

# Porcelain City Jingdezhen









Porcelain City – Jingdezhen has been published to accompany the display of contemporary work in porcelain by four artists from Australia, China, England and Japan: Felicity Aylieff, Roger Law, Ah Xian and Takeshi Yasuda.

The display is on show in the T. T. Tsui Gallery of Chinese Art at the Victoria and Albert Museum from 4 November 2011 to 25 March 2012. It has been made possible through the generous support of Mr Robert Y. C. Ho and the hard work of many people, in particular the artists, the workshops of Jingdezhen, Luisa Mengoni and her colleagues at the Museum and the project group established by Roger Law and orchestrated with the help of freelance curators and animateurs Amanda Game and Cathy Giangrande.







Porcelain City  
Jingdezhen



Photo: Roger Law



Photo: Derek Au



# Vital Communities

AMANDA GAME

Early in 2009, an article appeared in Ceramic Review magazine (CR235) written and illustrated by Roger Law. A wonderfully exuberant set of line drawings leapt off the page describing Law's recent journeys through the contemporary life, people and work in the historic Chinese porcelain city: Jingdezhen. This is a place, we were told, where even the lampposts are made of porcelain.

This somewhat exotic sense of excitement conveyed by Law, coincided with another eagerly anticipated cultural event in the field of ceramics: the re-opening of the newly refurbished ceramic galleries at the V&A in September 2009. There suddenly seemed to be a new buzz around pots: their history and their makers: China and the V&A sat at the centre of it. Two years on, *Porcelain City – Jingdezhen* brings these two places together once again.

Scottish writer and historian James Hunter once defined a vital community as one that people can move in and out of. Jingdezhen as a centre of porcelain production, for over a thousand years, both defines and is defined by this vital flow of people. Some came as conquerors – the Mongols in the late 13th century who first introduced the cobalt pigment, used in the blue and white painting technique, from Iran – others as traders – the Dutch East India company trading silver, silk and spices across East Asia – and many now, like these four, as independent artists attracted by the wealth of knowledge, technical skill and energy of the people of Jingdezhen. And, as Law points out in his following essay, people who make things sit at the centre of this history.

This contemporary collection then reveals something of the human face of making things and its importance to cultural exchange. Perhaps this thought can best be summed up by a small 18th century porcelain plate, on show in the Export Galleries of the V&A, depicting two undoubtedly Easternised survivors of the Jacobite rebellion in Scotland painted in coloured enamels [fig.1]. This plate illustrates two things – international exchange has a long history, and depends on patrons and traders as well as artists and makers and, as the as the silk-like kilts suggest – such exchange changes people and the shape of the objects that they make.

Each of the artists reflects in the following essays on their journey into China – its people and porcelain. Their words, and their work, offer very distinct contemporary perspectives on art, making and ceramics. The diversity of their approaches also allows us to look anew at the wealth of Chinese porcelain that fill the galleries in the V&A (both the T. T. Tsui and Ceramic Galleries): objects which have constantly reshaped our history of making things in Europe.

Felicity Aylieff, and Takeshi Yasuda both approached the city as potters themselves. Yasuda studied at the Mashiko potteries in Japan before moving to England in 1973 where he became highly regarded as both a maker of fluid tableware and as a teacher. This knowledge prompted the Chinese artist and entrepreneur Caroline Cheng to invite Yasuda to establish the Pottery Workshop in Jingdezhen to share his skill and knowledge with the



Fig.1 | Dish with two Scottish soldiers  
After a print by G. Bickham, porcelain painted in overglaze enamels, China, Jingdezhen and Guangzhou, ca. 1745. (V&A Basil Ionides Bequest, C.29–1951)

Chinese potters. Aylieff ran the ceramics course at Bath for many years before undertaking further study at the RCA into the technical production of large scale ceramic forms – a research that led her five years ago to the technical capacities of Jingdezhen.

Roger Law and Ah Xian met in Sydney, Australia where both men had moved to live and work. As Law points out, you cannot be in Australia long before becoming aware of the presence of China and so Law followed the trail to Jingdezhen in 2003, introduced by Ah Xian to the exciting opportunities of the porcelain workshops. Ah Xian is a self-taught artist, originally from Beijing, who, like many fellow artists left China in the late 1980s following what has been subsequently described as ‘chuguore’ or ‘leave the country fever’. He has a deep interest in traditional Chinese arts such as ceramics, cloisonné enamel and lacquer and the connection to these traditions informs the shape and content of his powerful figure sculptures.

Each of the four artists went to China as they wanted to either make, or get something made. From that very tangible fact, flowed their connection to, and deepened understanding of, the culture, people, food, history, and the place that is the contemporary city of Jingdezhen. A city, so recently seen in the West as a distant abstract: home of ‘China price’ – a phrase used to describe the convenient cheapness of Chinese production to Western economic values – is reanimated for us by these four artists. Their work, and their journeys, call our attention to a peopled city where human history, skill and knowledge intersect to underpin not only production, but cultural and economic life. Vital communities, like pots, they remind us, are made by people.



# Jingdezhen: an Enduring Legacy in Porcelain Production

LUISA E. MENGONI, CURATOR OF CHINESE COLLECTIONS,  
ASIAN DEPARTMENT, VICTORIA AND ALBERT MUSEUM

Jingdezhen has gained global prominence for the staggering scale of its porcelain production and the excellence of its local craftsmanship, which have left an enduring and ever-changing legacy to the city and its people.

The city's location contributed to the flourishing of its porcelain industry. It is near the Gaoling mountain where the raw materials (clay and white stone) needed to make pure porcelain were available in large quantities. It is also close to the Chang river, used to transport the material to the workshops in the city and to ship the finished goods to other distribution centres. Since the 11th century, large quantities of porcelain pieces have been mass produced in Jingdezhen for both domestic and foreign markets, with a degree of specialisation and organisational complexity never known before.

The overall output of the city and the range of its porcelain products have always been extraordinary and, were not surpassed by any other ceramics centre until the early 19th century. The city's produce included wares destined for the imperial court, objects for the domestic market and others especially made for export to Europe, Southeast Asia, the Middle East, Africa and the Americas.

The sheer quantity and general high standard of Jingdezhen porcelain is exemplified by the outstanding collection in the Victoria and Albert Museum. The new Ceramics Galleries, as well as the T. T. Tsui and China export galleries, feature a vast and diverse range of Jingdezhen porcelain, from the *qingbai* ware of the Song dynasty (960–1279) up to the contemporary production of the 21st century. A display in the Making gallery has been devoted to the traditional techniques employed in Jingdezhen for the manufacture of the world famous *qinghua* ware or 'blue and white'. A short film shows production sites, traditional workshops and modern factories, highlighting the impressive range of skills that local throwers, mould-makers, decorators and kilns specialists can still offer in Jingdezhen.

The vast range of techniques perfected during the Qing dynasty (1644 – 1911) is also featured in the gallery entirely devoted to the porcelain of this period. In addition to standardised patterns and well-known methods, several workshops experimented with new glazes, enamels and firing techniques, developing unusual surface effects and combinations.

It is extraordinary to consider that while Jingdezhen was at the peak of its success, supplying porcelain all over the world, not one potter, decorator or specific workshop was known by name. Information is only available about the imperial officers supervising the production destined for the courts. Porcelain pieces from Jingdezhen were anonymous products, and their makers, often working at different stages of the finished pieces, never gained the status of Chinese painters or calligraphers.

Outside China, keen consumers of Chinese porcelain did not even know about the existence of the city of Jingdezhen. Only in the early 20th century did ceramics factories begin using their own names, and skilled painters of porcelain begin to sign their works and be recognised as artists in their own right.

Going to Jingdezhen now is an eye-opener at many different levels. The





Fig.2 | Vase

Porcelain with *qingbai* glaze Jingdezhen, 13th century (V&A purchased from the Eumorfopoulos collection with the assistance of The Art Fund, the Vallentin Bequest, Sir Percival David and the Universities China Committee, V&A C.22-1935)

Fig.3 | Jar

Porcelain with *qingbai* glaze, Jingdezhen, Northern Song dynasty (960–1127) (V&A, given by Mr F.D. Lycett-Green through the Art Fund, C.370-1923)

city bursts with activities, nearly all connected with porcelain manufacture. The introduction of a market economy to China in the early 1980s has had an immediate effect on Jingdezhen's local economy and entrepreneurial activities. Private companies and family-run workshops have gradually replaced state-owned factories in response to a vast and steady demand for porcelain products of all different types and quality. Consumers range from the extremely wealthy to those of much lower income, and also include foreign markets.

Porcelain painters of established reputation, who have the opportunity to display their works in the many art galleries of the city, are now also flanked by a growing number of young potters. Some are graduates of the Jingdezhen Ceramics Institute, attempting to establish themselves as new producers and designers, and not necessarily to follow traditional practices.

It is not surprising that the long history of ceramic production in Jingdezhen, coupled with the ready availability of an extraordinary range of skills and resources, which are rapidly disappearing in other parts of the world, has also attracted an increasing number of artists from outside China. They have been drawn to a city that, despite appearing closely attached to a traditional repertoire and to standard modern methods of production and traditional painting techniques, is showing a strong potential for experimentation and artistic creativity. A city that was able to produce millions of pieces by anonymous potters and decorators until the end of the 19th century and that saw the rise of new Chinese enterprises and master painters during the 20th century is now also giving space to a new generation of Chinese potters and designers, as well as to individual artists from outside China. This places Jingdezhen at a new turn in global ceramic history.

The four ceramists in this display are connected by their common fascination with Jingdezhen. Although they have responded very differently









Fig 4 | Dish

Porcelain painted in underglaze cobalt blue, Jingdezhen, China, Qing dynasty, ca. 1770 (V&A, bequeathed by Dorothy B. Simpson, FE.22-1977)

Fig 5 | Vase

Porcelain with applied decoration painted in overglaze coloured enamels, Jingdezhen, China, Qing dynasty, ca. 1800–1850 (V&A 75–1883)

to the city and its people, their works all show an open and dynamic dialogue with Chinese art, culture and life.

Felicity Aylieff combines a passion for large scale objects, a typical product of Jingdezhen, with a fascination for two very different decorative techniques: the painting in cobalt blue (*qinghua*) and the decoration with coloured enamels (*fencai*). Both techniques are crucially important in the history of Jingdezhen, but they are interpreted in a very personal style.

Ah Xian invites the viewers to a more intimate human dimension and inner contemplation, while making reference to the legacy of Jingdezhen. He decorates some of his busts with designs inspired by popular motifs employed on Qing porcelain, such as blue and white patterns used on export wares [fig.4] and applied decoration [fig.5].

Takeshi Yasuda has infused his own aesthetic sensibility into elegant and delicate tablewares, which are inspired by *qingbai* wares of the Song dynasty [figs.2,3]. He also reminds us of the enduring function of these objects as daily eating and drinking vessels.

Roger Law has found in local craftsmen the skills necessary to translate his own graphic illustrations into a different medium, giving them a new animated life in large-size ceramics. Like Felicity Aylieff, he has fully embraced the dynamism of Jingdezhen workshops, working closely with throwers, carvers, and decorators, and connecting with the fascinating human dimension of the city.

Jingdezhen is acquiring a new identity as a centre of porcelain production and a place for exciting cultural exchanges, as well as gaining more visibility on the international scene. This small display reveals only part of the complex reality that is Jingdezhen today. Its setting in the centre of the T.T. Tsui gallery reminds us of the increasingly pervasive influence of Chinese craftsmanship on contemporary productions and practices, in and outside China.



Photo: Derek Au



# Felicity Aylieff

## SCOOTERS, BUDDHAS AND WATERLILIES

Manoeuvring my electric scooter through the traffic that zig-zags its way along the Xin Chang Dong Lu I am stopped in my tracks by a hand cart pulling a life size porcelain Buddha. On the pavement to my right, revving along on a motorbike is an entire family of four, mum, dad, two young children and two electric fans. To my left coming towards me on the wrong side of the road is a trike with its customised trailer constructed by the local welding shop. It is piled high with furniture and bedding, chairs and tables precariously balanced. There is all manner of transport, carts of all descriptions, tuc-tucs, tricycles and bicycles, taxis, trucks, and each year I notice the increasing number of cars, European and American, a sign of China's escalating wealth and globalisation. With no obvious 'rules of the road', I approach the junction ahead with caution. I follow the scooter in front and go off diagonally, weaving through the oncoming traffic. Adrenaline high, I have survived and head off towards Sanbao and the 'big ware' factory.

What was once a village road is now lined with new development but I can see the mountains behind that are dense with bamboo, acacia and small pine trees. The air is cooler than in the city centre, and I try to think that it might be cleaner too!

I cross the Chang Jiang river, a tributary of the Yangzi, which in the past played a vital role in transporting the precious porcelain clay from the Gaoling Mountain to Jingdezhen, and carried the fine wares to Poyang Lake, which then went on to the city of Nanjing for export to Europe.

An estate of rather grand houses that have been abandoned, half finished, stand as a reminder of a galloping economy and a building speculation that went wrong. A man and his herd of goats keep the vegetation well pruned and squatters have moved in and are extracting electricity with illicit wiring up to the overhead power lines. Recent flooding has left the road with huge holes and building site trucks have created deep ruts that leave a trail of thick dust. It is 9am when I arrive at the small factory where I make my work; it is already hot, perhaps 37°C.

I love this factory; it is a very special place employing around 40 people. The owner, Mr Wu, is one of the new wave of entrepreneurs, young, enterprising and passionate about ceramics. Trained as a painter of cobalt 'blue and white' he is a skilled draughtsman. His business is thriving as he taps into the existing and growing Chinese market, but at the same time he is alert to new opportunities. The factory's speciality is in the production of two-meter high hand thrown jars and massive water bowls. Most are decorated with traditional scenes depicting stories surrounding Buddhism, hand painted in 'blue and white'. Others are sensitively carved with water lilies, chrysanthemums, fish and fowl, exquisite through their intricacy.

To make large-scale work has always been my opiate and Jingdezhen – in particular this factory – has been a revelation to me, liberating both what I do and how I think. I am here because of the open attitude that prevails, and the 'nothing ventured, nothing gained' approach when presented with projects that would be impossible both practically and financially to carry out in my studio in the UK. It has awakened my curiosity for decorative techniques that I previously knew little about, in particular low fired enamelling (fencai),

and underglaze painting in cobalt blue. I enjoy the research and practical testing involved in understanding these techniques. My European aesthetic combined with translations of traditional Chinese imagery means that I am able to create designs and patterns that appear to be a fusion of cultures in my aim to develop a new expression.

China has given me confidence to explore and experiment, to expand my oeuvre. There are skills and techniques, and a rich cultural history that provide endless opportunities for interpretation. Asked to describe this 'Porcelain City' I would say it is like a 'frontier town' and totally unique, full of surprises that challenge my preconception of what is normal. There is energy and vitality amongst its people that is for me at the moment addictive.



Blue and White Monumental Vase

2011 - porcelain, glazed with Kang Qian

Cobalt - 191h x 71d cm







left: details of the *fencai* technique of ceramic decoration. It is made by drawing a sketch on the shaped clay, which is then covered with 'glassy white' (*bo li bai*), an opaque white enamel (lead arsenate), and painted in detail with the mixture of pigment and oil, before firing.

**Still Life with Three Chinese Vases II**  
2011 · thrown & glazed porcelain with  
Fencai over-glaze enamel, hand painted  
146h × 86d cm







Photo: Derek Au

# Roger Law

## THE LONG MARCH TO JINGDEZHEN

It was a long march from London's East End to Jingdezhen, China's Porcelain City. But, as you can see from this catalogue, I eventually made it.

The first step was closing the factory gates on the satirical puppet workshop *Spitting Image*. Moving to Australia, it turned out, was the next great stride. No one can live in Australia for long without becoming very aware of the influence of China, both culturally and economically. As fast as the Australian miners could dig raw materials out of the ground they were shipped to China. And the cultural exchanges between the two countries followed thick and fast. Australia is now China's most favoured concubine.

It was Ah Xian, who became an Australian citizen, who introduced me to Jingdezhen. First through his work exhibited at the Powerhouse Museum in Sydney in 2001. And then in 2003 when he was kind enough to meet up with me in Jingdezhen and show me around.



Most of the workshops in Jingdezhen are highly specialised, family businesses – skilful pottery sweatshops, not unlike my *Spitting Image* puppet factory. Porcelain City was as busy making things as Britain in the 1950s. I felt oddly at home in this strange culture.

I had previously travelled widely in Australia drawing surreal and exotic creatures found in the wetlands and seas around that sunburnt country – everything from Weedy Sea Dragons to Cheer-leader Crabs. In China I was looking for a new way to use this exotic Aussie bestiary.

I began working in Porcelain City in 2003 when failure was affordable. And fail I did. Still, my failures gave me a better understanding of the properties of porcelain. Ultimately, I decided that carving could be the most effective way to use my Australian drawings, but finding craftsmen to work collaboratively with me proved problematic.

'Why should I learn to do something I shall never need to do again?' was one very good answer I received. Finally a young carver, Mr Wu Songming, took the risk, and The Cheer-leader Crabs and Weedy Sea Dragons started to appear on fine porcelain.



Jingdezhen calls itself Porcelain City with good reason. Over a million pots a week are made there – a small city by China’s standards with most of its 700,000 residents involved in making ceramics. On my first visit to Jingdezhen the workshops were busy turning out copies of copies of traditional designs. The last few years has seen a creative and economic revitalisation of their output. The traditional blue and white ware of Jingdezhen, *qinhua*, is still the city’s bread and butter but new designs reflect demand from the growing Chinese middle class.

International artists flying in to use the skills of Jingdezhen have influenced the city, as have leading artists from other parts of China. The millions of sunflower seeds hand-made for Ai Wei Wei were made in the workshops of Jingdezhen. And the weekly lectures by non-Chinese visiting artists, initiated by Takeshi Yasuda at The Pottery Workshop, are having an impact.

To fully understand what is happening in this magical city would require a much more comprehensive exhibition. This display is just a taste.







Saltwater Vase  
with carving and modeling · 52h × 54d cm.





Tall Carved Celadon Vase – ‘Saltwater Pot’  
celadon glazed with carving · 131h × 82.5d cm





Photo: Ah Xian

# Ah Xian

## A LIGHT TOWARDS THE FUTURE

When I think about human history and civilization, it always appears to be like a string: at one end sits the past and tradition, current and contemporary sits at the other. Interestingly, when we turn and join the two ends together, it forms a perfect circle and creates a new language of art.

Our ancestors have created, and handed down to us, such a wealth and brilliance of artistic and cultural heritage. Why don't we use such rich and meaningful deposits as the resource from which to develop and create our new art and culture rather than waste it? I believe that the best place to plant (not just attach) all of such quintessential treasury and heritage we possess is nowhere else but on to ourselves – our human selves.

Human figures are what we are most familiar with, and always fascinated by. It seems that there is a big mystery, ever present, about both our physical and mental states. Although I don't know why I know to use the human figure as my major art theme, since many other artists have also chosen to work in this field, I have a sense of its importance. I believe that my work follows the same principle that we don't know, and will never be able to know, about the final meaning of the existence of human beings and the true meaning of life and death. If we ever were to discover these truths, we would then find that there is no meaning to existence any more.

Human efforts to pursue civilization are, to a large degree, being constantly undermined and reversed because of the weakness of human nature and our ever present animal instincts. It is an insoluble contradiction that as much as we struggle to detach ourselves from nature, we remain inescapably part of it. After coming through our slow, long evolution for tens of thousands years, we have gradually moved ourselves apart from the natural world and have been just in the ascendant by constructing and living in a semi virtual world.

We all believe now that we are the most clever and civilised form of life in the whole universe. But facing, as we do, on a daily basis all human disasters, all wars (regardless if pursued in the name of 'Justice', 'Freedom' or 'Liberation'); all diseases (cancer, AIDS, SARS) and countless 'isms', poverty and famine, unrecoverable pollutions and damages to the mother nature here and there on this planet, we are indeed still too far from being able to claim that we are civilized or are advancing toward a bright tomorrow.

To be fascinated by human bodies, thoughts and what we've been creating in this real world, whilst remaining aware of all kind of human disasters and darkness enveloping us, allows us to know we are some of the most beautiful yet ugly creatures. The eyes of my figural works therefore remain ever closed. This confirms both the actual technical process of moulding from life, as well as my conscious decision to reflect the creation of a much wider, internal, spiritual space to be lived and enjoyed. Reflecting, meditating and restlessly planting the culture and art we possess over onto human figures, our bodies, minds and souls will then fuse to become part of art and culture which lights a light towards the future ... my dream, desire and meaning of life are all in it.



China China – Bust 14

1999 · porcelain in overglaze polychrome enamels  
with flowers of the four seasons and butterfly design  
33h × 37w × 23d cm





China China – Bust 34

1999 · porcelain in overglaze iron-red with applied 'Bo Gu' (many antique objects) design  
39h × 40w × 21d cm



China China – Bust 72

2002 · porcelain in etched black and white with 'Antique Objects' design

34h × 39,5w × 22d cm



China China – Bust 19  
1999 · porcelain in underglaze  
cobalt blue with landscape design  
38h x 40w x 20d cm





# Takeshi Yasuda

## *LIFE, ART AND CULTURE IN CHINA, ENGLAND AND JAPAN*

If art is more than the appreciation of a beautiful landscape or the marveling of the Olympics opening ceremony spectacular then the transcendence of art between cultures is no more than a desirable dream.

I have been living in England since 1973. I had already been a potter for 10 years in Japan. During my 40 years in England not one day passed when I was not confronted or challenged by the cultural differences of these two countries. This situation forced me to study Japanese and British cultures as a necessity for survival. In Japan I had already come across the writings of James Fraser, Claude Levi-Strauss and Ruth Benedict and reading cultural anthropology became a vital tool for understanding of my situation in England. Although it was a self-preservation exercise to start with it became the subject of my fascination and obsession.

As Levi-Strauss himself commented on his early 50's work for UNESCO; 'Race and History', wishful thinking can crowd one's judgement too readily.

We have been using 'Art' for the symbol of international understanding for too long just because it looks universal and we wanted it to be the common language. Since Art is the product of culture itself, more often than not it is culture specific and indeed the familiarity of the look of it can be deceptive.

When I have been asked to set up a Residential Studio in Jingdezhen back in 2003 I jumped at it, not because it was a job opportunity but because I wanted to experience porcelain in its birthplace. I had been struggling for 10 years in England to teach myself porcelain work methods and did not feel I was getting very far.

For a Japanese person to come to China and start a life it must be easier than to do the same in England. Yes, it is. I can read shop signs to avoid dog meat restaurants, read books well enough to misunderstand them, and if absolutely desperate I can communicate through writing which is almost as good as one's hand gestures. After 7 years in China I have not cracked the Chinese language. It is true I am the most un-linguistic person alive yet I remember I spoke an English of sorts after the equivalent time in England.

Being Japanese I was well aware of the influence of Chinese culture on Japanese, yet to what extent I did not know. After living here for a few years I was astonished to know how much the Japanese culture owes to China. For the sake of simplicity I would say 95% of Japanese life, culture, philosophy, religion over and above the language owes itself to the Chinese. In reality it may be even higher.

But the question is that after importing and studying Chinese 'everything' for over 1500 years, why, I ask myself are the Japanese not like the Chinese.

I used to wonder why Japanese Museums have the best of Chinese artefacts, even better than the Imperial Collection of Taipei. But I know now it's because Japanese collected them to suit the Japanese aesthetic and sensitivity and I admire them with that same sensitivity and set of values. Indeed quite a few of the objects in Japanese possession never had any worth in China and objects treasured in both countries does not necessarily



ensure that both cultures appreciate them in the same way. So all that has been imported from China over the last 15 centuries does not make Japanese in to Chinese, but certainly it goes a long way to enrich the Japanese culture.

China is changing dramatically and fast importing everything from across the world, from fashion, car culture to the stylistics of modern art. Some critics may say 'Too Fast' or 'not in quite the right way'. But in truth China is not changing. China is simply making China more Chinese if not with a bit too much haste for some.



Photo: Takeshi Yasuda



Porcelain Tableware  
15 × 11 cm, 28 × 3.5cm, 19 × 4cm



Stemmed Cups  
Qingbai Porcelain · 6-7cm h



Bowl Qingbai  
Porcelain · 33cm dia.



# Artist Biographies

**Felicity Aylieff** was born in the UK 1954 and studied at Goldsmiths and the Royal Colleges of Art, London. Since 2002 she has been Senior Tutor in the Department of Ceramics and Glass at the Royal College of Art, London. She has work in numerous public and private collections, including the V&A and Chatsworth House and the World Ceramic Centre, Korea.  
[www.adriansassoon.com](http://www.adriansassoon.com)

**Roger Law** was born in the UK in 1941 and studied at Cambridge School of Art with Paul Hogarth. His distinguished career as an illustrator, cartoonist, political satirist and broadcaster included the exceptional creative partnership with Peter Fluck (Luck and Flaw) which gave birth to Spitting Image – the hugely successful satirical puppet TV show that reached over 12 million viewers in the 1980s in the UK. In 1997 Law moved to Australia where he continues to draw, write and broadcast participating in exhibitions such as *Rude Britannia* at the Tate in 2010.  
[www.rogerlawceramics.com](http://www.rogerlawceramics.com)

**Ah Xian** was born in 1960 in Beijing. He is self-taught and has been active as a professional artist since 1980. In 1989 he moved to Australia following a period as artist in residence at the Tasmanian School of Art in Hobart, where he is now a full-time resident in Sydney. In the past two decades his life-size portrait busts in porcelain, lacquer and concrete have reached international attention with exhibitions including the Powerhouse Museum, Sydney (2001); the Museum für Angewandte Kunst, Hamburg (2002); The Asia Arts Society Museum, New York (2003); Gemeentemuseum, The Hague. (2008)

**Takeshi Yasuda** trained at the Daisei-Gama Pottery, Mashiko, Japan from 1963 – 1966. He moved to the UK in 1973 establishing first a studio in Devon then Bath. He has held numerous teaching posts in the UK including at Goldsmiths and Camberwell College of Art in London and was Professor of Applied Art at the University of Ulster (1992 – 2001). He has exhibited and is collected internationally with works in the V&A Museum and Keramion, Frechen, Germany and moved to Jingdezhen in the late 1990s to help establish the Pottery Workshop there.  
[www.takeshiyasuda.com](http://www.takeshiyasuda.com)

Display curated by Amanda Game

Front cover: Throwing a large plate, Jingdezhen, 2010

photo by Garrett Robinson

Back cover: Pile of discarded seconds, Jingdezhen, 2010,

photo by Garrett Robinson

Inside cover: Porcelain Fragments, Photo by Roger Law

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V&A

Porcelain City  
Jingdezhen