

Beijing, China

Betty Woodman

WOODMAN: So I started on this project two years ago, right?

OTHER 1: It seems that way.

(footage)

OTHER 2: It's only 150

OTHER 3: Oh, that's not bad

(footage)

OTHER 4: How many of these?

WOODMAN: There's 6.

OTHER 3: 4 shows.

WOODMAN: No, 8. 8 of these.

OTHER 3: 4 shows.

OTHER 4: There's 8 of these.

WOODMAN: 8 shows(?).

OTHER 4: 1, 2, 3, 4.

OTHER 3: 1, 2, 3, 4.

WOODMAN: Oh, they're going ...

(footage)

GEORGE: It's level.

WOODMAN: It's level?

GEORGE: Yes.

WOODMAN: Okay, Gordie?

GORDIE: Yes?

WOODMAN: Watch out, George. Okay, it's level here, so you pull it up so it seems straight to you.

(footage)

WOODMAN: We let this hang for a day so that the fabric can kind of find its home here and move.

(footage)

WOODMAN: It's very different ... experiencing this place than it was trying to imagine it in my studio so I'm pretty nervous about how is this going to look, how is looking as we're actually installing it, seeing it. It never occurred to me to put something small on that wall, but I could have. The ceiling to the very peak is 30-some feet. And then I guess the piece is 27 feet, or 30, and 11 feet wide, and that's very high (laughs). If you look down, it seems like a long ways up here. So I think the actual physical building is about 37 feet high and so I suppose my piece is actually about 30 feet high, I'm not quite sure what the height of the piece is but this is the first time I've ever made anything of that scale vertically. And I was concerned to have it read from a distance and have it still have a feeling of lightness and openness and not have it feel too heavy with the ceramic elements mounted on the paint. So they're sort of blown up in scale and yet I hope there's still enough openness around them.

(footage)

WOODMAN: The history and the importance of ceramics in Chinese culture is tremendous. It's valued here. So I think that the fact that this is made of clay is important in terms of the people coming.

(footage)

WOODMAN: I call the piece *Chinese Pleasures* and I think for me it's my pleasure in the history of Chinese art and things, all the way from the firecracker boxes to the Tang Dynasty to bronzes that I've looked at and I've enjoyed and got pleasure from, so that's how the title sort of got put on the piece.

(footage)

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