

Wanxin Zhang: A Ten Year Survey

February 23 - August 9, 2011

Teacher and Student Education Guide



Poet of Battlefield
2000

Fired clay, pigment

Photo: Courtesy of Arizona State University

ART | CRAFT | DESIGN
BELLEVUE ARTS MUSEUM

**Wanxin Zhang:
A Ten Year Survey**

February 23 - August 9, 2011

Organized by Arizona State University Art Museum and curated by Peter Held, Curator of Ceramics at the ASU Art Museum Ceramics Research Center and Mindy Solomon for the Morean Arts Center, St. Petersburg, Florida.

Local presentation curated by Stefano Catalani, made possible by:



Bellevue Arts Museum Education Guides are produced by Patrick McMahon, M.Ed, Education Curator. Teachers and students are welcome to use these guides to supplement museum visits for educational purposes.

TABLE OF CONTENTS

For Teachers

About Bellevue Arts Museum....5 - 6

About Bellevue Arts Museum Education Guides....7

Planning Your Visit....8 - 10

About the Exhibition....11 - 26

EALR's....27 – 28

Lesson Plans and Extensions...29 - 36

Feedback....37 - 42

Bus Reimbursement Information....43- 4 6

For Students

Supplemental Images....47 - 51

Terms....52 - 56

Looking Closer Activities....57 - 60

About Bellevue Arts Museum

Mission:

Bellevue Arts Museum is the Pacific Northwest's center for the exploration of art, craft and design through exhibition, educational programs and partnerships, emphasizing the work of regional artists.

History:

The Pacific Northwest Arts and Crafts Association, Bellevue Arts Museum's sponsor, was founded in 1947 with two goals in mind: to promote the artists and crafts people of the region, and to establish a cultural and educational center serving Bellevue and East King County.

The first event sponsored by the Pacific Northwest Arts and Crafts Association was an outdoor art fair presented in Bellevue Square, a regional shopping center, in July 1947. The annual Fair has been held in the same location ever since, and today the **Bellevue Arts Museum artsfair** is the largest and most prominent art event in the Northwest, attracting more than 350,000 visitors each year.

Bellevue Arts Museum was established as an arts museum in 1975. Over the years, the Museum has consistently presented high quality exhibitions that have had a broad regional and/or national impact and has developed a strong reputation as an important showcase for contemporary and traditional art.

Deciding to tap back into the museum's roots as a community art fair, the Board of Trustees hired national craft and design expert Michael Monroe, who had served as curator and then director of the Smithsonian's Renwick Gallery of American Craft and Director of the American Craft Council, in 2004 to head the renewed vision of "illuminating and enriching the human spirit through art, craft and design." Since then the Museum has presented 46 world-class exhibitions celebrating high-caliber international and local artists, as well as over 500 free or low-cost educational programs attracting over 50,000 annual visitors.

In 2011, Bellevue Arts Museum will continue its focus on craft and design by both Northwest and internationally renowned artists while expanding its programming and outreach.

Arts Museum Education Guides

Bellevue Arts Museum is happy to offer education guides that help draw connections between exhibitions and classrooms. The information, activities, and ideas provided in these education guides work best when they are supported by a classroom visit to the Museum and a docent-led tour. Educators are welcome to mold the activities and assessments to fit their specific classroom environments. Educators are allowed to make copies of information related to exhibits provided they are for educational purposes and classroom use.

Thank you for your interest in Bellevue Arts Museum. We look forward to seeing you in our galleries.

Sincerely,

Bellevue Arts Museum
Education Staff

Tour Reservations: Please schedule your school tour two weeks in advance through our online tour request form. www.bellevuearts.org/education

You may contact Patrick McMahon, Education Curator, at 425.519.0793, or patrickm@bellevuearts.org for more information.

School Tour Days & Times: School tours are generally offered between Mondays and Fridays between 11 am and 3 pm. BAM also reserves the 10 am hour exclusively to scheduled group visits.

Tour Options: A typical tour takes approximately 45 minutes total. Please inquire if you might be interested in an optional 45 minute time period in a classroom working on an art project that correlates with the exhibit. We can work with the teacher to provide the best experience for students.

Confirmation: After your school tour is scheduled, a docent will contact you to confirm the arrangements and review any special requirements

World Languages: Our World Language docents are available to give tours in German, Mandarin, Russian, and French.

Special Needs: Bellevue Arts Museum is fully accessible for those with special needs. We are willing to make other reasonable accommodations if necessary. Please let us know of any special needs or requirements that will require accommodations when you are scheduling your visit.

Group Fees (group rates 10+ people):

- Students/seniors: \$4 per person
- Adults: \$6 per person
- Art Project (Optional): \$2 per student materials fee
- 1 free chaperone is admitted for every 10 students. (20 students = 2 free chaperones, etc.)
- Additional chaperones are welcome at the adult group rate
- All student groups receive 1 free chaperone regardless of size

Please inquire about our sponsored admission for free or reduced lunch recipients.

Payment options: We accept cash, checks (payable to Bellevue Arts Museum) Purchase Orders, and the following credit cards: Visa, Mastercard, American Express and Discover.

Food: Tours should generally conclude with enough time to return to school for lunch. No food or beverage is allowed in the upstairs galleries. If students plan to bring sack lunches, accommodations may be made in the museum. Also, Bellevue Downtown Park and Bellevue Square are within walking distance of the museum.

Feedback: We welcome both affirmative and constructive feedback so I can learn what works well and how we can improve so we can continue to offer the best possible experience for you and your students at Bellevue Arts Museum.

Transportation/Student Drop off Areas:

If the cost of school busses is a deterrent, please inquire with the museum for possible bus reimbursement assistance.

Busses:

Bellevue Arts Museum works closely with Kemper Development to provide accessible parking for school busses and vehicles higher than 9'2". Arrangements MUST be made in advance or we cannot accommodate bus parking.



Directions for busses: The arranged location for bus parking is adjacent to the Museum's southern wall. Busses can enter the lot when traveling north on Bellevue Way NE and turning right at the *Scan Design* sign immediately prior to the Bellevue Arts Museum parking sign. This will lead to a lot between the Museum and the old Safeway/ Bartell's lot. Busses can let off here and park along the red railing for the duration of the group visit. The parking spots are numbered and labeled as *reserved*, however they are not being used. To exit, busses can either turn around and exit onto Bellevue Way NE or pull through the lot and turn onto NE 6th street.

Carpool: If you carpool, we offer free parking in our garage.

Wanxin Zhang: A Ten Year Survey

张万新：十年回顾

Inspired by the 8,000 warriors of the Qin terracotta army guarding the tomb of the First Emperor of China first unearthed in Xi'an in 1974, Wanxin Zhang's large-scale figures appear to cross over from history into today's culture, capturing a constantly tilting balance between tradition and transformation.

Born in China in 1961 and raised during the years of the Cultural Revolution—1966 - 1976—Zhang witnessed the effects of Chairman Mao's rule over China's political, social, and psychological landscape. Like the First Emperor, Qin Shih Huang Di, who unified China under his rule (221 - 206 BCE) and surrounded himself with a large army even when entering the afterlife, so Mao controlled the country through his Red Guards.

Drawing upon such a parallel, since 1997 Zhang has created massive and muscular figures built with slabs of clay that he slashes, stacks, and manipulates to obtain a rough dynamic surface. Like the original terracotta warriors, Zhang's sculptures stand stiffly and at first glance look alike. Yet each figure has its own distinct personality and is imbued with peculiarities such as contemporary apparel and hair fashion, wire-rim glasses, cell phones, cameras, grocery bags, or even a tattered cardboard sign that reads *God bless you*. In the artist's intention, the people portrayed "*do not belong to any general nor service any commander. They are not heroes but they are also not slaves. They represent a sense of confusion and a quest for freedom.*" In each figure Zhang captures, through his own cross-cultural identity, the melding of past and present, East and West, informing the fast shifting contemporary Chinese culture in a time which is witnessing the dramatic rise of Chinese power within the global political, economic, and cultural scene.

About the Artist

Born in China in 1961, Wanxin Zhang established his art career before relocating with his family to San Francisco in 1992. Four years later, Zhang received a Masters degree in Fine Arts from the Academy of Art University, San Francisco, and was already immersed in the local arts community and surrounded by noted ceramic artists. His work is influenced by the iconic self-portraits of Robert Arneson, father of the 1960s California Clay Funk Revolution, and Peter Voulkos, in whose Oakland foundry he had the opportunity to work. Zhang is a first-place recipient of the Virginia A. Groot Foundation Grant (2006) and the Joan Mitchell Grant (2004). An accomplished artist, his sculptures have been shown nationally and internationally at venues including China's National Fine Arts Museum and the Fresno Art Museum in California.

Education

1992-1996 Academy of Art University , MFA. Sculpture, San Francisco, California

1980-1985 Luxun Academy of Fine Art, BA. Sculpture, ShengYang City, LiaoNing Province, China

1978-1980 Art School of Jilin, Diploma of Fine Art, ChangChun City, Jilin Province, China

Teaching

1996-present Instructor, Academy of Art University San Francisco, California

1985-1992 Assistant Professor, Jilin Art College, ChangChun City, China

Solo Exhibitions

2010

Arizona State University Art Museum, Tempe, Arizona, "A Ten Year Survey: 1999-2009"
Traveling to: Boise Art Museum, Boise, Idaho
The Art Center, St. Petersburg, Florida
Bellevue Arts Museum, Bellevue, Washington (2011)
Udinotti Gallery, Scottsdale, Arizona "Wanxin's New Works"
Mindy Solomon Gallery, St. Petersburg, Florida
"Wanxin Zhang 2010"

2009

University of San Francisco, Thacher Gallery, "Wanxin Zhang New Sculptures" (August to October)
University of San Francisco, Kalmanovitz Hall – Sculpture Terrace (July to January 2010)
University of San Francisco, Kalmanovitz Hall – Atrium (July to January 2010)
Sonoma State University, University Art Gallery, Rohnert Park, California "Contemporary Warriors"
Udinotti Gallery, Scottsdale, Arizona "Wanxin Zhang: Ceramic Sculptures"

2008

Art Beatus Gallery, Hong Kong, China "Pit #5: My Nation" (Catalog)
Bedford Gallery, Leshar Center for the Arts, Walnut Creek, California "Pit #5, Contemporary Warriors"
The Alden B. Dow Museum of Science & Art, Midland Art Center, Midland, Michigan "Pit #5, Michigan"

2007

Fresno Art Museum, Fresno, California "California Artist Too"

2006

Bernice Steinbaum Gallery, Miami, Florida "Wanxin Zhang's New Works"
University of Wyoming Art Museum Laramie, Wyoming "Pit #5 Laramie, 2006"(Catalog)

2004

Bernice Steinbaum Gallery Miami, Florida "Figures of the Future's Past - Pit #5"

2002

Triangle Gallery San Francisco, CA "Ceramic Sculpture" (Catalog)

2001

Vorpall Gallery San Francisco, CA "Treasures of China-A-Dialogue"

1997

Space 303 San Francisco, CA "Wanxin Zhang 1997"

1996

Academy of Art University Sculpture Center, S.F., CA "Dialogue" MFA Graduate Show

Group Shows (Selected)

2009

"Glimpses: Contemporary Ceramics" Pacini Lubel Gallery, Seattle, Washington
"Nine Lives: Dog Day of the Summer" Bernice Steinbaum Gallery, Miami, Florida

2008

"Wyoming Invitational" University of Wyoming, Laramie, Wyoming
"Spirit and Form" Triton Museum of Art, Santa Clara, California
"A Human Impulse: Figuration from the Diane and Sandy Besser Collection" Arizona State University Art Museum, Tempe, Arizona (Catalog)
"Artists to Watch - Asia" Turner Carroll Gallery, Santa Fe, New Mexico
"Taiwan Ceramics Biennale" Taipei County Yingge Ceramics Museum, Taipei, Taiwan (Catalog)

2007

"Innovation & Change: Arizona State University Ceramic Collection" Fort Wayne Museum of Art, Fort Wayne, Indiana (Nationwide traveling show) (Book)

“Clay and Brush: The Ceramic Art of China” Lowe Art Museum, University of Miami
Coral Gables, Florida (Catalog)
“What is Next?” Florida Craftsman Gallery, St. Petersburg, Florida
“The 22nd UBE Biennale International Sculpture Competition” Yamaguchi, Japan (Catalog)

2006
Landscape Sculpture Design for Beijing 2008 Olympic Games” Beijing, China (Brochure)

2005
Riverbend Sculpture Biennial 2005” Owensboro Museum of Fine Arts Owensboro, Kentucky
“The Other Mainstream” Arizona State University Art Museum, Tempe, Arizona (Catalog)
“Palm Beach 3” Represented by Bernice Steinbaum Gallery, Miami, Florida
“The 7th San Francisco International Art Expo” Byron Cohen Gallery, Kansas City, Missouri

2004
“It’s for the Birds” Traveling Exhibition, Bernice Steinbaum Gallery Miami, Florida (Catalog)
“Art Basel Miami Beach” International Art Fair, Bernice Steinbaum Gallery, Miami, Florida

2003
“Across the Divide” Gatov and Werby Art Gallery Cal State Long Beach, California (Catalog)
“Art Basel Miami Beach” International Art Fair, Bernice Steinbaum Gallery, Miami, Florida
“Fourth Toronto International Art Fair” Art Beatus Gallery, Vancouver, Canada
“14th Annual California Conference for the Advancement of Ceramic Art” Davis, CA
“International Art Expo, Chicago” Art Beatus Gallery, Vancouver, Canada
“Gallery Artists” John Elder Gallery, New York, New York

2001
“Selected Artists” Triangle Gallery San Francisco, CA

2000
“2000 All California Exhibition” San Diego Museum of Art, San Diego, CA
“Sculpture 2000” Catholic University of America, Washington, D.C

1999
“New Year Celebration” Hayward Art Council, Hayward City Hall. CA

1998
“The Light is Diverse in California” Center for Visual Art, Oakland, CA
“The Fifth Annual San Francisco International Art Festival” Vorpal Gallery, SF, CA

1997
“Contemporary Sculpture” Vorpal Gallery S.F CA
“California Clay Competition Exhibition” The Artery Gallery, Davis, CA (Catalog)
“Breaking Out” Chinese Cultural Center, San Francisco, CA

1996
“The 21st Annual Open Show” Roseville Art Center Roseville CA
“Spring Show” Academy Of Art University S.F CA
“June Juries Show” Gallery Router One. Point Reyes Station CA

1995
“Gallery Artists” Triangle Gallery S.F CA
“The 10th International Art Exchange” Asian Art Society in America S.F CA (Catalog)

1990
“Asian 11th Champion Art Exhibition” International Exhibition Center Beijing, China

1989
“The 7th National Fine Art Exhibition” National Fine Art Gallery, Beijing, China (Book)
Jilin Fine Art Exhibition, Jilin Province, China
Northeast Young Artist Exhibition, Changchun, China (Brochure)

1987

“The 60th Anniversary Army Art Show” National Fine Art Gallery Beijing, China

Award and Grants (Selected)

2006 Virginia A. Groot Foundation Sculptors Grant – 1st Place Evanston, Illinois

NEA / Warhol Foundation, Artist-in-Residence Award, University of Wyoming, Laramie, WY

2004 The Joan Mitchell Foundation Inc. Painters and Sculptors Grant New York, NY

2000 Distinctive Merit Award, San Diego Museum of Art, San Diego, California

1997 “Honorary Merit Award of the Outdoor Sculpture Search, Los Altos City, California

1989 Sculpture Bronze Prize, The 7th National Art Exhibition, National Art Gallery Beijing, China

Jilin Fine Art Exhibition, First Place, Jilin Province, China

Reviews and Articles (Selected)

Ian Findlay “Zhang Wanxin at Art Beatus” World Sculpture News, Vol.14, No.3, p.69, Hong Kong 2008

Tonya Turner Carroll “Top Talent: 150+ emerging, established, and most influential artists” Santa Fean Collector’s Tips, Santa Fe, California, June/July 2008

Britta Erickson “Tyranny Meets Irreverence in Pit #5”, Art Beatus Gallery, Hong Kong, 2008

Robert Taylor “Building a Battalion Out of Clay”, Contra Costa Times, California, Jan. 12th, 2008

Emily Sano “Tradition and Transformation: Wanxin Zhang Sculptures” Clay Art International Yearbook, Athens, Greece, 2007/2008

Arthur Coleman Danto “Visionary Ceramics” American Ceramics 152, New York, 2007

Mireya Hernandez “Public Art Gives New Life to Fallen Workers” Prime Time, New Mexico, 2007

Susan Moldenhauer “Wanxin Zhang’s Warriors” Catalogue Essay, Wyoming Art Museum, 2006

Angela Brooks “Recreating History” 7220 Newspaper, Laramie, Wyoming, page 9, Jan. 26th, 2006

Marilyn A. Zeitlin “Art and Justice” Catalogue Essay, Arizona State University, Tempe, Arizona 2005

Stephanie Cash Art World Awards, Art in America, March Issue, 2005

Anne Albritton Sculpture Magazine, July/August Issue, page 69, 2005

Joel Weinstein “Coming Home to Roost” Bernice Steinbaum Gallery Catalogue Essay, 2004

Anne Tschida The Herald, Sunday, Miami, Florida, Nov. 24, 2004

Mark Ormond “Figures of the Future’s Past” Bernice Steinbaum Gallery Announcement Essay, 2004

David Alexander “Terracotta Sculpture – A Passion for Creative Art Teacher, Richmond Review San Francisco, California, July Issue, 2002

Frank Cebulski “Wanxin Zhang: Transcultural Figure and Tradition” Catalogue Essay, Triangle Gallery, San Francisco, California, 2002

Christopher Newhard “The Qin Warriors on His Mind” Catalogue Essay, Triangle Gallery, San Francisco, CA, 2002

Kenneth Baker “Wanxin Zhang at Triangle” San Francisco Chronicle, July 27th, D10, 2002

Books and Exhibition Catalogues

"500 Ceramic Sculptures" Lark Ceramics Book, Sterling Publishing Co. Inc., New York / London, 2009

"Taiwan Ceramics Biennale" Exhibition Book, Taipei, Taiwan, 2008

"Clay in Art International Yearbook" Clay Art International, Athens, Greece, 2007/2008

"A Human Impulse" Figuration from the Diane and Sandy Besser Collection, Arizona State University, 2008

"Exhibition Advertisement" Art in America Magazine, August 2008 Issue

"Exhibition Advertisement" Asian Art News, Singapore, Volume 18, Number 4 p.38, July/August Issue, 2008

"Innovation & Change" Peter Held, Arizona State University Art Museum, 2007

"Clay and Brush: The Ceramic Art of China" Brian Dursum, Loews Art Museum, University of Miami, 2007

"Modern Chinese Artists: A Biographical Dictionary" Michael Sullivan, University of California Press, 2006

"Landscape Sculpture Design for Beijing 2008 Olympic Games" Exhibition brochure, Beijing, CN 2006

"Virginia A. Groot Award Announcement" Sculpture Magazine, September 2006 Issue

"Virginia A. Groot Award Announcement" Art in American Magazine, October 2006 Issue

"Virginia A. Groot Award Announcement" American Craft Magazine, October/November 2006 Issue

"Virginia A. Groot Award Announcement" American Ceramics Magazine, Fall 2006 Issue

"Confrontational Clay" by Judith Schwartz. Book. Published by A&C Black Publishers, London

"Wanxin Zhang Pit #5 Wyoming 2006" University of Wyoming Art Museum, Laramie, WY 2006

"Riverbend Sculpture Biennial" Catalog, Owensboro Museum of Fine Art, Owensboro, Kentucky, 2005

"The Other Mainstream" Weithorn Collection, Arizona State University Art Museum Tempe, AZ, 2005

"Bird" A group invitational traveling exhibition, Bernice Steinbaum Gallery, Miami, FL, 2004

"Across the Divide" California State University Long Beach, Long Beach, CA 2003

"50th Anniversary of Sculpture Department" LuXun Institute of Fine Art, China Light Industrial Publishing House, Beijing, China, 2002

"Wanxin Zhang Sculpture" Triangle Gallery, San Francisco, CA 2002

"2000 All California Exhibition" Brochure, San Diego Museum of Art, San Diego, CA 2000

"California Clay Competition" Artery Gallery, Davis, CA 1997

"Prize Winning Art Works of the 7th Chinese National Art Exhibition" Pok Art House, Hong Kong, 1990

“World Sculpture” Henan Fine Arts Publishing House,
Zheng Zhou, China, 1990

Selective Public Collections

Academy of Art University, San Francisco, California
Annie Wong Art Foundation, Hong Kong, China
Arizona State University Art Museum, Tempe, Arizona
City of Albuquerque, Albuquerque, New Mexico
City of Dalian, Liaoning Province, China
Fresno Art Museum, Fresno, California
Lowe Art Museum, University of Miami, Coral Gables,
Florida
New Mexico Art Division, Santa Fe, New Mexico
National Fine Art Gallery, Beijing, China
UBE Tokiwa Museum, Yamaguchi, Japan
University of Wyoming Art Museum, Laramie, Wyoming
Virginia A. Groot Foundation, Evanston, Illinois

Artist Statement

“My clay figures are labeled as part of the ‘Pit #5’ ongoing series. In reference to the first Chinese emperor Qin Shi Huang, whose mausoleum was discovered through four pits excavated starting in 1974. My ‘Pit #5’ righteously detached from the implication of a burial chamber, stands as a contemporary art proposition, representing the world I see through an artistic kaleidoscope.

I grew up during the Chinese Cultural revolution believing that Chairman Mao was a God-like figure, and everyone should listen to what he says and do what he commands. However, it wasn’t until after the death of Mao that I learned he was merely just a very influential form of

political propaganda. As I reflected upon this fact, I was surprised to see how strongly political propaganda controlled people’s thinking and beliefs. When I went to visit the Qin Terra-cotta Warriors in Xi’an in 1983, a second realization occurred. Political propaganda has been in control ever since Emperor Qin ruled 2000 years ago. He ordered the creation of thousands of terra-cotta warriors to protect him in his afterlife, just as Mao ruled tens of thousands of Red Guards.”

“My warriors come from a different background. They do not belong to any general nor service any commander. Through my hand, they become part of the community, without levels of social statuses and with their own characters. They are not heroes, but they are also not slaves. They represent a sense of confusion and a quest for freedom. Aside from the aesthetic appearance and texture of my warriors, they symbolize a conceptual examination of the self-worth of an individual and a deeper scrutiny into the behavior of a human being”. “The characteristics for these pieces comes from my collective consciousness. These people all represent the individuality in today’s world, which forms a wide contrast with the old world that Qin warriors lived in. I want my warriors to experience a new world through a sculptor’s hands and an artistic kaleidoscope”.

“Through my own journey from China to the United States seventeen years ago, I have gone through major changes in my artistic perspectives and ideas. Fellow Californian artist such as Robert Arneson, Peter Voulkos, and Stephen De Staebler have also influenced my art by expressing to the audience their understanding of art concepts, their fulfilled responsibilities toward society, and their sensitivity to politics. As a result of my experiences, my art, through each sculpture, tries to find a dialogue within ourselves in history, politics, and society”.

The Terra Cotta Warriors



The terra cotta Warriors date to 210 BC. The massive collection of ceramic figures, all around 6' in height was discovered in 1974 by Chinese farmers and consists of more than 8,000 soldiers, 130 chariots, 520 horses and 150 cavalry horses. The army was created as funerary art to be buried with the first emperor of the Qin dynasty so that he could continue to rule in the afterlife.

Stunningly, no two soldiers are alike, although researchers have concluded that a series of moulds were used as foundations for the soldiers' faces with individual nuances and



facial details being added by workmen. Each warrior's head, arms, legs, and torso were created separately and then joined together.

The army was discovered in four pits arranged in military formation, following soldiers' ranks and duties.

The Cultural Revolution

The Cultural Revolution in China lasted for 10 years, beginning on May 16, 1966, the result of Mao Zedong's desire to advance socialism while purging China of capitalism. This period in China's history is characterized by significant education reforms as well as political and economic

changes, often resulting in violence towards those that opposed the new plans.

By mobilizing China's youth, Chairman Mao encouraged the formation of Red Guard groups throughout the country to help implement



the aims of the cultural revolution, with one primary goal being the eradication of old customs, cultures, habits, and ideas. At its conclusion, the Cultural Revolution left significant reminders of its impact. Over its ten-year history, countless ancient buildings, artworks, and artifacts were destroyed, and China's education and economy were virtually stagnated, affecting the entire population.

Funk Ceramics & Robert Arneson—Funk was a ceramics movement that originated in the San Francisco Bay Area in the 1960s. It is characterized by ironic, sarcastic and controversial subject matter, sculptural forms, and bright colors. It was seen as a reaction to the non-objectivity associated with Abstract Expressionism. Considered the “father” of the funk ceramic movement, Arneson (1930-1992), along with several other California

ceramists, moved away from functional pottery in the 1960s and began referencing everyday objects to make confrontational statements. The new movement came to be known as “Funk Art” or “California Funk”. Arneson and his peers broke the boundaries of both ceramics and sculpture by defying the notion that ceramists produce only utilitarian and functional work.

Abstract Expressionism & Peter Voulkos—The first truly American artistic movement to gain worldwide recognition, Abstract Expressionism developed after WWII and is often associated with well-known painter Jackson Pollock. The work is characterized by its emotional intensity and non-figurative aesthetic. Peter Voulkos (1924–2002), was a California artist known for his Abstract Expressionist ceramic sculptures, which crossed the divide between craft and art. Voulkos' sculptures are famous for their visual weight and their freely-formed construction. His work had aggressive and energetic decoration, the result of him often vigorously tearing, pounding, and gouging the surfaces of his pieces.

Excerpt from *Tradition and Transformation -The Figural Sculpture of Wanxin Zhang*

By Emily J. Sano, Director, Asian Art Museum of San Francisco
December 2007

“The Chinese Cultural Revolution started when I was in the second grade. The first phrase that I remember learning in elementary school was, “Long live Chairman Mao!” The imagery and words of Mao were everywhere, and we worshipped Mao like he was a God. We did what he said and we believed what he preached. However,

when Mao died in 1976 and communist party leader Deng Xiaoping took over, I learned for the first time what the phrase “political propaganda” meant.

When I first saw the Qin Terracotta warriors in Xi’an in 1983, I had an immediate realization: Mao was not the first Chinese dictator to employ political propaganda. The Qin Emperor has already done so by creating thousands of warriors to protect him in his afterlife, and in the process, created a feudal societal tragedy. Similarly, Mao created over ten thousand self-portraits and statues and placed them all over China and developed another tragedy.”

~ Wanxin Zhang

Helpful Links

- http://www.wanxinzhang.com/wanxin_zhang_statement.html
- <http://www.mindysolomon.com/artists/index.php?artist=Wanxin%20Zhang>
- http://www.wanxinzhang.com/wanxin_zhang_article_emily_j_sano_2.html
- <http://www.bernicesteinbaumgallery.com/artists/zhang/statement/zhang.html>
- <http://www.artnet.com/artists/wanxin+zhang/biography-links>
- http://EzineArticles.com/?expert=Annette_Labedzki
- http://www.ehow.com/print/facts_5527660_history-california-funk-pottery.html
- <http://ceramicsannual.org/artists/wanxin-zhang>
- <http://library.thinkquest.org/26469/cultural-revolution/>
- <http://www.suite101.com/content/the-chinese-cultural-revolution-a115893?template=article..>
- http://en.wikipedia.org/wiki/Peter_Voulkos
- <http://en.wikipedia.org/w/index.php?title=Clay&printable=yes>
- <http://www.fresnoartmuseum.org/exhibitions/past/ceramic-dialogues-manchuria-to-san-francisco.htm>
- <http://chronicle.uchicago.edu/960314/china.shtml>
- http://www.historylearningsite.co.uk/great_leap_forward.htm

ARTS

- 1. The Student understands and applies arts knowledge and skills.**
 - 1.1 Understand and apply arts styles from various artists, cultures, and times.
 - 1.3 Understand arts concepts and vocabulary

- 2. The student demonstrates thinking skills using artistic processes.**
 - 2.1 Apply a creative process in the arts: conceptualize the context or purpose, gather information from diverse sources, develop ideas and techniques, organize arts elements, forms, and/or principles into a creative work, reflect for the purpose of elaboration and self evaluation, refine work based on feedback, present work to others.
 - 2.3 Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.

- 4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.**
 - 4.1 Demonstrate and analyze the connection among the arts disciplines.
 - 4.2 Demonstrate and analyze the connection between the arts and other content areas.
 - 4.3 Understand how the arts impact lifelong choices.
 - 4.4 Understand that the arts shape and reflect culture and history.

4.5 Demonstrate knowledge of arts careers and the role of the arts skills in the world of work.

COMMUNICATION

- 1. The student uses listening and observation skills and strategies to gain understanding.**

To meet this standard, the student:

 - 1.1 Uses listening and observation skills and strategies to focus attention and interpret information.
 - 1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

Project: Biographies

Exhibition Link: *Wanxin Zhang: A Ten Year Survey*

Grade Level: 4 - 12

Time: 45 minutes, varies

Overview & Rationale

This project gives elementary and middle school students opportunity to interpret and examine artwork and exhibit high levels of thinking. It can realistically be done with any age group – younger ages would be better served doing this activity verbally while older audiences can write responses. This project will ideally occur before any explanation of the artwork is given by the teacher or museum docent but does not have to be. Students will each pick an artwork and write a brief biography or story about their chosen individual. Doing so will prompt them to study the artwork in detail after which they will make inferences based on their observations on who the person is and what he or she is doing. They will use clues such as expression, clothing, position, and more to create a context for this sculpture to exist. Students can later share their ideas and enjoy all the different interpretations their peers created.

Objectives

- Students will employ creative and application level thinking by responding to a visual work and making inferences.
- Students will analyze visual information
- Students will respond to an artwork.

This project also works towards the following Washington State Essential Academic Learning Standards for the arts:

Art:

2. The student demonstrates thinking skills using artistic processes.
- 2.3 Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.

Communication:

1. The student uses listening and observation skills and strategies to gain understanding.
 - 1.1 Uses listening and observation skills and strategies to focus attention and interpret information.
 - 1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

Writing:

3. The student writes clearly and effectively.
 - 3.1. Develops ideas and organizes writing.
 - 3.3. Knows and applies appropriate grade level writing conventions.
2. The student writes in a variety of forms for different audiences and purposes.
 - 2.3. Writes in a variety of forms/genres.

Materials

- Clipboards (ideally 1 per student)
- Pencils (1 per student)
- Lined paper

Tasks

Invite students to view the artwork without giving them insight into the pieces.

Distribute clipboards with pencils and paper

Have them choose an artwork and explain that their task is to create a story about the piece.

Prompt them with things to include such as who the person is, what he or she is doing and build their story from there.

Assessment Options

Teachers can build a rubric based on their desired criteria such as inference, relationship of story to artwork, clarity of explanation, etc.

Modifications/Adaptations

One way to expand on this project would be to have students later switch their written work and another student can sculpt or draw someone or something based on the written paragraph.

Project: Figurative Sculpture

Exhibition Link: *Wanxin Zhang: A Ten Year Survey*

Grade Level: K - 12

Time: 45 minutes

Overview/Rationale

The field of figurative sculpture contains a broad array of work techniques. Some artists work from solid blocks of clay and carve away (much like a stone sculptor would do), while others employ additive techniques such as building from coils or slabs. Wanxin uses the slab method, first rolling slabs of clay and then forming the shapes and structures of his figures. There is no armature inside his pieces. The concept behind figurative sculpture can vary wildly too – some aim for extreme realism, where other artists aim for a more abstract approach. With this project, students will each get approximately the same amount of clay and be asked to create something figurative – relating to the body. It can be their (or the teacher's) decision to limit the scope of their creations such as whole figures, faces or body parts. Through the creation of their pieces, though, they will encounter difficulties and be forced to make creative decisions, which will make for an interesting and enlightening critique at the end of the activity.

Objectives

Students will demonstrate creative and critical thinking through the creative process of sculpting with clay.

Students will explain techniques of working with clay.

Students will identify difficulties with recreating the human form in clay.

This project also works towards the following Washington State Essential Academic Learning Standards for the arts:

1. The Student understands and applies arts knowledge and skills.

- 1.1 Understand arts concepts and vocabulary
- 1.2 Develop arts skills and techniques
- 1.3 Understand and apply arts styles from various artists, cultures, and times.

2. The student demonstrates thinking skills using artistic processes.

- 2.1 Apply a creative process in the arts: conceptualize the context or purpose, gather information from diverse sources, develop ideas and techniques, organize arts elements, forms, and/or principles into a creative work, reflect for the purpose of elaboration and self evaluation, refine work based on feedback, present work to others.

3. The student communicates through the arts.

- 3.1 Use the arts to express and present ideas and feelings.

Materials

- Clay (can use air dry, polymer, or other) depending on supply and facilities
- Table covers or individual work mats
- Variety of tools for shaping and carving

Tasks

1. Discuss the overview with students and how it relates to their visit to the exhibition.

2. Introduce the project and the possibilities within figurative ceramic sculpture. (may wish to show images)
3. Have students discuss some of the difficulties they might foresee in working with clay and working with the human figure. May wish to record these responses for comparison at the conclusion of the project.
4. Give the students the parameters (if any) for their creations including size, any limitations to what they can create, etc.
5. Identify and present some of the tools to students and discuss what they might be used for.
6. Hand out clay and materials to students.
7. Allow ample time to work on project while monitoring their progress and helping to problem solve. Some of the benefits of this project come from them encountering and finding solutions to difficulties with both the material and the subject of their creation.
8. Begin a critique at the end where students present their creation and the class discusses any difficulties they encountered, including those they foresaw and those they didn't.
9. Fire/Bake/Dry the clay according to directions and finish with paint etc. during a later period or individually outside of class.

Assessment Options

Discussion Questions

- What is difficult about sculpting the human form? How did you overcome these?
- Did you aim for realism or abstract? Why one or the other?

- Were some parts of the form easier than others? Which ones? (such as was making the hand easier than the face)
- What difficulties did you encounter with the specific medium?
- If allowed to choose, why did you choose to make either just one part such as a face, hand or foot, versus the entire form?
- Did anybody actually look in a mirror, at a picture, or at the real thing to help create their piece? Was it in fact helpful?
- After working on this project, does anyone have a new appreciation or any new thoughts regarding the work in the gallery and/or other artists that work with the human figure in clay?

Modifications/Adaptations

The depth of this project will vary greatly with the age of the students. It can also be made more specific to a class by incorporating different conceptual, cultural, or formalistic considerations. The discussion questions can also be responded to in a written format. This project can also be combined with the previous one if time allows, where students are also then tasked with creating a written piece that accompanies their sculpture.

FEEDBACK FORMS

The Museum strives to provide an enriching educational experience for students and teachers. We welcome your positive feedback as well as constructive suggestions so we can continue to offer strong extension opportunities for classrooms and make our programs and exhibitions accessible and easily integrated into class settings.

Please fill out one of the included feedback forms and mail/fax it to the Museum, c/o Education Curator. You can also send an email to patrickm@bellevuearts.org.

EDUCATION GUIDE FEEDBACK

Thank you for your interest in Bellevue Arts Museum. We appreciate your feedback. Please mail or fax this form to Education Curator at 510 Bellevue Way NE, Bellevue, WA, 98004. 425-637-1799 (fax)

Education Guide

Used: _____

Teacher Name

(optional): _____

Class used with:

Date:

Did your class tour the museum?

Yes ____ No ____

1. Please comment on the education guide's usefulness to your class.

2. Did you use or adapt any of the suggested assessment options from this guide?

3. Please comment on the organization of the education guide.

4. Do you feel this exhibition and education guide provided opportunities for higher-level thinking?

5. Please offer any other comments or suggestions.

GROUP TOUR EVALUATION

Bellevue Arts Museum thanks you for your participation in a docent-led exhibition tour. Please complete the following questionnaire in order to help us evaluate and improve our tours.

Your Name (optional)

Group Name (optional)

Docent's Name (optional)

Tour Date

How did you hear about our exhibitions?

What factor/factors influenced your decision to visit Bellevue Arts Museum?

What did you/the group like best about the tour?

What did you/the group like least about the tour?

Please Circle:

Ease of Scheduling

Difficult ----- Easy
1 2 3 4 5

Friendliness of Museum Staff

Not at all ----- Extremely
1 2 3 4 5

How did you enjoy your tour?

Not at all ----- Extremely
1 2 3 4 5

How beneficial was your tour?

Not at all ----- Extremely
1 2 3 4 5

Please share any other insights or suggestions you have.

If you are interested in receiving information regarding future educational opportunities at Bellevue Arts Museum, please provide your email below.

INSTRUCTIONS FOR BUS REIMBURSEMENT

Bellevue Arts Museum can reimburse a limited number of schools up to \$200 to help defray the costs of bus transportation to and from the museum.

Please indicate when you are scheduling your tour that you are also applying for bus reimbursement. Mail/Email/Fax the necessary information to Bellevue Arts Museum Attn: Education Curator.

To apply:

Submit a brief introduction written either by teacher or student(s) that identifies the class being served, why you are visiting Bellevue Arts Museum, how a museum visit will benefit your class and why your group desires bus reimbursement.

OR

Include completed "Bus Reimbursement Application"

What is required after visit:

- Invoice/Receipt that lists the cost of the bus used on the day of the field trip (after field trip has occurred - this is usually attainable through school or district)
- Return post-visit survey
- Post-visit statements by at least 5 students and teacher
 - For example: I enjoyed my visit because....; I learned....;
- Thank you card or letter to be given to reimbursement sponsor (to be identified later)

BUS REIMBURSEMENT APPLICATION

Class:

Ages of students:

School:

Address:

District:

How many TOTAL people will be served by this field trip (includes teachers, chaperones, etc.) _____

How many STUDENTS will be served by this field trip? _____

1. Why is your class interested in visiting Bellevue Arts Museum?

2. How will this visit benefit your class?

3. How will this visit help attain curricular objectives?

4. Why is your class seeking reimbursement for transportation costs?

Arneson



Zhang



Voulikos



Zhang



Warhol/Mao
Wanxin Zhang



Mao
Andy Warhol



Zhang: Good Morning Mr. Boccioni



Boccioni:
Unique Forms of
Continuity in Space,
1913



KILN FIRING CHART

Firing converts ceramic work from weak greenware to a strong, durable form. As the temperature in a kiln rises, many changes take place in the clay, and understanding what happens during the firing can help you avoid problems. The following chart provides highlights of what happens when firing clay.

Temperature		Color	Cone (approx.)	Event
C°	F°			
1400	2552	Brilliant white	14	End of porcelain range
			13	
			12	
1300	2372	White	11	End of stoneware range
			9	
		Yellow-white	7	
1200	2192	Yellow	5½	End of earthenware (red clay) range
			4	
			2	
1100	2012	Yellow-orange	1	Between 1100-1200°C, mullite and cristobalite (two types of silica) form when clay starts converting to glass. Clay and ceramic particles start to melt together and form crystals. These changes make the material shrink as it becomes more dense. Soaking (holding the end temperature) increases the amount of fused matter and the amount of chemical action between the fluxes and the more refractory materials.
			04	
		Orange	05	
1000	1832	Red-orange	06	
			07	
			08	
900	1652	Cherry red	010	Between 800-900°C sintering begins. This is the stage where clay particles begin to cement themselves together to create a hard material called bisque.
			012	
			013	
800	1472	Dull red	015	Between 300-900°C, the temperature must be raised steadily and ample air must be present to permit the complete burning of carbonaceous materials (impurities in the clay along with paper, wax, etc.). After 800°C, the clay surface will start to seal off, trapping unburned carbonaceous materials and sulfides, which could cause bloating and black coring.
			016	
			017	
700	1292	Dark red	018	
			019	
			020	
600	1112	Dull red glow	021	Quartz inversion occurs at 573°C. When clay is refired for a glaze firing, quartz crystals change from an alpha (α) crystal structure to a beta (β) crystal structure. The inversion is reversed on cooling. This conversion creates stresses in the clay so temperature increase and decrease must be slow to avoid cracking the work.
			022	
500	932	Black		
400	752			Between 480-700°C chemical water (referred to as "water smoke") is driven off.
300	572			Upon cooling, cristobalite, a crystalline form of silica found in all clay bodies, shrinks suddenly at 220°C. Fast cooling at this temperature will cause ware to crack.
200	392			
100	212			Water boils and converts to steam. Trapped water will cause clay to explode so all water should be evaporated below 100°C. Begin a firing by keeping the kiln below 100°C until all water has evaporated.

PotteryMaking
Illustrated

www.potterymaking.org

© Copyright 2005 The American Ceramic Society

Ceramic Glossary

Bagwall - The wall on the inside of a fuel burning kiln which deflects the flame from the wear.

Bat - A flat disc made out of plaster, wood, or plastic which is affixed to the wheel head with clay or pins. Bats are used to throw pieces on that would be difficult to lift off the wheel head.

Batch - A mixture of weighed materials such as a batch of glaze or slip or a clay body.

Banding Wheel - A revolving wheelhead which sits on a pedestal base. It is turned by hand and used for finishing or decorating pottery.

Bisque - Pottery which has been fired once, without glaze, to a temperature just before vitrification.

Bisque Fire - First firing, without glaze. Slips can be used in a bisque firing.

Bone Dry - Completely air dried.

Burnishing - The ancient rubbing process of burnishing polishes the outside skin of a clay pot while greatly reducing its porosity. This finishing is done by hand, using a stone or a metal piece which is usually embedded in a wad of wet clay that perfectly fits the burnisher's hand.

Calipers - A tool used to measure the diameter of round forms, for example calipers are used to get lids to fit just right.

Centering - Technique to move the clay in to a symmetrical rotating axis in the middle of a wheel head so you can throw it.

Chuck - A piece used to aid the potter in trimming. A chuck is a form that can hold a pot upside-down above the wheel head while the potter trims it. Chucks are thrown and bisque fired clay cylinders which are open on both sides.

Clay - Alumina + silica + water.

Clay body - A mixture of different types of clays and minerals for a specific ceramic purpose. For example, Porcelain is a translucent white clay body.

Coil - A piece of clay rolled like a rope, used in making pottery.

Compress - Pushing the clay down and together, forcing the particles of clay closer.

Composite Pots - Pots that were thrown or hand built in separate pieces and then assembled.

Cone - Pyrometric - A pyramid composed of clay and glaze, made to melt and bend at specific temperatures. It is used in a kiln to determine the end of a firing or in some electric kilns it shuts off a kiln setter.

Crazing - The cracking of a glaze on a fired pot. It is the result of the glaze shrinking more than the clay body in cooling process.

Crawling - A bare spot (from the shrinking of a glaze) on a finished piece where oil or grease prevents the glaze from adhering to pottery.

Damper - A slab of refractory clay that is used to close or partially close the flue of a kiln.

Dry-Foot - To keep the foot or bottom of a pot free from glaze by waxing or removing the glaze.

Earthenware - A low fired clay body. Glazed pottery is fired to a temperature of 1,830 - 2,010 degrees Fahrenheit. Available in red or also white.

Engobe - Colored clay slip used to decorate Greenware or leather hard pieces before bisque firing. Clay and oxide and water.

Fire - To heat a clay object in a kiln to a specific temperature.

Firebrick - An insulation brick used to hold the heat in the kiln and withstand high temperatures.

Firing Range - The range of temperature at which a clay becomes mature or a glaze melts.

Flux - A melting agent causing silica to change into a glaze.

Foot - Base of a ceramic form. Frit - A glaze material which is derived from flux and silica which are melted together and reground into a fine powder.

Glaze - A thin coating of glass. An impervious silicate coating, which is developed in clay ware by the fusion

under heat of inorganic materials.

Glaze firing - The final firing, with glaze.

Gloss Glaze - A shiny reflective gloss.

Greenware - Unfired pottery. Ready to be bisque fired.

Grog - Fired clay ground to various mesh sizes.

Kiln - A furnace of refractory clay bricks for firing pottery and for fusing glass.

Kiln Furniture - Refractory posts and shelves used for stacking pottery in the kiln for firing.

Kiln Wash - Mixture of Kaolin, flint and water.. It is painted on one side of the kiln shelves to separate any glaze drips from the shelf.

Leather Hard - Stage of the clay between plastic and bone dry. Clay is still damp enough to join it to other pieces using slip. For example, this is the stage handles are applied to mugs.

Majolica - A low fire glazing technique. The process involves applying an opaque tin glaze to earthenware and painting it with different colored oxides.

Matt Glaze - A dull glaze surface, not very reflective when fired. It needs a slow cooling period or it may turn shiny.

Mold - A plaster shape designed to pour slip cast into and let dry so the shape comes out as an exact replica of the mold.

Maturing Point - The temperature at which the clay becomes hard and durable.

Opaque Glaze - Non-transparent glaze, it covers the clay or glaze below it.

Oxidation - Firing with a full supply of oxygen. Electric kilns fire in oxidation. Oxides show bright colors.

Peephole - A small observation hole in the wall or door of a kiln.

Pinch - Manipulate clay with you fingers in your palm to a hollow shape. Pinch pots are a popular beginners project.

Plasticity - The quality of clay which allows it to be manipulated into different shapes without cracking or breaking.

Porcelain - White stoneware, made from clay prepared from feldspar, china clay, flint and whiting.

Potters Wheel - A device with either a manual (foot powered) or an electric rotating wheel head used to sit at and make pottery forms.

Pug - To mix.

Pug Mill - A machine for mixing clay and recycling clay.

Reduction - Firing with reduced oxygen in the kiln.

Rib - A rubber, metal or wooden tool used to facilitate wheel throwing of pottery forms.

Satin Glaze - A glaze with medium reflectance, between matt and gloss.

Slab - Pressed or rolled flat sections of clay used in hand building.

Slip - Clay mixed with water with a mayonnaise consistency. Used in casting and decoration.

Slurry - A thick slip.

Soaking - Maintaining a low steady heat in the early stages of firing to achieve a uniform temperature throughout the kiln.

Stacking - Load a kiln to hold the maximum number of pieces.

Stain - Oxide and water, used as a colorant for bisque wear.

Stoneware - All ceramic wear fired between 2,100 and 2,300 degrees.

Transparent Glaze - Transmits light clearly.

Throwing - Creating ceramic shapes on the potter's wheel.

Vitrification - The firing of pottery to the point of glossification.

Wedging - A method of kneading clay to make it homogenous by cutting and rolling.

Looking Closer



Fatherhood
2005
Fired clay
and glaze
Photo:
Courtesy of
the artist

Use the images as you think about and answer the following questions

- Describe some of the imagery in this piece.
- How does the artist blend ideas of East/West as well as Old/New in this piece?
- Discuss/describe the surface of the piece – texture overall look, etc.
- What are 5 adjectives you would use to describe this piece?
- Why do you think the artist used color the way he did.
- Describe the expressions of both the baby and the adult in the image.



Looking Closer

Wanxin Zhang
Poet of Battlefield
Fired Clay and Pigment
Photo: Courtesy ASU Art
Museum
2000



Use the images to the left to think about and answer the following questions.

- How tall do you think this figure is? What gives you that impression?
- What is over the figure's eyes? What do you think the significance of this imagery might be?
- Use the title of the piece to come up with an idea for what this figure is doing.
- How would you describe the expression of the figure?
- How does this piece differ visually from the previous piece, *Fatherhood*?

