

UNG SOIRE Project Report
Alex Kraft
Summer Presidential Award, 2017

Jingdezhen, China: Creative Research in Ceramic Art, Craft, and Design

This document summarizes my experiences during an invited artist residency and associated research relative to the goals set forth in the Presidential Award proposal including:

- cultural and artistic exchange
- develop a new body of work
- use artworks made in upcoming exhibitions
- continue development of skills gleaned during the trip
- disseminate techniques and information learned in future teaching
- continue dialogue towards UNG exchange opportunities

Introduction

Description of the project: I conducted creative research in ceramic art, craft, and design in relation to current trends and historical perspectives in Jingdezhen, China. I was selected as an invited artist in residence at the Jingdezhen International Studio-Taovichuan for a two-month period during summer 2017. My residency was from May 20-July 14. This is a prestigious institution, in the most venerated porcelain capitol of the world. I was one of only three international artists at a time to be awarded this honor for the period. The invited artists rotated during my residency as we each started on different dates.

International Invited Artists:

(Alex Kraft – USA)
JaeGu Kim – South Korea
Kyungmin Park – South Korea/USA
Soe Yu New – Myanmar
Yi Hui Wang -Taiwan
Tia Tang (assistant to Yi Hui Wang) -Taiwan

Alongside the invited artist 1-3 month residencies, there were artists working under long term contracts of up to 5 years.

Private studio long term residents:

Soon Kuh Kim - Korea
Stan- Congo
Saint Mbembo- Congo
Greg Lastrapes – USA (short term student documentarian)
Ryan Mitchell-USA/China (staff)
Yan Huiyu- China (staff)
Khal – China (staff)
Dougor- China (studio assistant)
JiaJia – China/USA (work/study)

Thanks to social media including WeChat, Facebook (outside China), and Instagram, I will be able to easily keep up with these new friends. The residency program has a continual feed on WeChat for current and past residents that is quite active.

As Jingdezhen is a city that has for thousands of years catered to the creation, sale, import, and export of porcelain. I met and reconnected with artists from other countries who were pursuing ceramics in the city, in short and long-term capacities.

Although not complete, here is a list of other international artists I met outside the residency during my two month stay:

Hidemi Tokutake-Japan
Hiro - Japan
Kelly O'Briant - USA
Kim Hyeog Soo - Korea
Lauren Karle - USA
David Derksen - Netherlands
Ruth Li - Australia
Sunny Wang - Hong Kong
Nick Geankoplis - USA/Beijing, China
Juz Kitson - Australia
Paul-Robin Sjostrom - Sweden
Zimra Beiner - Canada

Below is a list of other international artists I reconnected with and knew before the trip:

Sin-ying Ho - USA/ Hong Kong (She was one of my 50 Women artists for a past project I curated.)
Harriet Caslin - Denmark/Ireland (I originally met her during a residency in Denmark.)
Jim Lawton - USA
Kim Young Soo - Korea (I first met him in New Mexico in 2012 at the International Academy of Ceramics conference.)
Ryan Labar - USA (I first met him in Montana in 2006.)
Amy Santoferraro - USA (We are both part residents of Arrowont School of Arts and Crafts and know each other through NCECA and the US clay community.)

I met many Chinese artists and crafts persons as well, and hope to stay in touch with them through social media.

Outcomes:

As part of the contract with the organization, at least thirty percent of the work made during the residency stayed onsite and was added to the museum's collection. I was happy with the selections that both the museum curator and the residency program director made. I witnessed some other artists in my group being frustrated by the large volume of artwork taken at the end of the stay. However, I left with a fair trade considering that the residency provided me the equivalent of 17,000RMB / 2502USD in housing and studio use. I am incredibly grateful I had outside funding from UNG to help cover my costs during the trip.

I truly benefit from having my work in the collection of the onsite and internationally renowned museum and in the separate collection of the International Studio. Since leaving, this work has already been featured in another exhibition, Jingpiao Ceramic Art Exhibition. A further outcome is quite fortuitous. I was selected for an exhibition titled "Domestic Mysteries" at the Yingge Ceramic Museum in Taipei scheduled for August 11 through September 24, 2017. Due to timing, I had to send some work from the states to the exhibition prior to leaving on my trip; but I also shipped a portion of the work made in China, directly to the museum. At the close of the exhibition, the museum selected my work for their permanent collection.

Two large crates filled with artwork I made during the residency has shipped from Shanghai on a boat headed to the port of Savannah. The works shipped home will be exhibited at the University of North Georgia in an upcoming faculty exhibition. These pieces will also be displayed nationally in future exhibitions including but not limited to the Bertelsmann Gallery, Athens Academy, Athens, GA, and *Nasty Women* artaxis.org sponsored exhibition, at the National Council on Education for the Ceramic Arts conference, 3rd Street Gallery, Carnegie, PA. I am currently contacting more establishments in order to show my new body of work.

I have shared and will continue to lecture on my experience with my classes and interested faculty members. I was also invited to send my PowerPoint lecture to the ceramics program at the University of Arizona. Students saw the extensive social media posts of my experience and works produced and asked me to share my experience. It was disseminated on my behalf to students in an upper division course.

I have also been heavily utilizing social media to draw further interest in my project from a larger network. I have been successful in the past sourcing leads for workshops and exhibitions in this manner and am hopeful to do so again. I worked very hard and am very excited about the work I made during the residency.

I will use the technical skills learned during the trip in future projects, and I will share these techniques with my students. One of the most dramatic differences I found between making contemporary ceramics in Jingdezhen, China; and working in the US is the structure of bringing an idea to life as an object. Although the US certainly has a very communal clay network, and we often work together to make projects happen locally, nationally, and internationally, artists tend to have an understanding of all parts of the making process and must utilize a wide skillset to make a singular object. This includes my students. I teach them to be competent in all areas of the studio process.

In contrast, in Jingdezhen, an artist can choose to work completely individually, but it is far more common to find a maker utilizing a system more akin to a collaborative assembly line structure. Any aspect of the process can be farmed out to specialists. Although I mostly worked on my project individually, as I needed to do so for my own creative and intuitive process, I utilized the skill sets of professional potters (who normally throw giant vases), slip-casters, mold makers, and platinum dippers to cement my dream. The giant gas kiln at the residency was fired by a professional kiln master. I fired the inside studio kilns by myself with the support of the studio assistant. I witnessed craftsmen making remarkable objects at the behest of artists who had commissioned them to make these partially or in entirety. Designers and artists from around the world also send specs to logistics coordinators who, for a fee, carry out a project and send the final product back utilizing the local resources. I glimpsed a new perspective on the role of artist and craftsman per society. I was able to produce more art by working within their system.

A second difference I found was in the material itself. There are three main kinds of clay I was introduced to – an unnamed red stoneware, Middle White porcelain, and Super White porcelain. These are derived from the oldest porcelains in the world and the recipes haven't changed since the first discoveries of porcelain stone and Kaolin on nearby Mt. Gaolin thousands of years ago. I fired all three at 1235 Celsius 2235, a midrange temperature in light reduction. I found the porcelain to be very "short" compared to the "plasticity" of clays more common in the US and they sheared and felt slightly spongy and airy in a manner I was not used to working with.

Most surprisingly, I was strongly encouraged by multiple artists to slip and stick bone dry to bone dry porcelain components together. In the US and most of the world, this is a giant “no no.” It goes against all logic in relation to working with clays in the US and most other countries where we are taught to score and slip parts together at a wet to leatherhard consistency- never ever bone dry to bone dry. Overall I had success although it did take some getting used to. I would try experimenting with more material additions such as adding a flux to the slip if I were to repeat the process with the same material and method.

I also learned by watching my colleagues working side by side with me in the main invited artist studio. The level of professionalism and exceptional craftsmanship was quite astounding. For example, Kim JaeGu of South Korea works in a very large architectural scale and is a master technician. Among other remarkable skills, I was fascinated by a technique he used to hand throw and pound giant slabs on the floor and use these to construct both his giant stacked and animal forms. He used an interesting internal architectural framework to support the weight of his sculptures as he worked upwards through a piece. I will show my students his techniques.

A second example includes the work of Kyungmin Park. Originally from South Korea, she is a professor at Endicott college in Beverly, MA. She usually hand-builds large and medium sized figures. These are quite technically astounding and take quite a bit of effort and time to make. Each one is individually crafted. Instead of focusing on distinct hand-built forms, she used a one-month residency to utilize the skillsets of local mold makers and slip-casters. She was able to experiment with multiple surfaces on objects made from only a few molds. This took away the extreme preciousness of each green or bisqued object. She allowed herself to experiment freely in ways she might not normally allow on other pieces that had taken weeks or months to finish. She also employed the platinum and gold plating services available. She is having more components made from her molds, plated, and shipped back to her in the US thanks to the available system mentioned above. She is truly a remarkable and exceptionally talented maker.

My two-month residency was truly rewarding on many levels. I met such interesting individuals from all across the world at the International Studio, at social events, at gallery visits, at exhibitions, and in the business of making my work within the structure of glaze and tool shops, and at small factories.

Please see the images I have provided of works made during the residency for a further visual resource.

Description on interdisciplinary and/or cross-functional collaborations and partnerships:

While in China, I took short trips to nearby cultural and historic sites and visited with colleagues. Before going to Jingdezhen, I stayed in Nanchang for four days with UNG Department of Visual Arts' recent cultural exchange professor, “Terry” Luo Shiwu, his wife “Carrie”, and daughter “Jazmine.” I continued discussion and follow up on implementing a study abroad and cultural exchange program between his institution, Jiangxi University of Finance and Economics - Art College, and the University of North Georgia. He is a well-known traditional Chinese brush painter and the Vice Dean of his college with past experience in ceramics. His university is approximately three and a half hours away from Jingdezhen, in the same province - a short distance in China. He is very interested in developing a continued exchange with us. These talks were not formal. I set up a meeting with my UNG department head and dean before the trip and was understandably cautioned not to make any assurances. I was simply eyes and ears on the ground, informally assessing viability in relation to our program.

Overall, I saw quite a bit of potential and hope this exchange comes to fruition. They do not have a ceramics program as their focus is on industrial design. However, having visited, I believe an exchange is feasible and would have long term benefit to our students, faculty, and administrators. It was wonderful to catch up with Terry and to see his life in Nanchang. While visiting his campus I met his colleagues and deans and gave my formal artist lecture for a group of approximately one hundred students and faculty. During my stay, he took me to a museum that had been the estate of a Buddhist Monk and Han brush painter named Bada Shanren. (1626—1705) on the outskirts of Nanchang. I was quite taken with the experience and purchased a folio of reproductions of his works to share with my students upon return to the classroom.

In late June, Terry traveled with my UNG colleague Craig Wilson to visit me at my residency for a day. It was wonderfully surreal to meet up with Craig across the world! He was working with Terry under a separate faculty exchange program. Much of my time was spent during the residency busily working in the studio rather than sightseeing. Their visit gave me an excuse to further explore my surroundings for the day. We went to the Jingdezhen Ceramics Museum that showcases the history of porcelain production in Jingdezhen through time. We also visited Sanbao, an artist residency and community on the outskirts of town. When we got back to the residency, I took them to the Taoxichuan Cultural Arts Ceramics Museum where we toured the Jingdezhen Ceramic Arts Institute senior show. It was enlightening to walk through the exhibit with my UNG colleague, comparing and contrasting our UNG senior shows with an example of one produced in China. This is the museum where my work is now permanently on display.

At the beginning of the trip, I acclimated to the time zone difference, staying two nights in Hong Kong. While there, I visited the gallery district as well as three ceramics museums. I was very fortunate to be toured around the city by John Johnston and his colleague Sunny Wang. I met Dr. Johnston last summer when he was touring the UNG art department. He is an Assistant Professor at the Academy of Visual Arts, Hong Kong Baptist University and an expert in Ching and Ming Blue and White porcelain. It was enlightening to tour the museums while he shared his perspective prior to my residency in the porcelain capitol of the world. He introduced me to the “real thing” first before going to Jingdezhen where many “fakes” are now produced, often expertly mimicking the anomalies of the originals in hopes of fooling the consumer. On one afternoon and evening, I went with Sunny and John to see the installation of their senior show exhibition and gave formal critiques to their students.

Other cultural excursions and production trips during my time in Jingdezhen included:

Yaoli historic town with stops at ancient trees, Mt. Gaolin, and giant historic dragon kiln

Jinken Village Celedon Museum and historic kiln site

Taoxichuan Historical Museum

JAEA artist residency for lecture by Kim Soo Young

Sculpture Factory

Pottery Workshop Lectures

Flamingo Studio Residency

tile factory

throwing production factory

Final outcome of residency and previous experience:

I am confident I was very successful in my invited artist residency. I received very positive feedback from the director, curator, Taoxichuan Arts Avenue leaders, and residency staff during my exit interview and in casual conversations. It was evident to them that I am a very hard worker. I put in the hours necessary to make a large body of work with all new materials in a short amount of time.

I feel successful in this new body of work. I only had one piece crack in a kiln. I was told by the director I had minimal cracking of work compared to most of the other artists who have gone through the program. I was able to re-fire to repair this work. I still feel I can make further progress with the new skills I learned during my trip and am excited to put these to use in my personal practice and in sharing with my students. I am still working on resolving methods related to the bone dry slip and stick procedure I learned.

In my career as an artist and educator, I have completed ten artist residencies across the country and internationally since 2006. Thanks to the Presidential Award, I can now include China in this list. I have been to Asia (KOCEF World Ceramics Biennale, Icheon, Korea, 2009) and was confident in my ability to travel globally with self-reliance prior to the trip. I am familiar with the ebb and flow of an international artist residency (Tolne Gjæstgivergaard, and Guldagergaard International Research Center, Denmark, 2015), and with the amount of work that is possible within a two-month period, in an unfamiliar setting with foreign materials and practices. I find this challenge to be exceptionally beneficial to my personal growth as an artist and to my creative research on the whole. While on the grant, I heard about other international residencies in Latvia, South Korea, Taiwan, and Finland. Knowing of these newfound resources, I am hopeful to go to other residencies abroad again.

Innovation, creativity, and uniqueness

Provided description of need: I am truly grateful for the opportunity the UNG Presidential Award afforded me. I would not have been able to accept the invitation or afford all of the costs associated with the trip without the grant. In frankness, final expenditures were much higher than I had originally anticipated. This prestigious residency award included housing and studio rental fees. The residency is sponsored by the local and regional government. It is currently developing its international collection through this program. Although the residency provided me with rent free housing and studio space as part of the contract, other costs added up quickly. Rather than paying separately for many of the costs of labor, services, and materials; the International Studio payed or provided these upfront and then billed me for these items at the end of my stay. I chose their meal plan A as this was the best option available. I found that China (at least in the smaller cities of Nanchang and Jingdezhen but also in Hong Kong) is not at all a receipt friendly country. Credit cards are not widely accepted. It is a cash based society. Chinese people tend to also use WeChat Pay as well but this is not an option for foreigners unless we are in the country and have a bank account for over six months. I was very glad to be able to receive one invoice at the end of my trip and to pay a lump sum in cash.

Explain what issue is being addressed and why addressing it should be supported: I requested financial support so that I was able to realize this dream. I succeeded and had a fruitful experience and produced a large amount of new work.

Why was this project regarded as a significant enhancement to the proposer's scholarly activities?

This residency is located in the porcelain capitol of the world and is at the epicenter of commercial ceramic production in China. It is one of the most historically significant global sites for ceramics. This award offered me a scholarly opportunity of a lifetime that translated both into my personal practice as an artist and added to my depth of experience as an educator.

What is the approach and how does it support the proposer's current work in the area?

I traveled to China to preform creative research in my area of expertise - ceramics. I studied and utilized construction methods and surface design techniques used in industry as well as in the applied and fine arts of the region. I visited places of contemporary and historic significance. I

exchanged ideas related to surface treatment and forming techniques as well as to art marketing strategies used in the country. I was able to develop my research while interacting with the other selected international artists and with local designers and makers.

Best Practices

Describe how the project incorporates best practice models that support the UNG mission. I have included the mission statement: "The University of North Georgia, a regional multi-campus institution and premier senior military college, provides a culture of academic excellence in a student-focused environment that includes quality education, service, inquiry and creativity. This is accomplished through broad access to comprehensive academic and co-curricular programs that develop students into leaders for a diverse and global society. The University of North Georgia is a University System of Georgia leadership institution and is The Military College of Georgia."

I believe that the most evident way that my project supports the mission of UNG is that it increases our "diverse and global diversity" initiatives. The Center for Global Engagement as well as the institution as a whole are currently focusing efforts on developing exchange programs with China. We currently have a program with Liaocheng University. This has been quite a success. I applied to teach for this program for the summer of 2013. John Wilson of CGE shared with me that I had a strong application, but that Liaocheng does not have a 3D/ceramics program or facility and could therefore not physically support my proposal. With outreach to "Terry" Luo Shiwu, we have the potential to develop further possibilities for UNG with Jiangxi University of Finance and Economics.

How is the project assessed to determine success?

I have recently returned to Dahlonega, Georgia. Already I am visually referencing surfaces I created in China, and considering more mid to large scale sculptural forms similar to those I created on my residency. I am also drawing inspiration from motifs of historic pottery and textiles that I saw at museums and galleries for my functional ware. I anticipate drawing further on my experiences with the art, artists, and aesthetic design I encountered and foresee that this will have an impact on future bodies of work. I am already integrating content related to the places I visited, the historic records I encountered, and the people that I met, with skills I have previously honed. I am bringing the skills and knowledge I gleaned into my course planning for the upcoming semester.

Here are a few new projects I am already developing for my students:

- I am currently developing a tessellation surface design project for my Ceramics I students based on surface treatments I developed during the residency.
- I am updating a "Historic/Postmodern Vessel Project" for Ceramics I incorporating my new research.
- I have new historical images and physical examples to share with my Ceramics I/II/III/IV students.
- I have newly acquired techniques for throwing large forms to share with Ceramics II students.
- I am planning a lesson to show Ceramics II/III students the dry to dry porcelain method.

The above projects are concrete examples of ways I will bring my new knowledge and skillset into the classroom. I will develop more coursework related to my experience and also realize that much of what I learned will be disseminated to my students through our daily studio practice outside formal coursework (i.e. project sheets, PowerPoints, and assessment rubrics).

I am disseminating my findings to a larger audience in the following ways:

- I have exhibited works created during the residency in the exhibition titled “Domestic Mysteries” at the Yingge Ceramic Museum in Taipei (selected permanent collection).
- I am exhibiting works created during the residency at Jingpiao Ceramic Art Exhibition.
- I am exhibiting works created during the residency at Taoxichuan Ceramics Museum.
- I will show works created at Bertelsmann Gallery, Athens Academy, Athens, GA
- I will show works created in *Nasty Women*, 3rd Street Gallery, Carnegie, PA.
- I will show a portion of work shipped home at the University of North Georgia.
- I will share a PowerPoint lecture of my artist residency experience with the UNG Arts Guild, interested faculty, and with my classes.
- I am sharing images of my experience and of my newly created artworks on the UNG Digation Portfolio website, Instagram, Facebook, artaxis.org, and my personal website alexkraftart.com. These platforms have local, national and international audiences.
- I am submitting images and a narrative of my experience to a ceramics publication and am hopeful it is selected for print.

Long term, in relation to increasing “diverse and global diversity” initiatives, I will know my research was a further success when the Department of Art has a program for students to study art in Jiangxi province.

Before my trip, the residency director of the Jingdezhen International Studio-Taoxichuan expressed interested in launching a study abroad program for American universities with UNG as a possible exchange partner. When I discussed this with him in person, during the residency, he stated that he had come to realize that his facility must be focused on professional international artists and not on students. While this came as a slight surprise, I respect the mission of his institution. While on the ground, I informally researched other opportunities that would be better equipped for our students if we are to progress with this goal at a future date. A ceramics specific program in Jingdezhen would facilitate onsite international learning experiences for our instructors and our students.

Here are a few personal notes on institutions I can look to for further exchange options:

West Virginia University/Pottery Workshop study abroad program

– Program Director Shoji Shatake

Sanbao Artist Residency exchange – Program Director Jackson Lee

Ryan Labar’s LabArts studio at Taoxichuan

JCI Jingdezhen Ceramic Institute student exchange program

– 2 separate programs = industrial design and ceramic art

CAFA Beijing/Jingdezhen/Alfred exchange program

Nick Galafanoplis –newly created Flamingo Studio (exchange contact Amy Santoferraro)

Strategic Plan

Describe how the project incorporated best practice models that support the UNG Strategic Plan.

How was the project assessed and determined a success?

Below are the main points from the Strategic Plan that are relevant to my proposal and my personal assessment. Many of the specific objectives in the Strategic Plan document also directly align with my initial proposal and final project report.

- *“We are leveraging our strong regional roots and expansive global connection in compelling and distinctive ways to strengthen our work in teaching, service, and scholarship.”*
- ✓ I connected with an international audience as both an artist and as an educator and strengthened the University of North Georgia’s networks in Asia.

- *“We provide increased access to higher education for students across our state through a wide range of degree programs.”*
- ✓ A portion of my proposal addressed the desire for further coursework in each program of study. I developed further international outreach that supports this goal and hope to have more concrete UNG exchange plans in the future.

Dissemination Plan

Provide the plan and timeline for dissemination of the product or activity or for implementation of the process or procedure.

Please see the timeline under the heading “Schedule” below, for the specific itinerary required to complete the work. In brief, I traveled to China with a stop in Hong Kong during summer 2017 for just over a two-month period. I completed an Invited Artists Residency at the Jingdezhen International Studio-Taoxichuan. I traveled to nearby cultural and historic sites and met with a representative of Jiangxi University of Finance and Economics regarding a future exchange program.

This section should address the significant enhancement(s) this award will have on future career goals.

My cultural perspective has been dramatically enhanced. My visual vocabulary and design sensibility was influenced by my research in China. These aspects are already influencing my artistic endeavors as well as the teaching methods, techniques, and tools I am able to make available to my students.

Concrete examples of success also include future exhibitions centered on the forms I created and the research I gleaned during this residency. Publication of images and my narrative of the experience also serve as evidence of success.

In relation to my scholarly activities at UNG, this experience and the outcomes associated with it are prominent components of my Promotion and Tenure portfolio.

Faculty members must include dissemination activities that meet the scholarship expectations described in departmental, college, and university promotion and tenure guidelines.

Below, I have included specific items from the DoVA Promotion and Tenure Guidelines that concretely relate to my grant:

C. Definitions and General Criteria

1. Tenure

First, the candidate must have demonstrated convincingly a proficiency in and commitment to teaching, as well as a commitment to an ongoing assessment and improvement of his or her teaching methods.

Second, the candidate must have provided service that actively contributes to the wellbeing of the Department, UNG, USG, and the professional community in his or her area of expertise.

Third, the candidate must have contributed to his or her field of expertise through: a. for Art Education or Art History faculty, one presentation at an academic conference or one publication in a peer-reviewed publication (such as a journal article, exhibition catalogue essay, book or book chapter); b. for Studio Art faculty, two peer-reviewed exhibitions.

For tenure, the candidate must provide evidence of: 1. Meeting or exceeding expectation in teaching; 2. Noteworthy achievement in service or scholarship and professional development; and 3. Meeting expectations in the remaining area of service or scholarship and professional development.

Below, I have included specific items from the UNG Promotion and Tenure Guidelines that concretely relate to my proposal:

To earn tenure, candidates must provide evidence of noteworthy achievements in teaching and evidence of meeting department expectations in service or professional growth and development/scholarship/ academic achievement (“scholarship”) and exceeding expectations in one of the two areas outside of teaching (service or scholarship).

Under the *Scholarship CV* my proposal relates to these topics:

- *Advanced studies or continuing education*
- *Publications and creative activities*
- *Academic and professional activities*
- *Contracts and grants*
- *Honors and awards for professional achievements*

Under the *Service CV* my proposal relates to these topics:

- *Published service materials*
- *Service to the institution*
- *Department*
- *College*
- *University*

Under the *Teaching CV* my proposal relates to these topics:

- *Course/curriculum development (new courses, significant changes to existing courses, new teaching modalities, etc.)*
- *Supervision of students’ honors, research, thesis, creative activities*
- *Honors and awards associated with teaching*

Schedule

Provide information regarding the schedule required to complete the work. The schedule should include a timeline listing important milestones including work done prior to the commencement of the award and related work to be completed after the period of performance.

Specific Activities and Timeline

May 11-12: air travel from Atlanta to Hong Kong (recommendation of residency coordinator)

May 12-16: acclimate

meet with John Johnston- Academy of Visual Arts

research import/export market in gallery district and visits to museums

May 16-May 20: air travel from Hong Kong to Nanchang, stay with Terry - Luo Shiwu

Jiangxi University of Finance and Economics - Art College

May 20–July 13: artist residency at the Jingdezhen International Studio-Taoxichuan

May/June: travel by bus or taxi to historic sites as mentioned above

mid July: works shipped from Jingdezhen to Taipei County, Taipei and from Jingdezhen to Dahlonaga, GA (2-3 months by boat)

fall semester: present PowerPoint lecture for UNG students, Arts Guild, and faculty

July 26: submit this project report to UNG Presidential Award Committee

within 2-3 months

of return: delivery of two crates from Jingdezhen via Savannah port to Dahlonega

ongoing: continued integration of techniques and information learned; exhibition of artwork;
continue fostering exchange opportunities