is the soul to complete a perfect piece of artwork. As a Chinese, under the base of inherit the national treasure, to have the creation of the ceramics should have two ways: imitation the ancient and innovation.

Preferable to the celadon, through the acknowledge, study of the ceramic art and the research on the traditional celadon firing procedure, visiting Zibo, Yixing, JingDezhen, Long Quan and other famous ceramic cities, I got some experiences for firing the celadon. After many times’ tests on and the combination of the glaze and the body, in 2009, I succeeded in firing a celadon artworks of whole imitation of the ancient celadon. At that time, I had a feeling that maybe I would become a person who related with the ceramics.



In 2009, I was invited as the vice professor of the Design Department of Qingdao Military&Political Personnel University, in the same year, setup a ceramic studio with my good friend Mr. Hu Xiaopeng, who just graduated from the Ceramic Department of Tsinghua University. Gave the name of the studio as “Jade Kilin” as the color of the celadon was like the jade and invited Mr. Li Zi Yuan to write the inscription, inviting Mr. Li Zi Yuan and Mr. Mao Zeng Yin(the chief editor of China Ceramics Illustrated Biweekly) to unveil the name plate.

Due to my insistance to the ceramic art, in the Spring of 2010, I became the apprentice of Mr. Li Zi Yuan.

The organic combination of the tradition and the modern was the mainline of my space design
The ceramic art and the space design had the same meaning in the form of creation.

The achievements I had made in the art of the ceramics:

In 2010, the artwork Zhongkui “Celadon Vase (Ceramic Carving) of Jade Kiln” won the award of “the Best Creational Artworks” in the “Oriental Pearl” National Artcraft Heritage and Creation Artworks Competition sponsored by the China National Arts and Crafts Society

In 2011, under the guidance of Mr. Li Zi Yuan, after 11 months from the draw the small draft to the success of artworks, I created and fired successfully a ceramic ox (LxWxH=3mx1mx1.4m) in the temperature of 1230°C. The ox was called “the Black Ox ”



In 2011, the celadon artwork “A Marquis on a Horse” won “the Special Jury Award” of the Sixth China Contemporary Ceramic Exhibition.

In the recent years, many artworks were reserved by the municipal museums.

In 2012, I started to build a “Wood Fire Studion of Jade Kilin” in Laoshan District, which was the first one in Qingdao City.

The executive chairman of China of International Ceramic Artists Association----Mr. Li Ziyuan (my teacher), nearly 70 years old till now, still went to work at 7am in the morning and left the office till 10pm in the evening. After finished the daily affairs, he always had all kinds of

different creations of artworks and often discussed the ceramic topics with us in the deep level. It was a great honor for me to communicate with the international ceramists with my teacher. Through the communication, I realized that it is one aspect to absorb the creational ideas and technics from the foreign ceramists, what was more important was that to learn their deep love for this art and strict working in the ceramics.

The most sincere and top urgent desire for me was to study. From the first day contacting with the clay, I had made up my mind to brush up the knowledge of the ceramics and practice the ceramic technology hardly. My teacher was the best example of the sentence "It is never too old to learn" . He influenced me silently, influenced my latter lifetime of "Ceramics Fortune"

Companied by the latter lifetime's "Ceramics Fortune", enjoying the pleasure, simple and quietness made by the ceramics. I would fight for my road of ceramics.

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