

## CV Copy

Organization Notes:

Artist Workshop Text (Artist and ~~their~~ Their environment Environment)

Artist at Work Text (-Tools and Process)

Cultural Heritage Text (History, Country, and ~~Locally~~ Locality; Topic, Designs, and ~~symbolism~~ Symbolism; Customs, How it's used and in what situation or circumstances); Today, How ~~it's-it has~~ adapted how it's used, ~~how~~ How it can be implemented into modern life.

*March 2008; Shandong Province*

*All Sarah Long Fieldnotes*

1. Pu Hui Painting Artists 1 and 2  
(2 separate bios, single process and tools mentioning artist-specific traits)

*Artist Workshop- Lu Zhen Li*

Lu Zhen Li is a fifth generation pu hui artist working out of his home in Gaomi Village. Like many other Chinese folk artists, Lu learned the craft from his father as a child. His daughter has carried on the tradition and has her own workshop in the village. Lu traces his family's practice of the ~~craft~~ pu hui back to the Qing dynasty. At that time, almost everyone in the village participated in the craft. People travelled from as far away as ~~inner~~ Inner-Mongolia to buy paintings on important festival dates ~~within~~ the Chinese lunar calendar. The Chinese government has recognized Lu's talent by ~~electing-designating~~ electing-designating him ~~as~~ a non-material cultural heritage artist. To qualify, artists must pay careful attention to protecting ~~old~~ old ~~traditional~~ techniques within the styles demanded by modern markets. Lu greatly appreciates this distinction and recognition.

*Artist Workshop- Wang Shu Hua*

Wang Shu Hua learned the pu hui craft at age fourteen from her grandfather, a farmer who painted New Year pictures as a hobby. ~~For Wang, p~~ Pu hui paintings are ~~the Wang's~~ primary source of income. She has two children and anticipates that she will eventually teach them to paint as well.

*Artists at Work*

*Cultural Heritage*

Although the craft has ~~since~~ become less popular ~~over time~~, Lu explains that paintings themed after family lineages and the God of Fortune remain very popular.

## 2. Mud toys

### *Artist Workshop*

The techniques used to produce mud dolls are passed down through the generations. Nie Xiewei learned this craft from a neighbor at age ten, but his grandfather made mud toys as well. All of his children know how to make the toys, and his grandchildren are often involved in their production. While Nie's dolls were once primarily sold at markets to children during the Spring Festival, their demand has increased among wholesalers and collectors. As communication and government support increases within rural villages, crafts such as Nie's attract international attention. What began as a hobby for Nie is now both a solid way to earn a living and a source of tremendous pride.

### *Artist at work*

Nie Xiewei begins the process of making mud dolls (or, as they're sometimes called, clay dolls) of tigers by digging 1½ meters into the ground outside of the village. The mud he digs up is then ~~thinly pressed~~~~pressed thin~~, mixed with water, beaten with tools, and dried in the sun repeatedly until it becomes a powder. This process ensures that the clay is rid of sticks and stones. The carefully prepared mud is then wetted, cast into Nie's own handmade molds, dried, and painted. The molds, which are made of pottery, cement, or plaster, can take up to six months to make, and contain a front and back piece that are pressed together and bound with cowhide. Nie's tigers contain a squeaking mechanism, representative of a tiger's growl, within the hollow of the toy.

Once the tigers are cast, bound, and dried, the painting process begins. First, Nie "whitewashes" them with a sealant to create an even surface coating as a base for further artistic details. The sealant is made of glue, white powder, and water, and applied with a paintbrush. Nie's wife is often involved in this process. When the tigers are dry, they are ready for painting. A paint and glue mixture is held over a candle to prevent gelling, and Nie's tigers take shape as he carefully applies pink, dark green, black and yellow paint. As a final touch, Nie's wife glues small tufts of rabbit hair onto each tiger's ears.

### *Cultural Heritage*

Tigers are a popular choice for toys because they reflect children's aspirations to grow up strong, and because they prevent harm and ward off danger. Aside from Nie's mud tigers, popular subjects for mud dolls include children, scholars, and opera figures. Mud dolls are also used for the more somber acts of prayer and burial. The techniques used to produce mud dolls are passed down through the generations.

### 3. Cloth Animal Toys

#### *Artist Workshop*

Cloth tiger artist Liu Qingha comes from a family of folk artists. Her father made opera costumes, paintings, and paper cuts, and her mother made tiger hats and shoes. The work of her parents inspires Liu to uphold folk art traditions in the ~~wake~~ face of modernization. Before making cloth tigers, Liu worked with other folk artists making quilts and weaving cloth. ~~When~~ Liu worked alone when she started making cloth tigers, ~~she worked alone~~, but as her business grew she employed friends and ~~at this point~~ now over one hundred people in her village work for her. While ~~initially~~ her business was very difficult to maintain ~~at first~~, and her first employees were skeptical of its possibility for success, women now come to her frequently ~~asking and ask~~ for employment because of her good reputation.

#### *Artist at Work*

Although Liu never had a formal art education, she says that innovative designs for toys come to her naturally and easily. All of Liu's employees collaborate to make each cloth tiger. From separate stations within the same workshop, and from home, parts are individually created and then combined. ~~For example, w~~ While one woman uses a funnel to pack sawdust into the cloth body of the tiger at the workshop, other women cut out fabric pieces, glue pieces of cloth onto the tiger's body, and sew the ears together before attaching them to the body. ~~From home o~~ Other women are ~~making~~ make the bodies and whiskers of the tigers at home. Every day the women produce about sixty to seventy tigers.

#### *Cultural Heritage*

To maintain interest in her products, Liu continuously creates new designs for cloth toys. During the Zodiac year of the pig, she made cloth pigs, and in 2008 she is making cloth rats to honor the year of the rat. Liu has included the Olympic rings on some of the rats ~~in accordance~~ as a tie-in with the Beijing Olympics.

Liu says that hard work building her toy business is recognized by the government. Respect, attention, and several awards from the government reward the passion that Liu invests in her work. Despite the potential danger that modernization presents to folk art, Liu is optimistic that folk art will be part of modern life.

### 4. Dough Flowers

#### *Artist Workshop*

Folk artist Peng Yingben learned to make wedding knots, a traditional Chinese wedding gift, from her mother when she was ten years old. Creating wedding knots is a family tradition, as Peng's mother learned the craft from her grandmother. The designs Peng uses are inherited from her mother and grandmother. On Peng's wedding day, her mother made a knot for the celebration.

#### *Artist at Work*

Peng's daughter helps her knead the wheat dough to make wedding knots. Taking the dough from a large gourd bowl, Peng weighs out two 1.5½ ~~kg-kilogram~~ portions of dough and shapes them into two long cylinders. Then she weaves the dough into the shape of a thick Chinese knot that is placed on wheat stalks and put into the steamer to cook. Although she could put the knots on cloth, Peng prefers the flavor the wheat stalks give the dough.

After they are ~~colored~~ brightly painted with a paintbrush, knots are decorated with small, brightly colored dough figures resembling of birds, fish, frogs, children, fruit, and flowers.

#### *Cultural Heritage*

Symbolism is central to dough knots, and water-related symbolism is especially prominent due to Peng's close proximity to the sea. Also, water is considered very lucky in China, symbolic of money and good fortune. Much of the symbolism used in decorating wedding knots reflects hope for the promises typically related to marriage: good luck, longevity, and fertility. For ~~instance~~example, one of Peng's knots is heavy in water symbolism, adorned with sea animals and shades of blue and purple, while the accompanying knot represents land and sky, bearing human figures and fertility symbols such as gourds and pomegranates. Characters from *Journey to the West*, one of China's literary classics, are added to symbolize triumph over adversity and marital harmony.

Traditionally, Peng's knots are given as wedding gifts to be divided and eaten ~~amongst both by the~~ bride ~~and~~, groom, and wedding guests so that everyone could share in the joyful celebration. Knots are given as a pair to symbolize the union of two people.

### **5. Paper Boxes**

#### *Artist Workshop*

Zhe Yongquiang and Sun Xiuying, a husband and wife team, create "needle and thread boxes" from their home in Xiaozhan village. They both learned the craft from ~~his Zhe's~~ mother; ~~Zhe grew up observing her work carefully.~~

#### *Artist At Work*

**Commented [dfb1]:** Should this be the name of the village, not the name of the artist?

To make each box, Zhe begins with a mat that he ~~personally~~ weaves from Chinese sorghum stalks. After sweeping the mat to remove dirt and dust, he wheat-pastes pieces of newspaper to the mat and traces an outline for the box's panels. Sometimes cardboard is substituted as a cheaper alternative to sorghum stalks. The design is cut out of the mat and Sun glues strips of fabric along the edges of the box to ensure smoothness. ~~To finish,~~ Sun then sews the box together.

The assembled box is decorated with ~~cut paper~~ cut designs and the top is painted. The designs depict butterflies, birds, fruit, -and a variety of flowers. Although the box-making process is shared between Zhe and Sun, Zhe's mother (a clever woman who also taught them the craft) created the designs.

**Commented [dfb2]:** Double-check me on this, in case there's a difference between cut paper designs and papercut designs I'm unfamiliar with.

### *Cultural Heritage*

When Sun married, she received a similar box as a gift from her mother. Traditionally, Zhe and Sun's creations are dowry boxes, intended originally to accommodate the requisite jewelry, money, clothes, thread, insole patterns, and needles to be a good wife, mother, and daughter-in-law. As she joined her new family, the bride brought the needle and thread box, which was placed in a large bowl and wrapped in red cloth. Two boxes were prepared for good luck to go with the daughter to her new family. Today, the boxes are also filled with money, books, and biscuits as supplies for the newly deceased in funerals. Although the boxes are not as popular as they used to be, Zhe and Sun continue to have customers, and they make the boxes according to each customer's desire~~preferences~~.

*May 2008; Beijing*

About Beijing: Kristin, David, or Blair?

### **1. Bristle Dolls**

#### *Artist Workshop Text*

Bristle doll maker Bai Da-cheng has been designated a master artist of Chinese intangible culture and is renowned for his Peking Opera-based figures. Fifty years ago, when ~~Mr.~~ Bai was a university airplane-maintenance student at the university, he learned to make the dolls from another artist. Like the work of As with many other folk artists, ~~Mr.~~ Bai's production process is a family affair. As he became flooded with orders in the 1980s, his wife and son began to help him assemble and paint the dolls. Bai is now 70 years old and, according to his son, is so talented that his bristle dolls are ~~now~~ considered an art form. ~~Mr.~~ Bai sells his work on Golden Street in Beijing, near the Chinese Academy of Fine Arts.

### Artist at Work Text

Bristle dolls have truncated clay cores ~~and Mr. Bai~~ glues ~~the boar~~ bristles onto their wide bottoms. ~~Mr. Bai uses boar bristles.~~ While the figures were originally clothed in paper, they are now clothed in silk. ~~The dolls made by Mr. Bai's teacher are made of paper and are also much smaller.~~ The silk clothing is backed by rice paper that Mr. Bai makes himself, and ~~it~~ is attached to the dolls with flour paste. ~~The dolls made by Bai's teacher were made of paper and were also much smaller.~~

### Cultural Heritage Text

Bristle dolls are modeled after ~~the~~ Peking Opera. Dolls are arranged on a metal plate and “dance” when the plate is struck. When struck, the plate resonates, sounding much like Peking Opera music. When creating the dolls, Mr. Bai takes ~~careful consideration~~ care to glue to the bristles at ~~the a~~ slight angle in the direction he wants the dolls to move. This combination of movement and sound provides a small-scale replica of ~~the~~ Peking Opera.

Peking Operas themselves are based on the thousands of years of Chinese ~~History~~ history. ~~Knowledge~~ A knowledge of Chinese history is therefore essential when creating the bristle dolls. Mr. Bai has ~~also~~ studied over 200 years of Peking Opera History to create his dolls, ~~whose theatrical function~~ which have opera-based shadow puppet predecessors. Bristle dolls ~~emerged as~~ originally developed as toys, but were adapted as a form of entertainment for families too poor to see the Peking Opera.

**Commented [dfb3]:** Is this the right way to refer to specific Peking Opera plays? I don't know—probably, but I'm not certain.

## 2. Dough figures (Tomas)

## 3. Silk Flowers

### Artist Workshop

Artist Jin ~~Tie-Lang~~ Tielang preserves his family's tradition of making silk flowers from his home in Beijing. ~~For thirty years, Mr. Jin~~ has made ~~his~~ silk flowers for thirty years. He is now retired, but continues to make silk flowers with the goal of preserving the art form. Careful attention to detail has ~~had a tremendous impact on Mr. Jin;~~ been a hallmark of Jin's art. ~~he~~ He began winning awards for his work at age twenty-eight and has shown his flowers in the ~~Western~~ United States, but in turn feels much pressure to uphold continue his success and perfection.

### Artist at work

~~To begin~~ First, he Jin takes wet, white silk and dyes it ~~the color of choice~~. To make the flowers look as real as possible, the petals are slightly varied in color and shading. A basic palette of yellow, pink, blue, light purple, and light green paints are used alone or combined in combination to color the petals. The wet petals are shaped with various tools that Mr. Jin makes himself. ~~Mr. Jin~~ also makes the glue

~~that connects the petals for the flowers~~ himself. Plain white thread is used to make stamens and ~~ground~~ rice is used to replicate pollen. Individual flowers ~~and are~~ combined to form clusters that are typically commissioned by customers.

~~Mr.~~Jin approaches the creation of his flowers from a very specific aesthetic standpoint; his painstaking process ensures the highly realistic result he so values. His hands-on process ~~enables-allows~~ him to consider the delicacies of a flower on an individual basis, and he seeks to understand each component of the plant. When creating a rose, for instance, he attempts to replicate the flower at its most beautiful moment, capturing the energy of the rose in bloom. By the time they are completed, each ~~of his~~ flower ~~is~~ ~~are~~ ideally flawless.

#### *Cultural Heritage*

~~Mr.~~Jin's ancestors belonged to the royal family of Manchu and crafted the flowers as a hobby. ~~Mr.~~Jin once created flowers for the royal palace, and his father and grandfather ~~once~~ made ~~the~~ flowers for large royal ceremonies and festivals. His father and grandfather established a factory in the 1950s to produce the flowers on a large scale with machinery, but it was eventually shut down in favor of hand-made methods that yield higher quality results. Unlike much of Chinese folk art, ~~Mr.~~Jin's silk flowers have always been quite expensive and are ~~therefore considered~~ a luxury that most people cannot afford. The ~~more affordable~~ ~~less expensive~~ flowers sold at markets are made from synthetic fabric rather than silk.

#### **4. Yoyos**

##### *Artist Workshop*

Zhang Guo-liang learned to make yo-yo's from his family and is a third generation artist of the craft. At one point his grandfather supported his family by making yo-yo's. He is one of fifty-four ~~other~~ artists in his district.

##### *Artist at Work*

Variety is key to yo-yos, and the ~~ir~~ sizes and shapes ~~of their structure has~~ ~~have~~ grown more diverse with time. While yo-yos were originally made solely from bamboo, ~~wood and~~ other materials are ~~often involved~~ ~~often used now~~. Since 1990, the diameters of yo-yos have increased. ~~Mr.~~Zhang makes yo-yos with one and two wheels, and some of ~~the his~~ yo-yos have perforated edges that create a whistling sound. The length of time it takes to make a yo-yo ~~changes as well; varies, some~~ ~~Some~~ yo-yos take seven days to make, ~~Mr.~~Zhang says, though he can also make ten in seven days.

##### *Cultural Heritage*

~~Common-f~~Families have used yo-yos for fun and recreation for over one thousand years. Although they are called “yo-yos” in the West, the traditional Chinese name for them appropriately means “empty bamboo.”

#### 5. Bows and arrows (David)

#### 6. Kites (Bowie Field Notes-Doug)

### 7. Masks

#### *Artist Workshop*

Twenty years ago, Zhao Yong-qi came to Beijing from Hubei Province and created a ~~mask-making~~mask-making workshop that has since expanded to multiple locations and at least twenty employees. Before he started making masks, ~~Mr.~~ Zhao was an accomplished artist. ~~Having talent is necessary to acquire a mask-making teacher,~~ and Mr. Zhao’s teacher ~~is~~was also a well-known artist.

#### *Artist at Work*

Although he has students to help him, ~~Mr.~~ Zhao designs all parts of his masks~~himself,~~himself, ~~which~~The masks are based on different Peking ~~opera~~Opera styles. Most ~~of the~~ masks are made out of clay, but ~~masks~~the ones that are light enough to wear are made out of ~~papier-mâché~~paper-mache. ~~Masks~~The masks are hand-painted with water-based paint coated with an oil-based substance to make them shine. Some masks are as small as one inch in diameter, but others can be up to five feet in diameter.

#### Shandong Province

##### 1. Weifeng text (Tomas)

##### 2. Kites (Tomas)