Special Thank:

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Thank you to the CAAFA Executive Committee and the board for their support and guidance. Thank you to the faculty of The University of Wisconsin-Madison, School of Human Ecology, Center for East Asian Studies and anonymous fund for making the exhibition possible. Most of all, thank you to all the CAAFA members and friends participating in this exhibition.

Special Thanks:

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Harmony and Evolution—An Exhibition of the Chinese American Art Faculty Association

Organizer By
Chinese American Art Faculty Association
Ruth Davis Design Gallery, Center for Design and Material Culture and School of Human Ecology,
University of Wisconsin Madison
Center for East Asian Studies, University of Wisconsin Madison

Exhibition
Ruth Davis Design Gallery
1300 Linden Drive, Madison, Wisconsin, USA
February 26, 2020- April 5, 2020

Exhibition Committee Members
Stacy Motte, Associate Academic Curator
Kaitlyn Austin, Assistant
Signe Johnson, Assistant

Curator, Wei Dong
Co-Curator, Sarah A. Carter

Organization Committee Members: Zhengu Yu, Zhiyuan Cong, Roberto Rengel, Lihua Wang, Qian Li, Nengqiang, Yang and Lian Duan

Exhibition Theme:
The theme is the harmonious integration and innovation of art and culture. Through works of art, faculty and artists should display the journey of how they developed the theory and practice of creating Chinese-American art. The artworks should communicate how each artist created and grew through their multicultural experiences.

Exhibition Committee Members
Stacy Motte, Associate Academic Curator
Kaitlyn Austin, Assistant
Signe Johnson, Assistant

策展与布展委员会：莎拉·卡特和斯泰西·莫特
组委会成员：余震谷，丛志远，罗伯特·罗格，王丽华，李倩，杨能强和段炼
Contents

Foreword by Soyeon Shim
Soyeon Shim 前言
5

Introduction by Wei Dong & Sarah Carter
董伟和莎拉 - 卡特前言
6

Remarks By Lyvsheng Chen
陈履生致辞
7

Remarks By Zhiyuan Cong
丛志远致辞
9

Thesis By Szu-Feng Chen
陈似鳯论文
13

Thesis By Nvxian Li
李女仙论文
14

Thesis By Xiaxiao Song
宋晓霞论文
17

plates
图版
21

About Western Oregon University
美国西俄勒冈大学简介
118
Yet again, our esteemed faculty member, Wei Dong, professor of Design Studies in the School of Human Ecology at the University of Wisconsin - Madison, has curated a stunning collection of artworks in this latest show, Harmony and Evolution: Chinese American Art Faculty Association Exhibition and Symposium.

What I particularly love about this project—apart, of course, from the aesthetic variety and richness—is its building upon this association’s long commitment to fostering cross-cultural exchange between Chinese and American artists and designers. Whether they are shepherding undergraduate students through study abroad trips throughout China, connecting colleagues across disciplines, or envisioning and bringing to life a show like Harmony and Evolution, the members of the Chinese American Art Faculty Association see more than most people when it comes to collaboration and dialogue: they are ambassadors, interpreters, and hosts—in the deepest sense of those words.

With this show, they gather artworks from over 30 of their members to demonstrate the diverse paths they have taken in developing their own forms of Chinese-American art and design. Bi- and multi-cultural experiences inform the identities of so many people nowadays, and this show invites those varied stories forward in art. It also invites the viewer, regardless of her cultural background, to see herself in these stories and to understand both the challenges and the promise of creativity between cultures.

For the first time, this biennial show by the CAAFA comes to the American Midwest, and specifically to the Ruth Davis Design Gallery in the School of Human Ecology—a perfect setting for an exhibition that invites cross-cultural dialogue and expression as this show does. For those who don’t know us, the School of Human Ecology is a multi-disciplinary school that pursues solutions to real-world problems, locally and globally, to improve life for children, families, consumers, and communities. We are constantly striving to improve human well-being by bettering the conditions of people’s everyday lives across their intersectional identities and aspirations.

As a place that prides itself on connecting scholars across disciplines, across methodologies and media, and even across continents, our school is thrilled to host this special show and its related programming for our community. With help from Sarah Carter and the staff of the Center for Design and Material Culture and the Ruth Davis Design Gallery, as well as generous support from the UW - Madison Anonymous Fund, we warmly welcome these contributing artists and scholars, and the important conversations they cultivate in their work every day.

Soyeon Shim
Dean, School of Human Ecology
University of Wisconsin-Madison
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Harmony and Evolution: An Exhibition of the Chinese American Art Faculty Association
Integration and Innovation: An Exhibition of the Chinese-American Art Faculty Association 2020

It is my honor and privilege to congratulate the successful opening of Integration and Innovation: An Exhibition of Chinese-American Art Faculty Association 2020 in the Ruth Davis Design Gallery on the campus of University of Wisconsin-Madison. The Chinese-American Art Faculty Association is greatly honored and grateful to have this valuable opportunity to hold this exhibition together with the world-renowned multicultural and multidisciplinary University of Wisconsin-Madison.

Integration and Innovation: An Exhibition of Chinese-American Art Faculty Association 2020 is the fifth major event we’ve held in past few years with a focus on Chinese-American art faculty and their art works. The symposium, Imagination and Expression: the Comparison and Dialogue of Visual Art in Higher Education between China and the United States, held in the fall of 2013 at William Paterson University in New Jersey, focused on the comparison of East-West art education. In winter of 2014, we held the Collision and Confluence: Chinese-American Art Faculty Exhibition and Symposium, with the Center for Chinese Art at William Paterson University and Asian Cultural Center of New York as co-organizers, and with the theme of assimilation and mutual inspiration. In August of 2016, we co-hosted the Perception and Vision: Chinese-American Art Faculty Exhibition and Symposium with Guizhou Minzu University, China, to examine the survival, inclusion, enrichment and development of art in the new multithemic and multicultural era of diversity and from the unique perception and vision of the special artist group of the Chinese-American art faculty. In November of 2019, the Artistic Development in Cross-Cultural Context: the Fourth Chinese-American Art Faculty Symposium and Exhibition was co-organized by the Association, the Center for Chinese Art at William Paterson University and the New York Gallery of Chinese Art, focusing on individual perception and inspiration in a cross-cultural context, exploration of visual art creation and expression, and promotion of artistic and cultural communication and development between the East and West. The current and the fifth exhibition in 2020 will emphasize artistic achievement and cultural integration and innovation. It is our hope that the art works exhibited here will highlight the efforts of exploration and creation of our art faculty members in their journey of cultural communication, and will explore the roles of theories of art creation and practice in cross-cultural exchange.

The Chinese-American Art Faculty Association was officially established in 2003. It is the first non-profit and academic organization in modern Chinese art history to be formally registered overseas. It provides a platform for communication and service for Chinese art professors teaching abroad. There have been three major waves of studying art abroad in modern China. The first one occurred in the 1920s, and the main destination was Europe and France in particular. The second wave took place in the 1940s for the USSR. And the third wave of studying art abroad was in the 1980s, USA as its main destination. Due to historical reasons, the first two waves produced few art students who became art professors and stayed in the countries where they studied art. The third wave, however, saw a group of art students who stayed abroad, especially in the USA and North America, to earn their degrees and to become art professors in colleges and universities, and to form a unique group in college art education.

Members of the Chinese-American Art Faculty Association are art professors in colleges and universities in the United States and Canada. They are the first group of Chinese artists in Chinese art history to become art educators to teach in the classrooms of western art. They all have the international background of Chinese and western art and art education, their vision, perspective, art appreciation and presence all resonate with the international value and historical significance of Eastern culture of China and Asia. As a group and as an organization, they represent the east in the west and are the main force in east-west cultural and art communication and exchange, and act as bridge and tie in promoting art communication and development between the two cultures. They exhibit both in the spreading the eastern essence of art in the western art world, bringing Chinese and eastern art and education to the international forefront, and in actively absorbing the traditionally profound and realistic western art in their own art creation and theoretical exploration.

This group of art faculty exhibits several unique characteristics. First of all, they are art creators and researchers embedded in the cross-cultural and cross-geopolitical artistic context. Most of them have received the dual degree of the east and west cultural and art education, which has provided them the most prominent art education in China before going abroad to pursue further art studies, many even with a bachelor degree in art, some even with a master’s or a Ph. D degree in art. Many of them have already become established artists, with their own artistic style and philosophy. When they went abroad for advanced studies, they were enrolled directly into art masters or doctoral programs, to receive the best education a college or university can offer. They are, however, no longer the passive receivers of such education. Instead, they can choose and pick, they can...
Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

But from the perspective of East-West communication and cultural exchange, they are often treated as artists in the periphery and ignored. While in China they are considered artists living in America, the uniqueness of this group carries challenge as well as advantage. It is a vision more conducive to understanding complexity of modern society. It is a vision more inclusive, more discerning and more critical in the context of west and China, the past, the present and the future. It’s a comprehensive view that is cross-cultural, cross-disciplinary and cross-temporal. Instead, they share a multidimensional perspective that embraces the west and China, the past, the present and the future. It’s a perspective that is more inclusive, more discerning and more critical in the complexity of modern society. It is a vision more conducive to understanding the future of art creation and education, to the reform of our future art education system, and to the sustainability of our current art education system. For all these, their works of art, their efforts in exploration and creation in the process of cross-cultural communication, are all worth our attention and study, which is the theme of and the purpose of this exhibition.

I would like to take this special occasion to express my sincere gratitude to the School of Humanology, the Center for East Asian Studies, and the Design Study Department, for their hard work in providing such a valuable exhibition space and a window of communication for the professors of our association. My special thanks go to Professor Wei Dong, who is not only a well-respected professor at University of Wisconsin-Madison, but also the newly elected President of the Executive Committee of our association, for his ceaseless efforts, his contributions, and his active role in coordinating between the university and the association in exhibition planning, fund application, and in soliciting works of art for the exhibition. I would also like to thank the past executive committee who, under the leadership of Professor J. Yu, made tremendous efforts and contributions in the planning of the exhibition. My thanks also go to all the professors of the association for their active participation and support.

I wish our exhibition a great success.

Chair, Board of Directors of Chinese-American Art Faculty Association

Zhiyang Cao, Professor
Chair, Board of Directors of Chinese-American Art Faculty Association
Director, Center for Chinese Art at William Paterson University

January 1, 2020
The Evolution of a Creative Journey: Visual Textures in Theatrical Storytelling

In general, wood, metal, and fabric are the most commonly used materials in theatre productions. Theatrical storytelling is inspired by slices of human lives, therefore the material choices for the stagecraft are rooted in architectural construction techniques. As a designer and a visual artist, I believe people first respond to textures emotionally based on their life experiences and cultural backgrounds. For instance, the glossy reflective surface of a metal panel suggests cold and isolation, while the soft upholstery textile provides a warm and welcoming feel. The use of turtlenecks and linens in a costume might suggest qualities of candidness and innocence to the American audience; it can also introduce the sorrow of grief and loss for the people who share Confucianism in their culture. The subtle texture hints added to the visual presentation will not only strengthen the connections between the story and the performers but also introduce different cultural perspectives to the audience. I believe incorporating potential psychological responses toward visual textures in theatrical design can help theatre artists emphasize the emotional feelings underlined in the text and deliver a more compelling message that the creative team wants to share with the audience through the production.

It is a common practice in the fine art world to explore various materials in art-making, especially in sculptures and art installations. It has not been a widely thought idea in the theatrical design field. The concept of evaluating emotional responses in visual texture choices in my designs started with my passion for using unconventional materials. In 1999, I first used recycled foam cushion padding and painted colorful toilet to create a world of fruits that looked like stuffed dolls for the set design of a Chinese folk tale Lady Mouse Got Married (老鼠嫁女). In 2003, I decided to cover the entire scenery with kitchen sponges for Wu Song V.S. Mouse Got Married (武松打老虎). Since then, the idea of utilizing repurposed found objects started playing an important role in my design work. From rubber scrap mulches as the muddy ground in Elephants’ Graveyard to infusing my designs with reused and recycled materials, the material choices became the visual language that I use to hint at the subtext of the story, and I keep inventing new methods to accommodate these unconventional elements in theatre design creation.

As an Asian American theatre artist, from migration to immigration, my life path and experiences have affected my vision in my creative process. I started to focus on identifying visual elements that help to deepen the emotional support toward the story and its cultural background setting. In 2012, the production of Sila, winning play of the Woodward International Playwriting Competition, has brought my passion for using unconventional elements and visual texture to another level. The story takes place in the Canadian Arctic, the realm of Nunavut; it evokes with the issues of climate change and the crisis of disappearing polar bears as well as the native Inuit culture. I decided to use recycled plastic bottles to represent the human world in contrast with the soft shimmering fabric covering the Arctic landscape. I wanted to create a world that blends both organic natural elements as well as artificial manmade objects. It hints at the drastic impact of humanity’s choices on the natural world. In order to create the vision I had in my mind, the production team collected almost two thousand plastic bottles for the set design of which 90% were obtained from the University of New Hampshire campus. After the production, the plastic bottles went back to the recycling center to complete the idea of repurposing. The unique process of realizing the world for Sila has sparked more ideas of how I can infuse sustainability principles into all areas of theatrical design, and led me to investigate the possibilities to provoke awareness of cultural sustainability in storytelling.

It is a challenge to keep my practice through every theatrical production I do because the primary purpose of my role as a designer is to serve the story. I seek opportunities to explore how people respond to the visual elements based on their experience and cultural roots. I aim to utilize my research to create a harmonized visual world for the production that is emotionally engaging to the audience. As my creative path keeps evolving, I also start to investigate a more sustainable design model for the theatre and a conventional procedure to incorporate unconventional material in a design process. My intent in using visual texture has provided me with a tangible way I can take direct action to carry forward the message of sustainability in both culture and environment, which I believe it’s the key to blend the old human footprints and the new world in harmony.

Sou-Feng Chen 陈似凤
民俗博物馆展示设计中空间叙事形态的建构——以新会“陈皮文化体验馆”为例

一、民俗博物馆展示空间的叙事特征

1. 叙事主题氛围:人文、温情、怀旧

在民俗博物馆展示中,营造相应的人文氛围、温情的生活气息、怀旧的主题气氛,唤起观众对传统民俗的历史记忆。民俗博物馆展示的主题氛围,以象征和比喻等修辞手法来表达,借用特定的主题道具,使民俗文化的内涵、思想物化于艺术形象中,唤起观众情感上的认同感。主题氛围是展示环境的基调,影响着观众对展示空间的整体心理感受。例如新会陈皮文化体验馆(图3、图4)通过低彩度的色调、低照度的照明、怀旧的音乐、场景复原等方式,营造怀旧、温情的氛围,使观众可以从视觉、听觉、触觉等各个方面去体味生动立体的新会文化及新会陈皮文化。

2. 叙事线索:时间顺序的叙事结构

叙事线索是在叙述故事过程中,贯穿整个故事情节的脉络。在民俗博物馆展示中导人叙事的理念,将展示空间转化为按时间顺序编排的“叙事”过程。将各个民俗文化知识点纳入时间的流程中,以时间为主线贯穿民俗文化的历史背景,按照民俗文化事件产生、发展到结束的先后顺序来编排,组成完整的叙事过程。

民俗博物馆展示设计应采取有效的方法引导观众跟随叙事线索,通过具有因果联系情节的民俗故事联系起来,故事情节脉络清晰、自然贯通。顺叙的叙事方式符合观众的认知习惯,使观众在参观的过程中能够找到连续的叙事线索,感受民俗博物馆的流程和历史背景。

3. 叙述手法:全景视角下的动态叙事

展示空间中的动线即观众参观博物馆的动态过程,也是展览编排的故事线。动线设计,须从全景视角出发,将博物馆展示空间设想为一个整体的动态叙事过程,将展览编排的节奏感和连贯性体现在观众。

民俗博物馆展示空间的动线设计对展示内容和空间布局都有影响,也关系到游客的游览路线。动线设计,将各个展区和环节串联起来,创造出连贯、动态的参观动线。动线设计的连贯性、合理性,使观众心理、生理节奏和谐,推动游客的视线和思维的连贯性。因此,在参观过程中处于兴趣状态,展示空间的动线设计将音乐的节奏感、画面的热情转化为有序的、有情致的、有美感的参观路径。在满足观赏功能的同时,使动线设计更加完整和有序。

新会“陈皮文化体验馆”的动线设计遵循着“竹光隧道”、“4D多媒体体验区”、“陈皮飘香展示区”、“互动展示区”的叙事结构。第一展厅是序厅,面积不大,为观众稍作停留。第二展厅“竹光隧道”,从纤细的竹枝搭建的隧道,寓意着穿越古今,通过地面投影的展示,讲述着新会陈皮的文化故事。第三展厅“4D多媒体体验区”,通过动画、多媒体虚拟效果展示了新会陈皮的历史发展与文化内涵。第四展厅“陈皮飘香展示区”,运用场景展示的方式展示陈皮晾晒的情景,淡淡的陈皮清香充满整个展厅。第五展厅“互动展示区”,观众透过观看纪录片、参与互动体验等方式,感受新会陈皮文化的魅力。整个展览向观众叙述了一个关于新会陈皮的故事,动线设计遵循着动静结合,让观众感到适宜、便捷,并具有丰富的体验感。
何浩对于中国当代艺术的写作，虽然并不是有意为之，却自有其独特的价值。这种价值体现在他对原作品的欣赏上，尤其是“对”“权”“名”“利”的踟蹰，都与何浩的观察、解读相关。

何浩不仅拥有自己的品牌价值，更是在艺术方面拥有较为深刻的理解。这使何浩对于艺术家及其作品的认识，自然而然地超越了传统意义上的“评论”与“写作”。何浩关于中国当代艺术的写作，虽然并非是他有意为之，却自有其独特的价值。这样的写作，既是中国当代历史的见证者，也是对当下社会问题的反思。何浩的设计是从内容中生长出来的，而以精神和意味而见长，有着古朴的士气，优雅的韵味，淡定的心性，节制的态度，慎独的威猛，而以精神与意味而见长，有着古朴的士气，优雅的韵味，淡定的心性，节制的态度，慎独的威猛，而以精神与意味而见长，有着古朴的士气，优雅的韵味，淡定的心性，节制的态度，慎独的威猛，而以精神与意味而见长，有着古朴的士气，优雅的韵味，淡定的心性，节制的态度，慎独的威猛。
Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

plates

图版
Zhiyuan Cong earned a BFA in 1980 and an MFA in 1986 in Chinese painting from Nanjing Arts Institute. He then went on to earn an MFA in printmaking from Indiana University in 1994. He is currently professor and head of the Printmaking Program, director of the Center for Chinese Art at William Paterson University, and chair of the Chinese–American Art Faculty Association. His prior positions include consultant to the Indianapolis Museum of Art and Qinghai Province Museum and professor of Nanjing Arts Institute. He has held more than 30 solo exhibitions and more than one hundred group exhibitions, including those at the National Museum of China, Beijing, the United Nations, New York and the Olympic Fine Arts Exhibition 2012, London. Cong has also received numerous major media reports and reviews for his art works and achievements, including The New York Times, The Star-Ledger, The Record, World Journal, Chinese News Net, People's Daily, NJN, NBC, CNN and CCTV-4. Beyond his exhibitions, Cong has earned Gold Award for his work at Chinese–American Art Faculty Exhibition 2016; 2012 and 2016 Gold Awards in the Annual Educational Advertising Awards for his project: Summer Art in China, The First–Place Award, The American States Arts Competition in 1993 and the Chinese Cultural Ambassador Award from the New Jersey Chinese–American Chamber of Commerce in 2012 for his service.

Zhiyuan Cong

Cong is an artist residing in America and with deep roots in China. His art is embedded in the artistic soul of China as well as the spirit of Western art. He is nurtured by culture and nature to express his inner voice and the external world. He and his work are one. He creates an original eternity of space and time. Cong persists in pursuing his own unique path of art. He does not follow fashion or trends. In America, he is viewed as an artist from China, but in China he is treated as an artist from America. But he considers himself presiding over the edge between the eastern and western arts, or the crossroads of eastern and western cultures. He would rather be rooted in this connecting zone of collision and union, to make his own adventurous explorations.
The painting aims to record and reflect far back into history when the epic East-West exchange had its glorious and magnificent moment, to express contemporary mankind's vision for mutual development and the ideal of a peaceful world. I feels very fortunate to have had my artwork voted through multiple times by the majority of the international art project committee.
I have loved bamboo since I was a young child. I love the character of the bamboo and how it represents honesty, strength, and determination. In my early painting years, I learned many of the principles of drawing bamboo through practicing the Chinese traditional and classical way of bamboo drawing with ink on rice paper. In my second stage of bamboo drawings, I gave the bamboo three-dimensionality by combining Western painting principles and techniques with classical Chinese bamboo strokes and meanings. During that stage, my focus was to create a sense of lightness for the bamboo. In particular, I was fascinated with drawing bamboo forests because its endless quality makes you feel captivated and connected to nature as a whole. Through the addition of new elements for lighting, layers, and a sense of space, hope and purpose are represented. Now, I see bamboo in an abstract way. Here, I studied and learned the dynamic balance between the solid bamboo (positive) and the beauty between the space (negative). Also, although the painting illustrates the bamboo, it is really reflecting the metaphor of life. Rather than making the bamboo green, I have chosen a colorful scheme to continue with the metaphor. By layering color with an endless bamboo forest, I wanted to create a sense of ambiguity. This relationship represents the human journey through adversity and success.

Harmony and Evolution
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A Comprehensive Approach to Art
After more than thirty years of searching, I believe I have learned that art making is the combination of your spirit, your life experiences, and the desire and need for expression. It doesn’t matter what kind of media or form you work in for these things eventually become secondary concerns. Whether an artist is moved to paint, to design architecture, to plan gardens, or explore basic handicrafts, all types of creative expression quickly in the larger scope of art. There is the individual character of the artist, the spirit, the creative process, the final product, and its impact on society. I realized that the ability to combine all of these aspects is what distinguishes the best artists and the best art. Based on this broad approach, I strongly believe that all manifestations of art and design intertwine; they nurture and enhance each other. For example, I may learn from dancers’ movements to enhance my classical Chinese bamboo paintings. By observing still life paintings, I can further understand critical thinking within the arts. From sculptures, I can grasp the process of creating architectural spatial relationships. From wandering in a traditional Chinese garden, I can appreciate a movie director’s true intentions. As I have journeyed to discover my own personal artistic voice, I’ve chosen to adopt and cultivate classical Chinese painting traditions and to combine them with Western approaches to art and design. No matter if you’re using Chinese paintings, principles, and materials to take a Western approach toward art, or vice versa, they can all be a part of a beautiful creative process that I enjoy, even as these traditions sometimes spark and clash. It is really the process of intention rather than the final appearance that is most important and, in the end, the artist creates the meaning as well as the message.

The Chi of the Bamboo Forest I 《幻 - 竹》
34 x 64 in  2018
Water Color and Gouache on Rice Paper  纸本重彩

The Chi of the Bamboo Forest II 《彩 - 竹》
34 x 64 in  2018
Water Color and Gouache on Rice Paper  纸本重彩
Chung-fan Chang

Born in Taipei, Taiwan, Chung-Fan Chang was the 2013-14 Visual Arts Fellow of the Mississippi Arts Commission. Her Kite series of work has been exhibited in galleries and museums nationally and internationally since 2009. Selected solo and group exhibitions include the “A Building with a View”: Experiments in Anarchitecture (2016) at the Contemporary Art Center in New Orleans, LA; the Museum of Contemporary Art of Georgia in Atlanta, GA (2013). She has co-curated exhibition Horizon Roam: Contemporary Art from Taiwan at Tenri Cultural Center in New York, NY (2013) and Dollye M.E. Robinson Gallery in Jackson, MS (2014); The Bared Sound: A Symphony of Artists from Taiwan and Mississipi at Arts Center of Mississippi (2017). Chang’s curatorial project “Shifting Momentum – Abstract Art from Taiwan and the Noyes Collection,” was exhibited at the Taipei Cultural Center in New York, NY and Noyes Museum of Art in Hammonton, NJ. (2018). Chung-Fan Chang holds a BFA from Taipei National University of the Arts, and an MFA from Savannah College of Art and Design. Chang is an Assistant Professor of Art at Stockton University in Galloway, New Jersey.

Guangwu’s Land 光武之地
25 × 32 in 2018
Acrylic and oil on canvas

Chung-fan Chang

生於台灣臺北，國立臺北藝術大學美術創作學士，美國薩凡納藝術設計學院創作碩士；現任紐澤西州斯托克頓大學美術系專任教授。曾任美國敘利亞藝術基金會駐藝術家、芝加哥國際教育整合ThinkTank7新人獎、密西西比州藝術家首獎、2013-14年度密西西比州視覺藝術家獎。作品發表於亞特蘭大Creative Lofting、ArtsCriticATL、新藝術運動期刊和Boom Jackson雜誌專欄等。作品被收藏於國立臺灣美術館、關渡美術館、貴州宏立城美術館等。近年來亦擔任獨立策展人工作，國際策展「視域之方 - 臺灣當代藝術」在紐約天理文化中心展出 (2013)、「赤裸異聲 - 臺灣當代藝術」在密西西比藝術中心 (2017) 及「形非勢變-臺灣抽象藝術」在紐約臺灣書院及紐澤西諾伊斯美術館展出 (2018) 等。
Through the Kite series paintings, works on paper, videos and installations, Chung-Fan Chang’s works express the fictional abstract landscapes influenced by the East and the contrast of colors to create the virtual, alienated and processed daily life experiences in the composition. The juxtaposition between fluorescent color and artificial color connects our daily experience of scanning image and the fast—consummating habit of information, and how to transform the interspersed feeling of positive and negative space into a metaphor of disturbed social conflict. The work draws inspiration from life experience and traditional Chinese painting and calligraphy, and attempts to reflect the visual stimulation and assimilation of color and its continuous evolve and progress in Eastern and Western cultures.
My work is an investigation of ambiguity and the distinction between body and soul, as well as the conflict between the physical and the spiritual. I seek to find balance between these inner tensions by expressing them through clay objects.

I believe that “the contemplation of beauty causes the soul to grow wings” (Plato). The tactile beauty of natural, organic objects is a source of inspiration. The forms, textures, patterns and colors I encounter in my daily life constantly inspire me. My pieces are often comfortable and friendly, and are directly related to life forms and natural objects. In the Fruit for Thought series, life and fruit forms merge together to create my inner vision. I employ a soft aesthetic that utilizes natural curves to emphasize the sensual, physical aspect, whereas the color white suggests purity, spirituality and innocence. This mixed experience within my work is like life itself. It is an expression of how I am seduced and repelled by my everyday interactions in the world. I invite the viewer to approach the work with their own interpretation by exploring the “conscious” and “unconscious”.

My creativity is a vehicle through which I free myself from the bondage of the ordinary life. By contributing beautiful and somehow seductive objects, my work evokes the sublime through the mundane.

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Yunxue Fu

Snow Yunxue Fu is a new media artist, curator, and Assistant Arts Professor within the Department of Photography and Imaging at NYU Tisch School of the Arts. With an appreciation for the multicultural history of landscape painting, Fu addresses the Sublime through topographical computer rendered animation and immersive video installation.

Fu’s work has been shown internationally in solo shows, group exhibitions, screenings and festivals including: Limitless Space, MCAD MFA Gallery, Minneapolis; Karst, Ptuj City Gallery, Ptuj (2019); Salon #1 – The Current: Identity, Current Museum of Art; TRANSFER Download, NADA Art Fair, New York; the Pingyao International Photography Festival, Pingyao; TRANSFER Download, Thoma Art House, San Francisco; the Shenzhen Biennial, Shenzhen; HOME/LANDS, Venice Architecture Biennale, Venice (2018); and Time Is On Our Side, LOOP Festival, Barcelona, Spain (2017). Her work has been collected by the Currents Museum and National Art Museum of China.

Yunxue Fu

Karst is virtual reality artwork that creates a liminal space in between the representational and the theatrical, the limited and the multi-dimensional, and the abstract and the real. The work is inspired by Snow Yunxue Fu’s personal childhood experiences of visiting the caves in her hometown in Southwest China. The memories and the impact of those experiences are still quite vivid, where the space feels both claustrophobic and expansive.

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Xia Gao received her MFA in Textile Art & Design from the University of Wisconsin-Madison. Currently, Gao is an Associate Professor in the Department of Art, Art History & Design at Michigan State University. Before joining MSU, she was a faculty member of the University of Nebraska–Lincoln and Donghua University in Shanghai, China. Gao has also guest lectured and presented at diverse academic and conference venues. She has exhibited widely in numerous juried group exhibitions and solo shows nationally and internationally. Her works have been included in the influential Fibers/Textile art venues, like “Everyone to the Table-Miniartextil 2015” at Arte&Arte in Como, Italy; “Love Lace” international competition and exhibition at Powerhouse Museum in Sydney, Australia; “Triennial OFF” – 7th International Triennial of Contemporary Textile Arts of Tournai in Belgium; “9th World Textile Art Biennale–Art” at Anahucalli Museum in Mexico City, Mexico, and many other national/international mixed-media exhibitions at reputable art centers and museums. She is the recipient of several nationally/internationally juried exhibition awards. Her artwork is included in the books, catalogs, and critical periodicals for fiber/textile arts. Gao’s work has been supported by competitive fellowships and awards from universities and foundations, including the University of Wisconsin-Madison, the University of Nebraska–Lincoln, Michigan State University, the Pritzker Foundation, Vermont Studio Center, ARNA Artist Residency (Sweden), Virginia Center for the Creative Arts, and the I-Park Foundation among others. Her creative work is informed by her travel, artist residency experience, and transcultural perspective.
“Flowffocate” addresses water pollution, particularly plastic pollution in open bodies of water such as rivers and oceans, and how this pollution threatens the survival of living beings. Flowffocate presents the sensation of underwater suffocation through color and material interplay, which renders a jagged, pixelated, representational image of a human suffocating under a plastic bag. It engages plastic both as a subject matter for water pollution and material for concept expression. As human society strives for material abundance, it is critical to sustain harmony between humans and nature.

“Beauty in Vacancy” speaks to classics aesthetic and artisanship that characterize Chinese traditional blue–white porcelain. Chinese blue–white porcelain exemplifies the impacts of global exchange, trade, and mingling. It highlights aesthetic harmony that transcends cultural boundaries. And it expands and evolves to serve a broader audience. By light lacing out the images of classical vases, this work expresses a sense of emptiness, and it recalls a refined cultural taste and beauty missed in today’s making.
It is a site-specific installation as a memorial piece to reflect the meaning and impact of ordinary life. The strength of life carries on its purpose and influence after the decease. It was part of the 2017 Site-Responsive Art Biennale at the I-Park Foundation. Attracted by a common sight in the woods with a falling apart tree, the work was developed to respond to tree forms and its surroundings, and engage materials recycled from the retired installation on the campus.

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Jiawei Gong was born and raised in the scenic city of Hangzhou in China. He received his BFA degree in painting and drawing from the China Academy of Art in 1992, and his MFA degree in digital media from Southern Illinois University Carbondale in 2007.

Gong has practiced in both applied and fine art disciplines for more than 20 years. He has worked as a newspaper art editor and press photographer, a freelance illustrator, a graphic designer, and an educator. Since 1987, Gong has illustrated over 60 books and two weekly comic columns in both China and the U.S. His exhibition record to date includes over 90 group and solo exhibitions regionally, nationally and internationally in the U.S., Europe, and Asia. He has won several awards at the international film festivals and art competitions and has also received a number of grants for his artistic research work. As an educator, Jiawei Gong has taught in both China and in the U.S., currently in charge of the Transmedia program in the School of Art at Texas Tech University.

The current themes in Gong's studio practice includes the fundamental human experience and contemporary social commentary. He primarily chooses digital media, such as digital video, sound, digital photography, and interactive art for practicing his creative ideas. Gong draws his inspiration from his daily American life and his Chinese cultural roots. Traditional Chinese philosophy and literature serve as a dominant and informative resource for his artwork, while the current conditions of the outside world provide subject matter and stimuli for Gong's direct social and cultural commentary.

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To many cultural nomads, such as the artist himself, the idea of home becomes abstract and may no longer possess intimate associations of sanctuary, relief, or identity. Instead, it is often found that it resides in the expectations and pursuits. In this painting and digital imaging series, the concept of home and its peripherals is explored and examined.

随着现代社会中交通和资讯的不断发展，以及迁徙的日益频繁，对于许多“文化游牧民”来说，传统意义上的“家”或者“家乡”的定义变得越来越模糊，越来越抽象，逐渐淡漠、疏离了与物质实体的紧密联系。“家”的界定愈发倾向于对身心的庇护、情感的依止，以及与个人身份界定的期望和追求中。在这个绘画与数字影像合成系列作品中，艺术家尝试对“家”及其外延概念进行初步的解析与探讨。
Zhimin Guan, Professor of art, Minnesota State University. MFA-painting, Fort Hays State University (1998). As a painting professor at MSUM since 1998, Guan has exhibited his art throughout the US and China in following venues: China National Art Gallery, China Academy of Art Museum; Singapore Asian Artist Gallery; New York Asian Cultural Center; North Dakota Museum of Art, Rourke Art Museum, and Plains Art Museum. Guan has presented 20 solo shows, 200 professional shows and received 30 art awards. He was the 2010 McKnight Fellowship recipient from Lake Region Art Council; and The Art Partnership Individual Artist Grant in Fargo (2016 and 2018). His works were featured in numerous art magazines and public/private collections including North Dakota governor’s office, the Microsoft, the Kilbourne Group, Singapore Asian Art Gallery, Rourke Art Museum; Plains Art Museum; and North Dakota Museum of Art.

Zhimin Guan's work is an expression of his unique artistic journey. As a realist painter, he has always sought a balance between traditional and experimental, figurative and abstract in my art. In the last 18 years I have created six series of paintings which include:(1) Fossil Series (1995-2000); (2) Landscape Series, (1999-2002); (3) American Dreamers Series (2002-2006); (4) Abstract Series, (2006-2007); (5) Landscape on Metal Painting Series (2007-2012); and the Summit Series (2012-2014). The Summit Series is the new body of abstract paintings portraying mountains and water, subjects that visualize the opposite roles of Yin and Yang, solid and void, energy and charm. I created these paintings with large gestural marks, creating harmonious landscapes through form, color, and shape. My process also allows for chance happenings as the runny painting materials and gesture marks transform each other into a spiritually and physically integrated autonomy.

As a painter, I strive to have an equal balance of traditional and experimental, figurative and abstract in my art. In the last 18 years I have created six series of paintings which include:

1. **Fossil Series (1995-2000)**: This series is a reflection on the natural world, presenting the beauty of fossils and the evolution of life. The paintings aim to capture the essence of time passing and the cycle of life and death.

2. **Landscape Series (1999-2002)**: This series is a celebration of the beauty of nature, specifically focusing on landscapes. The artist uses a realistic technique to depict the natural world, capturing the subtle nuances of light and shadow.

3. **American Dreamers Series (2002-2006)**: This series is a commentary on the American Dream, exploring themes of success, failure, and the pursuit of the American Dream. The paintings are a blend of realism and abstraction, reflecting the complex nature of the American Dream.

4. **Abstract Series (2006-2007)**: This series is a creative departure from the artist's previous work, exploring abstract forms and techniques. The paintings are a reflection of the artist's exploration of new artistic languages and techniques.

5. **Landscape on Metal Painting Series (2007-2012)**: This series is a unique exploration of the medium of metal, combining the artist's love for metal with his passion for landscape painting. The paintings are a testament to the artist's innovative spirit and willingness to experiment with new materials.

6. **Summit Series (2012-2014)**: This series is a new body of abstract paintings, focusing on the juxtaposition of mountain and water, reflecting the artist's interest in dualities and the balance of opposites. The paintings are a reflection of the artist's exploration of abstract forms and the juxtaposition of different elements.

These series reflect the artist's commitment to exploring different artistic languages and techniques, always striving to find new ways of expressing his vision. He is constantly searching for new ways of combining traditional and experimental elements, figurative and abstract forms, to create a unique and personal artistic language.
Qin Han


Han’s work flows from her experience of home and relocation. Having moved from China at the age of 24, she feels the ambivalence between nostalgia and wistfulness of transition. This encouraged her to create this uncertainty and spectacular feeling throughout her work. Interested in the social phenomenon of groups and individuals move from places to places, she translated the moments of passing through, getting togethering, migrating and even conflicting.

韩沁的创作媒介跨越多媒体艺术、版画和表演艺术等。她在纽约州立大学石溪分校（SUNY Oswego）教授数字艺术，并担任中国美院客座教授。她在中国美院取得本科学士学位后赴美就读于普拉特艺术学院（Pratt Institute）数字艺术专业，并在2016年取得艺术硕士学位。目前，她生活和创作于纽约和杭州，是纽约艺术基金会移民艺术家导师项目艺术家，作品曾在美国、中国等地展出。近期展览包括：韩沁：路·途—杭州（宝龙艺珺酒店云端画廊，杭州，2019）；韩沁：演·化（ART33艺术空间，杭州，2019）；韩沁：长河，（否画廊，2019）；长岛双年展（芝加哥美术馆，普拉特艺术学院，2016/2018）；开放的书页（康涅狄克学院图书馆，新伦敦，2018）；2017第八届国际影像双年展（重庆长江当代美术馆，中国南京，2017）；长江国际影像双年展（重庆长江当代美术馆，2017）；韩沁：何处是家（长岛博物馆，石溪，纽约州，2017）。韩沁将传统美学实践融入到数字艺术创作之中，作品呈现多媒体材料，包括数字媒体，帆布丙烯，视频、装置等。韩沁的创作源自对家国和迁徙的记忆，对社会变迁的敏感以及对文化变迁的反思。她将人群穿越空间，人流聚集，迁徙甚至相互冲突的形态变化转化成视觉画面、影像和装置。描述了人性的归属感和人口大迁徙的样貌，并将迁徙和栖息的社会动态艺术化、图案化。
The Blue Danube
This work presents the pursuit of life: migrating, searching and looking for the inner belonging as well as the universe. The experience of migration is such an emotional thing, that Han was questioned about: “should I forge ahead, or should I go with the flow?” She uses this work to generalize the sights she saw on her journey.

Twelve copies of The Blue Danube were made from early spring of 2017 in Brooklyn, NY through the humid summer in Hangzhou, China. Images are cyanotypes made by the artist, on the North coast of Long Island, NY. Then the cyanotypes are digitalized using imaging softwares.

The Direction of Migration
The Direction of Migration is a large-scale cyanotype contact print at ART33 art space in The Xixi National Wetland Park in Hangzhou, China, created by Han Qin in summer 2019. Migration is a cultural trend, intertwined throughout time and space, rather than separate. To celebrate and embrace the diversity of life, twelve migrants participated in the making process and marked their silhouette on the art piece.

On this 8.4 by 2.4 meters print, participants interpreted the various ways in which they arrived in Hangzhou, using body language. Some are fighting the tide, some followed others, and some were perplexed. People, culturally bounded with each other, created a stronger migration wave on the world's largest paper cyanotype art work.

The concept of migration also related to ART33 art space’s ancient buildings from the Ming and Qing dynasties, which were migrated from the border of Zhejiang, Anhui and Jiangxi provinces. Immigrants and the building are connected in that they have both migrated. The piece was shown from August 22 to September 22, 2019.
Qigu Jiang

Qigu Jiang is an ink painter, he teaches as a professor in both the Department of Painting and Art History at the School of the Art Institute of Chicago (SAIC), and has been a visiting scholar for universities including Shanghai Normal University, the Graduate School of the China Art Research Institute. Also, Qigu is the current director of the Research House for Asian Art (RHAA) in Chicago.

Exhibition: (selected): 2019: ART 021 Shanghai Contemporary Art Fair (Booth W05); Shanghai Art Fair (Booth B38); Google/go/art, California, USA; Around Space Gallery, Shanghai; Chun Art Museum, Shanghai; Kulturhistorisk Museum, Oslo, Norway. 2018: E.M Bannister Gallery, Rhode Island School of the Arts, Rhode Island; Tropenmuseum Amsterdam, Netherlands. 2016: Yuheng Gallery, Shanghai; Duoyuxuan Art Museum, Shanghai; 2015: Zhu Ji Zhan Art Museum, Shanghai; World Culture Museum, Gothenburg, Sweden; Yanasi Museum, Shanghai; Shanghai University 99 Art Center; The Museum Qingzhou, Shandong. 2012: Museum of Far Eastern Antiquities, Stockholm, Sweden; Duolun Museum of Modern Art, Shanghai; 2011: Qingdao Art Museum, Shandong; 2009: Kohnline Museum of Art, Chicago.

I am fully aware that there are probably too many painters who paint the Scholar’s Rock (also known as Taihu stone found at the lake of Tai near Suzhou, China) which become a cliché subject matter. Yet I am still fond of portraying it. However, I am not interested in recreating them for the enthrallment of appearance. It is its natural beauty, instead. I am trying to avoid the different expressions of brushstrokes in harmony with the textures and shapes of the Scholar’s Rock. Hence, my goal is to explore the new possibilities of brush lines and ink washes.

An ink painter can portray various objects with one technique, which is a common artistic practice. And an artist could achieve maturity by finding his own style. If he tries to employ different techniques, he may risk losing his signature style. There are few artists in art history who can manage various techniques in their oeuvre as a unity. Among them, Pablo Picasso and Frances Picabia, seem to be successful, and I am certainly tempted by their oeuvre as a unity. Among them, Pablo Picasso and Francis Picabia, seem to be successful, and I am certainly tempted by their oeuvre as a unity.

I am trying to bring my ideas go with imaging technologies. First, I scan the image of my Scholar’s Rock, then undertake post-production of these digitalized data. Instead of pursuing dazzling effects provided by later issued and fashionable imaging software, I remained loyal to the origin of the brush and ink; because ideally, I would like to use the computer software as a supplement to the brush and ink. For example, if I am painting the Scholar’s Rock with my brushes, the next step is to find proper bases to export these images. They can’t be on the traditional rice paper that are used for ink painting. Thus, I choose two types of different paper other than the rice paper for two groups of works: one is on cardboard, the other is on the auction catalog. Cardboard packaging is inseparable from the life of everyone in today’s consumption society, while the auction catalogs have various ancient or contemporary artworks in Western art history printed on them. As the background, both provided a complex context to the new images of Scholar’s Rock.

I am lucky to have been able to use the most advanced laser cutter in the world, the cutting tip of it could be precisely adjusted to an extremely fine width, such as 0.38mm, 2.73mm or 1.66mm. I use it to cut into the cardboard and the catalog; rough packaging paper, coated art paper, and plastic tapes, sticks are all laminated to form a multi-layered surface. The laser cutter penetrated some layers but left others untouched, with the slightly burned marks resembling but very different at the same time as the ancient-style fine lines and the strong or delicate ink marks made by brushes and ink wash.

This experiment enlightened me, that the sensitivities of great time as the ancient-styled fine lines and the strong or delicate slightly burned marks resembling but very different at the same pen. It could penetrate some layers but left others untouched, with the all laminated to form a multi-layered surface. The laser cutter to an extremely fine width, such as 3.08mm, 2.73mm, or 1.66mm, could be precisely adjusted to any precise degree. Cardboard, kraft paper, and cardboard, they are the materials of the packaging, which have been used in industrial production for a long time; yet, I have never used them with the ink and brushes. The laser can provide a complex context to the new images of Scholar’s Rock.

Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

和与进
全美华人美术教授协会作品展览 2020

Lin Xia Jiang
Lin Xia Jiang is a professor of Art and Coordinator of the Painting and Drawing Program in the Art and Design Department of the State University of New York, Buffalo State. Educated in China and in the United States, Jiang has exhibited his paintings regionally, nationally and internationally. His paintings are in numerous private, corporate and public collections including those of Philip Morris, Inc., New York; Rantrax Corporation, Seattle; Oregon Health Sciences University; Oregon State University, the State University of New York at Potsdam, New York; Buffalo State College; M&T Bank; Roswell Cancer Research Institute in Buffalo; NY and Japan.

Mr. Jiang has been invited as guest juror, visiting artist lecturer and panelist by institutions such as the School of Art of Rochester Institute of Technology, Oregon State University, St. Lawrence University, Radford University, Utah Museum of Fine Arts, Wuhan University in China; College of Fine Arts at the Capital Normal University in Beijing, Eastern China University of Science and Technology, and The School of Fine Art at Hangzhou Normal University. His paintings and drawings have been published in art publications and books, including “New American Paintings”, “Imaging the Word”, “Drawing from Life”, “LA Biennial International Invitational 2001”, “Figurama 2010”, “Studio Visit 2010” and “Studio Visit 2014”. A frequent award recipient at juried shows, locally Mr. Jiang’s work has been chosen for exhibitions at the Akron Brush Art Gallery, Buffalo Penny Art Center, and Carnegie Art Center.

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Lin Xia Jiang’s work is titled “Book of Colors”. It is a mixed media painting created on a found object that is repurposed. It measures 8.25” high and 7.25” wide and 0.25” thick when standing.

Utilizing a found object that resembles a traditional Chinese accordion book, the contents of the painting are images of colors and words of colors – two Chinese characters 红 (Red) and 绿 (Green) with corresponding English words directly below them. The character of the Chinese word “Red” (红) is painted in green color with red background, and the image of the Chinese word “Green” (绿) is painted in red with green background. By doing so, the artist attempts to create 1) a heightened visual tension of complimentary colors; 2) an incongruous sensation of color and the meaning of the word; and 3) a harmony through ultimate contrasts between the intellectual and visual experiences which can be described as a sort of cognitive process through two different languages based on the same visual stimuli and social conventions.

In this painting, the artist attempts to investigate colors having equal status as art materials and colors having social hierarchy with social implications. Current society is not color blind and unfair in its many functions.
Harmony and Evolution
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Lampo Leong, PhD, Central Academy of Fine Arts, MFA, California College of the Arts, is currently a Professor of Art at the University of Missouri—Columbia and Distinguished Professor, Doctoral Advisor, and Director of Center for Arts and Design at the University of Macau. Leong is also a Visiting Professor at the Guangzhou Academy of Fine Arts and has been named the Werner Distinguished Professor at MUST. Leong has served as curator and judge for over 20 art exhibitions and competitions, and presented more than 200 lectures across the US and Asia in institutions such as Stanford University, UC Berkeley, UC Davis, Wuhan University, Sichuan University, Chongqing University, Harbin Institute of Technology, China Academy of Art, Sichuan Academy of Fine Arts, LuXun Academy of Fine Arts and Tainan National University of the Arts. Leong’s work has been featured in international contemporary art auctions such as Christie’s, Sotheby’s, Poly, and in art expos, museums, and galleries worldwide through more than 70 solo and over 350 joint and curated national and international group exhibitions, including The Art of Writing in Germany, Question at the Cantor Center for the Visual Arts, Language Non Language at the Ethic Cohen Fine Art in New York, the Taipei International Modern Ink Painting Biennial, The Thirteenth National Fine Arts Exhibition in China, Art of China, Re-Ink: Contemporary Ink Painting 2000–2012, The First Nanjing International Art Festival, AS-Helix: The Integration of Art and Science in the Age of Artificial Intelligence at the China National Art Museum, and Ink Global 2017 in Hong Kong. Leong has also received over 70 awards and extensive recognitions, including a Gold Medal Award at the Creative Quarterly international art competition in New York and A’ Design Award in Italy. Leong’s works can be found in more than 200 museums and private collections, including the Minneapolis Institute of Arts, the Cantor Center for Visual Arts at Stanford University, the Asian Art Museum of San Francisco, the Written Art Foundation in Germany, Macao Art Museum, Guangdong Museum of Art, as well as public art commissions for Columbia City Hall, and a 26-foot-diameter granite inscribed calligraphic medallion for a San Francisco city park. Leong’s achievements have been documented in hundreds of reviews, publications and citations in magazines, art books, and on TV internationally, including the front cover of the New Art International in New York and the Creative Genius: 100 Contemporary Artists in London.

To understand these illusionary spaces, the audience “travels” through and across different life and death, and a world of vastness where nowhere is to be found. And rebirth, just like the ever-blooming of the peach blossoms……The interwoven hybrid of water and the pulsation of the heart, the reproduction of cells, and they symbolize physical, spiritual struggle and interdisciplinary performance aspires to evoke a transcendental experience of the microscopic universe revealed to us through modern science, my painting celebrates the dynamic energies that give birth to new life, new planets, and new stars.

“Rising Moon” incorporates Western geometric structure with the brushwork of classical ink traditions from the East to attain a sensibility of postmodern art, of the same time, having an ethereal atmospheric quality and the dynamic forces of life energy. With water and ink constantly colliding and intertwining, an array of ink splashes march in diagonal movements to form a central element that has an effect similar to an orbiting planet in a mysterious cosmic space, as well as a surge of light or energy that spurts out from within. These familiar yet abstract images make us aware of the miraculous vitality in nature as well as the enigmatic process of creation in the universe. Reflecting a reverence for both the spirit of Daoism and the Sublime, as well as an ever-renewed wonder at a universe revealed to us through modern science, my painting celebrates the dynamic energies that give birth to new life, new planets, and new stars.

“Blossom: A Video Animation of Contemporary Ink” is inspired by Haiyi’s poem Peach Blossom: “The peach flowers are blossoming, like a prison cage running out of blood, like a pair of axes running out of blood, like a warrior running out of blood. Why are the flowers so red, like the magnificent flames of a snowy mountain? My prison cage is on fire; it is collapsing, with the burning chains and iron bars, casting towards the surrounding dark plateau.” Through incorporating animated imagery from the culturally coded, contemporary ink medium, animation and interdisciplinary performance aspires to evoke a transcendental experience of the microscopic world, a glimpse into the crucible of genesis. Lively ink drops signify the pumping of the blood, the pulsation of the heart, the reproduction of cells, and they symbolize physical, spiritual struggle and rebirth, just like the ever-blooming of the peach blossoms——The interwoven hybrid of water and ink conjures up an interlacement of highly dynamic and powerful brush strokes that bring into being a tilting tension of life and death, and a world of vastness where nowhere is to be found.

To understand these illusionary spaces, the audience “travels” through and across different dimensions, time, and space.
Rising Sun   月出驚山鳥
68.75 × 37 in   2019
Ink on paper   水墨紙本

《月出驚山鳥》借助西方现代艺术的抽象几何构架去强化作品的视觉冲击力，延展传统水墨的语汇并推进水墨向抽象性和后现代性演化。画中的图像伴随着光的出现，既形若运行于太空的星云，又如同喷薄而出的光能；透过水和墨的不断穿梭挥洒、碰撞交织，充满爆发力和动势的笔触墨痕营造出丰厚强盛的生命张力以及氤氲浑沌、博大辉煌的宇宙氛围。这些深邃神秘的画面让观者感受到大自然惊心动魄的力量，体会到宇宙生命的躁动，并在解读这些幻影时获得一种顾念永恒、超越时空的人生意会。作品追寻着老庄哲学雄浑博大、磅礴昂扬的精神气概，以及刚柔相济、主客交融的浩瀚境界。
Visual culture is a way of seeing, a way of thinking and feeling. This mini-series is my photographic representation of the relationship between what human beings inherit and remake.

“Aquaculture in Xiapu” captures the scenes of how humans artificially reproduce what the sea provides. Kelps and crabs are cultivated and harvested in quantities nature in its primordial state cannot supply. In the English language the original meaning of "culture" comes from "agriculture," which means, “cultivation of land,” man’s making of what nature gives of food and of themselves. Later, it evolves into “cultivation of human minds.”

In their appropriation of nature, the fish farmer and the photographer are not dissimilar. Neither assumes the attitude of Western Enlightenment in its wish to master and overcome our existential environment. Both register human dependency on planet earth by respecting and recycling its generous gift. This mini-series is my aesthetic expression of a wish to observe and preserve nature in its integrity, living without leaving a trace except for that photographic glimpse, a “mummification” of time and space.
Chapter Nine

I grew up in a traditional Chinese family. During the past 15 years, I have witnessed dramatic changes in my homeland. Western-style clothes and consumer products occupy the stores, and traditional Chinese architecture has been flattened and replaced with towering skyscrapers. Under the impact of opening up to the world, the next generation are drawing more into western culture. Chinese musical instruments, Chinese medicine, Chinese art and many old traditions are being forgotten. How to infuse tradition in the modern age? What traditions have value in the mind of a future generation? How to cultivate cultural self-confidence and let more people join in the promotion of traditional culture?

In this video, traditional Chinese acupuncture needles are slowly falling in water, leaving a trace of color and creating a unique landscape. The landscape visually resembles a moving Chinese traditional ink painting. This piece symbolizes the battleground between traditional culture and modern society, emphasizing the concern of fading traditions.
Qin Liu received her MFA in Painting from Savannah College of Art and Design. Liu is a tenured professor of Communication Design in San Antonio College. Before joining SAC, she was a faculty member of Appalachian State University. Liu has also given lectures and presented at diverse academic and conference venues. Currently, she lectures at the International Program of College of Communication Design in Gong-xi Academy of Arts in China. Liu’s work has been included in several nationally and internationally juried exhibitions, and widely collected by private and public collectors.

Sweet Landscape
Sweet Landscape is part of my Trees and Branches series that is created on various media such as marshmallows, used teabags, porcelain, eggshells, toilet paper rolls etc. Trees and Branches, as a subject of art, is a permanent symbol in “Shan-shui Hua”, Chinese ink and brush landscape paintings. In Sweet Landscape these fragmental elements from my past are transformed onto the sugary surface. Though bashfully diminutive in scale they are homeopathic attempt at regenerating and redefining the vulnerable, yet strong, roots of an ancient culture and its identity.
Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

Axiang Su

2006, China Academy of Art, School of Visual Arts, urban sculpture (Bachelor)
2009, China Academy of Art in 2009, the fourth studio of the sculpture department (Master)

Achievements and Exhibitions:
- "Sculpture and City Dialogue Welcome to the World Expo 2007 Shanghai Urban Sculpture Art Center International Sculpture Annual Exhibition", 2007, Shanghai
- "Touch — Su Axiang Sculpture Exhibition", China Academy of Art, 2009
- "Chinese Sculpture Society Salon Youth Promotion Program", 2010, Beijing
- "Shimu Tsinghua International Campus Sculpture Exhibition", 2011, Tsinghua University
- "Datong International Sculpture Biennale", Datong, 2011
- "Teacher's Road – Teacher and Student Joint Sculpture Exhibition", 2013, Beijing, China National Academy of Sculpture Institute
- "China Gesture – The 3rd China Sculpture Exhibition" won the Chinese Sculpture Youth Award, October 2014, Shandong Art Museum;
- Datong International Sculpture Biennale, October 2013, Datong, Shanxi;
- Roonghuihui——Opening Exhibition of Tianren Heyi Art Museum, May 2014, Hangzhou, Zhejiang;
- Wing – the second national tour of the China Sculpture Society Youth Promotion Program, January 2015 to March 2016;

On the road · 2016 China Young Artists Nomination Exhibition, Shenzhen Guanshanyue Art Museum
As the main part of this work, the cylinder was worked with other materials such as wood, copper, glass and others in order to highlight the texture. The viewer could take the magnetic pen to "dip-ink" (black metal powder in the water column) to write and interact. "Ink" traces will be left here, overlapping and interweaving in the water. Since scattered "ink" got stifled and gathered again, the next activation will come soon.

The moment when the steel drill is about to puncture the wood, is it construction? Is the damage? There seems to be no absolute answer. In the process of urbanization in China, the conflict between industrial civilization and natural ecology always exists. In this work, a magnetic force is embedded in the wood shaft to attract the steel drill upward and solidify it into a suspended state, through which the confrontation between the two forces is demonstrated.
Shiao-Ping Wang immigrated from Taiwan and has a MFA from Queens College, City University of New York. Using various painting media, Wang aims to invent her own language from different cultures to bridge intuition and knowledge. Her paintings have been exhibited widely in the US, Europe and China. Her work is in many collections in US, France and China. She received many awards and was in seven residencies in US, France, Spain, and Canada. Wang works at her studio in Rollinsford, NH, and is represented by Barn Gallery, ME; George Marshall Store Gallery, ME and Furchgott Soudiff Gallery, VT.

The evolution of my art traversed a wide landscape of culture history in the 30 plus years of my life in US. Defining identity was an evolving continuum of experiences, from adjusting to new cultural and social values to exploring the in-between cultural space, to seamless integration.

Everything I have learned along the way becomes an element of a remade cultural microcosm that now supports the meaning of my artistic expression. Through focusing on lesser-known references in Chinese folk art, paper-cut, furniture, textile, and architecture, my work embraces the universal humanity that people can share without the border of cultures. I use the knotting and weaving motif as metaphors of connection that bring people and cultures together.
Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

Peili Wang

Peili Wang is a Professor in Interior Design of School of Building Arts, Savannah College of Art and Design, USA. He has received numerous awards and recognitions, including Award of Excellence at the Annual International Competition of Architecture Illustration; awarded exhibition of "Visualizing Architectural Design Exhibition (VAD)" at UIA2011, The 24th World Congress of Architecture, Tokyo, Japan; also awarded exhibition of "Juried Design Communication Exhibition" from Design Communication Association, and received the professional category award both Observation Drawing and Design Drawing in 2018; He hosted numerous presentation and workshop including Kennesaw State University, Marietta, GA, Cornell University, Ithaca, NY, etc.; He served as Chair of Architecture, Environmental Art Design, Urban Design and Environmental Planning, BIT’s 1st Annual World Congress of Designers-2014, Dalian, China. He received a degree in Environmental Art Design from Sichuan Fine Arts Institute, Chongqing, China; Architecture from Chongqing University, Chongqing, China and Interior Design from Savannah College of Art and Design, Savannah, GA, USA.

Ensemble 合奏
36 × 36 in
Acrylic on canvas 布面丙烯
I wandered at the beach in the morning, and the faint mist covered the earth. The sun has not yet emerged from the horizon line. The breeze blew the leaves and flew over my cheek. The earth just had a little light, and the row of small trees behind it passed in the wind, the sun dispelled the fog, and the sea was more spectacular. Suddenly, a gust of wind flew through the sand, like the horses starting a new day to carry out their new mission. The air slowly condenses and rises, and a warm wind from the braking time brings the fragrance of the sea water to the surface. The warm wind blew through the earth and the earth returned to warmth. At this time, the sun rose, breaking the cool silence. The waves pushed forward one after another, as if to set up a layer of steps for the sun that illuminates the earth, so that the stars would step up and reach the highest point. At this time, when the breeze blows, the sun rises and rises. Life is like a sunrise; no matter how long the night is, quietly waiting will eventually dawn.

The Library of Congress is the research library that officially serves the United States Congress and is the de facto national library of the United States. It is the oldest federal cultural institution in the United States. One of the renovation projects is creating concept proposal for the Main Reading Room of Jefferson Building. The new renovation should not block the existing building structures and rich details that provide information kiosks such as touch screens. The watercolor rendering can be also better reflecting the building’s classical and majestic features.
Yida Wang

Yida Wang grew up in Shanghai, China, and received her MFA in drawing and painting from the University of Hawaii at Manoa in 1994. After having taught as an art professor for 20 years at the University of Hawaii at Manoa, in 2014, she returned to her studio practice full time in her respective Hawaii and Shanghai studios.

Yida Wang’s work is represented in collections both locally and internationally and she has exhibited extensively at national and international venues. Her solo exhibitions include Shanghai Art Museum, Ethel Wattis Kimball Visual Arts Center, Zhu Qizhan Art Museum and Honolulu Museum of Art. She has exhibited at MoCA Museum of Contemporary Art Shanghai, Creek Art, the Tokyo Metropolitan Art Museum, Lakeview Museum, Honolulu Museum of Art and Hawaii State Art Museum.

Her works are featured in professional magazines and publications including NEWVISION (Hebei Fine Art Publishing House, China, 2013), Deep Breath: 19 Samples of Chinese Contemporary Female Artists (Shanghai Calligraphy and Painting Publishing House, China, 2008), American Artist DRAWING (Interweave Press, America, 2006), Artist (Artist Press, Taiwan, 2006), ARTWeek (California, America, 2000).

In view of her creativity and teaching achievements, Yida Wang is the recipient of the Recognition Award, The State Foundation on Culture and the Arts, HI (2008); Individual Artist Fellowship in Visual Arts, The State Foundation on Culture and the Arts, HI (2006); The Wallace Alexander Gerbode Foundation in Visual Art Award, CA (2002); The Catharine E.B. Cox Award for Excellence in the Visual Arts, HI (2001); The Baciu Visual Art Award (2000); The France Davis Award for Excellence in Teaching, University of Hawaii, HI (2007).

Since 2010, I have been working on a body of work that reinterprets ancient Chinese landscape art. My objective is to reflect on what our cultural heritage means to us.

By applying non-traditional media and methods, I use charcoal, pencil, acrylic, and other non-art materials in order to eliminate the obsession of traditional brushwork, and try to seek access points between traditional and contemporary.

My current research serves as a tribute to traditional landscape art, and demolish barriers between dispositions of traditional Chinese culture and contemporary art, unifying the two into a unique adaptation.
Born in 1965 in Sichuan, Yeqiang earned his BFA in Art Education at Sichuan Institute of Fine Arts, Chongqing, China in 1991. He taught watercolor as a lecturer at the same school from 1991–1998. His watercolor cornfield series won three Bronze prizes in Chinese national watercolor competitions. In 1998, he joined the MFA program at the School of Visual Arts, University of Windsor in Windsor, Canada. Two years later, he graduated and became an adjunct at the same university.

In 2001, his oil painting focused on the “Reflection” series, in which figures were used as the subject and glass was used as a metaphor to suggest a diaspora’s perception of the Western culture. In 2013, he started to create the “Return to Classicism” series, in which the Western classical masterpieces were used as the inspiration, and photography was used to reconstruct and reinterpret the masterpieces. Contemporary symbols such as billboards, cars, neon signs and posters are overlapped on the classical figures and form a strong, surreal visual power.

His paintings have been shown in many exhibitions in the United States and Canada and won over 20 awards, including 7 First Awards in national competitions in Kansas, Texas, Iowa and Wisconsin. He is now an Associate Professor of Art at Washburn University in Topeka, Kansas.

Yeqiang Wang

Wang Yeqiang

Wang Yeqiang

Yeqiang Wang

Born in 1965 in Sichuan, Yeqiang earned his BFA in Art Education at Sichuan Institute of Fine Arts, Chongqing, China in 1991. He taught watercolor as a lecturer at the same school from 1991–1998. His watercolor cornfield series won three Bronze prizes in Chinese national watercolor competitions. In 1998, he joined the MFA program at the School of Visual Arts, University of Windsor in Windsor, Canada. Two years later, he graduated and became an adjunct at the same university.

In 2001, his oil painting focused on the “Reflection” series, in which figures were used as the subject and glass was used as a metaphor to suggest a diaspora’s perception of the Western culture. In 2013, he started to create the “Return to Classicism” series, in which the Western classical masterpieces were used as the inspiration, and photography was used to reconstruct and reinterpret the masterpieces. Contemporary symbols such as billboards, cars, neon signs and posters are overlapped on the classical figures and form a strong, surreal visual power.

His paintings have been shown in many exhibitions in the United States and Canada and won over 20 awards, including 7 First Awards in national competitions in Kansas, Texas, Iowa and Wisconsin. He is now an Associate Professor of Art at Washburn University in Topeka, Kansas.

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As a professional artist, I have always appreciated the elegance, perfection, preciseness, and peace of classical paintings. However, there is a tendency for contemporary art to reject classical art. During my MFA study, one of the supervisors even suggested that I should abandon my classical techniques. After a painful period of mixed media exploration, I got back to classical approaches. My idea is, tradition can never be cut off. No style is out of date. It is how you use it and create a harmony with it to generate new meanings.

In recent years, I am motivated to reconstruct classical images through reflection photography and then use the photos as my painting sources. Having my models dress up and pose as the figures in classical paintings, I shoot pictures through glass so there are reflections overlapping the images. The glass suggests a barrier between original classical art and the masses. People appreciate them but cannot access them easily. My approach is to bring classical art out of the museum to reality and convey a dreamlike feeling. The viewer can experience a sense of traveling back to the past through a time tunnel. The reflections of contemporary urban environment such as billboards, cars, neon lights, posters, etc. on the reconstructed images are deconstructing them, fragmenting them, and making them surreal. This is from where the visual power of the image emerges.

Peter Tong Xiao, Beijing, grew up during the Cultural Revolution. When Nixon visited China in 1972 Xiao was toiling with his parents turning a lake into rice paddies at the “May Seventh Cadre School” in Xiangning, Hubei Province, and enjoying himself by catching snakes and birds meanwhile. After graduating from high school back in Beijing he farmed in Pinggu County outside the city for two years, before entering Beijing Normal University to major in English. In 1980 Xiao transferred to Coe College, Cedar Rapids, Iowa to double major in English and Fine arts, received a MFA in painting from Tyler School of Art, Temple University in Philadelphia in 1986, was employed by the Philadephia Museum of art while teaching life drawing and showed his art on the East Coast. Since 1989 Xiao has been with the Art Department of Augustana College in Rock Island, Illinois, multiple years as chair of the College’s Art Department and Asian Studies Program. In 2018 he was named the Paul Anderson Endowed Chair. For the past three decades Xiao has steadily shown his work regionally and nation-wide. In 2018 he participated in the sample show of overseas Chinese art “Here/Elsewhere” at the Hexingning Art Museum in Shenzhen, China. Xiao and his wife live with their children in Bettendorf, Iowa.

Peter Tong Xiao
Could “harmony and evolution” also suggest time whose quiet flow tracks a person’s career and life? My mom is now 92 but busies every day still at her desk in a dinky room in western part of Beijing. Those who have met her would understand why I drew her. Those who know her well may understand why I also put in her family.

I admit to belong among those swayed more by older Western art than that from my home country; blame it on the times of propaganda that I grew up in and on Huang Yongyu, a family friend whom I idolized as a teenager. My artist dream would be a dream where I had not migrated to America. Istoria is my recent effort, after final returns to Italy after 35 years, to borrow some imagined musical form to do the bidding of western tradition’s grand theme laid out by Alberti. Envisioned to hang obliquely with the last portion flat on the floor, it takes inspiration from Lorenzetti’s Good Government and Bad Government in Siena, contrasts flat patterns with illusory elements, dwells on how color and form evolved in art, and concludes with climate crisis and human disenfranchisement facing ill-run governments. This is the largest size that I have taken up after ditching easel painting.
Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

Author Introduction: Qinghua XIONG, female, Doctor. She is working at the department of environmental design, school of fine arts, South-central University for Nationalities. She was a visiting scholar of department of humanities and ecology, University of Wisconsin Madison, USA; She focuses on the study of landscape architecture and environmental aesthetic. She has published two monographs, won one national social science youth research project of the ministry of education, and published several academic papers in core journals.

Qinghua Xiong

The theme of this work is natural landscape. The author intends to try to express the harmonious atmosphere of mountain, water, trees and other natural landscape with comprehensive materials in the creation of basic teaching, which is also to cultivate students’ aesthetic ability to feel nature. In teaching process, different creative materials and techniques are used to show the distance, virtual and real, and the spatial flow and virtual and real contrast between entity and reflection. The content of the work is not only the description of the concrete reality, but also the abstract abbreviation of the image.

The Autumn Landscape image of South lake

900 x 400 mm

Integrated materials (water, ink, watercolor, acrylic paint, canvas, etc.)
Shencheng Xu received his MFA in Sculpture from Maryland Institute College of Art’s Rinehart School of Sculpture in 2001. The same year, he received the “Outstanding Student Achievement in Contemporary Sculpture Award” from International Sculpture Center. His BFA in Sculpture was received from Luxun Academy of Fine Arts, China in 1993. He has had numerous solo and group exhibitions. He completed dozens out-door monumental sculptures both in United States and in China. He uses a variety of media and techniques in his works, both traditional and contemporary. His works were published in “Sculpture” and several other art periodicals. Currently he is a sculpture professor at Northeastern Illinois University Art Department.

My work is directly linked to my life experience. The world I live in, my responses to it, and any insights I gain are all sources of inspiration. My combined urge to create and my love of nature help bring into focus my central idea for which I use traditional techniques to address contemporary issues. My sculptures combine human forms with other organic forms to express the relationship between nature and man. I am developing a language of forms that I use in various combinations to create visual stories. These forms are the key components of my sculptural installations. The forms I choose are integral to my concepts. My work considers the differences between our self and each other, as well as the differences between traditional and contemporary minds of thinking. I believe that my sculptures will help of us to see more connections between the natural world and ourselves. Hopefully, it will give us a greater appreciation of each other.

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Rise Up

The inspiration for “Rise Up” comes from my childhood memory. As time goes on, memories gradually blur, just like a balloon that rises up and goes away. The vivid color makes it hard to differentiate between what is the reality and what is the dream. Dreams cannot replace reality, but they can freely imagine with their thoughts. As like artists often linger between imagination and reality during the artistic process. This work depicts abstract thoughts with flowing lines, seemingly static there, and the negative space formed between the lines brings real life into the frame, which is constantly changing.

Neng Chiang Yang graduated from China Academy of Art with a B.F.A. degree in 1982, received a M.A. degree in Art from Morehead State University in Kentucky in 1993, and received his M.F.A. degree in Painting from Indiana State University in 1997. He taught at Huaibei Normal University in China, Morehead State University, Morehead, Indiana State University, Western Oregon University, New York Chinese Culture Center, and at many private galleries.

He was awarded the “2018 Golden Spot Artist-in-Residence Scholarship” at Oregon College of Art and Craft in Portland, Oregon. Also, in 2018, Morehead State University’s art gallery was jointly named as the “Golding-Yang Art Gallery”.

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The painting presents an old Tibetan woman standing by a dilapidated wall and gazing into the distance. The weather-beaten face and the protruding knuckles illustrate the hardships she has lived through, yet the smile and the calmness reflect the optimism she has chosen to embrace life with. Held by the mottled crumbling wall, her residence is simple and humble, but still reveals the expectation and yearning for a good life: not demanding, but tranquil and unperturbed.

The Thread of Time
36 × 50 in
Oil on Canvas

Yanya Yang

Yanya Yang received her MFA degree in Graphic Design from Indiana State University in December 1999. She also studied at The Basel School of Design. She was an assistant professor at Eastern Kentucky University, Marshall University, and later taught at Morehead State University.

Yanya has exhibited her work in solo, group and juried shows in US and further afield, including Novosibirsk Art Museum in Russia; Pans Biennial Art Center and Museum; Wanda Simeas–iowa Theatre Gallery in Poland; Shleton Swope Art Museum, The Artist Impact Gallery, Bonae–mont Gallery, Louisville Visual Art Assoc; Lexington Art League, Maryland Art Federation, Indiana State University, Morehead State University, and Ford–Hays State University. Her design work has won awards, such as the American Institute of Graphic Arts Juried Design Exhibition (bronze); and the PIAS Design Competition (first place). Yanya was a recipient of the “Individual Artist Grant” from the Kentucky Art Council, and the “Art Meets Activism Grant” from the Kentucky Foundation for Women. Yanya’s work was featured in digital and print media by Graphic Design USA; The Basel School of Design; Huntington Pathenon; Marshall University Digital Report; Lexington Herald Leader; and the Lexingon ACE Weekly.

In her works, Yanya focuses on expressing emotion and conception with simple elements, reflecting the artist’s idea of creating for public interest and social value.
“Harmony” in general, means balance, cohesiveness, concinnity, and unity by stressing the similarities of separate but related parts. When I was brainstorming ideas for the piece, I looked through my family photos. I also browsed through the many pictures I took while in different countries, where I was surrounded by different cultures and many different people. I realized that in many ways we humans are like the colors of a color wheel: we are unique and different individuals, but we are relevant and valuable. We all coexist on the “wheel”. Together, we can create beautiful memories and masterpieces that can illuminate society, such as families, and communities. “In My Eyes” shows the most pleasant and satisfying moments I have experienced from encountering various people throughout my life time. I create the color schemes that represent these experiences. Some grids on the piece are unfilled, which symbolize the future experiences I will have as an individual of human society.

“和谐”一般是指平衡、连贯、以及从强调不同但相关元素的相似性来创造统一，给人以愉悦满足的感觉。当我在思考以和谐为主题构思时，我翻看我的家传照片。我还浏览了我在不同国家和地方拍摄的许多照片。在那里我被不同的文化感染着，和许多不同的人交集着。我意识到，在许多方面，我们人类就像一个色轮上的颜色。我们是独特和不同的个体，但我们彼此是相关的和有价值的。我们都在“色轮”上共存，一起，我们可以共同创造美丽的记忆和创造能够照亮社会的杰作，如家庭和社区。作品《我的眼中》,表达的是在我一生中遇到不同人时经历的最愉快、最满足的时刻。不同的色彩系列代表着不同的经历，有些网格没有填充颜色的，象征着作为人类社会的个体的我未来未知的经历。

Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

Public Identity   公众身份
20 x 40 in   2017
Mixed Media Dimension   综合
Josh Yu graduated from Shanghai Medical University. In the late of 1980s, Mr. Yu was invited as a Chinese visiting artist to participate a cultural exchange program between the US and China. Josh completed study and earned his BFA and MFA degree in US. Since 1993, he has been working at Savannah College of Art and Design (SCAD), where he is a gallery manager, professor, chairman of painting department, studio director, and director of special project of provost, and president's office. In 2000, Mr. Yu established East-West Gallery for promoting the both Chinese and Western culture and art.

Since coming to the US, Josh has had 26 solo exhibitions and attended more than 60 group exhibitions at galleries and museums around world. In 1998, Mr. Yu had a solo installation "Beyond Image," in China National Art Gallery in Beijing, and Sichuan Fine Art Gallery, China. In 1999, Mr. Yu's "Tao of Bamboo" installation was won the Gold Award by The Forte Cup 20th Century Asian Pacific Art Competition at the University of George Washington in Washington, DC. In 2002, his traveling cataloged solo exhibition "Riding the Wind" showed in the Flows Museum of Arts, Courtyard, VA, US; Alexander Gallery, Savannah GA, US; Zhu Ochan Museum of Art, Shanghai, China. His paper "Painting Exhibition: "Chun"" published in" Mo InK", Chun Art Museum in Shanghai. In 2004, "Close to Nature", a painting solo show at Gallerie Pfriem, Lacoste, France. In 2007, "Following the Heart", a cataloged solo painting showed at Fuda Gallery, Shanghai Painting and Sculpture Institute. In 2011, "Burning Wood, Seeking Rain", a cataloged solo show in M50, 9AM Art Center, the Fine Art College of Shanghai University, China. In 2012, "Josh Yu 26 Years Retrospective: Transformation", organized by the City of Savannah, Department of Culture Affaire, and supported by Georgia Council for the Art, the National Endowment for the Art, shown at S.P.A.C.E. Gallery in Savannah, GA for a month. In 2014, "Discovery of Nature and Mind", painting on stone, shown at SCAD Hong Kong Library. In 2015, "Dream Moon", a solo cataloged exhibition showed in Beijing and Shanghai, China. In 2016, his work be selected to show at National Art, LA, US, and also a solo art show at Tang Yun Art Museum in Hangzhou, China that included painting, happening, performance, and installation. In 2017, his work showed in "Sense of Melting Point", M50, L+ Space, and at "Mokka", Chun Art Museum in Shanghai. Mr. Yu has been an active artist, professor, and lecturer at many universities in China and the US, he has also judged many national art competitions. Since 1997, Mr. Yu established the "Josh Yu Chinese Painting Scholarship" for encouraging student to study Chinese art and culture. 1998–99, Josh Yu was President of Chinese-American Art Faculty Association.

For fine arts, the painting process is a spiritual activity. Plato categorized “spiritual ability” into thinking, feeling, and willing. An artist should gain spiritual ability in solitude when creating art. "thinking" is for intellect and aesthetics; "feeling," is for personal and emotional life; "willing," is for controlling one's personal behavior. Standing in solitude peacefully, respecting nature completely, being "good" and having faith to express oneself truly, painting becomes a visual record of pure and spiritual exercise.

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Lawrence Tzuchi Yun, born in Taipei. Packaging Design emphasis from Fu-Hsin Trade and Arts School, Taipei (1989), Bachelor of Fine Arts in Printmaking from California State University, Long Beach (1997) and Master of Fine Arts in Drawing/Painting from California State University, Long Beach (2001). He is a tenured Professor of Art specializing in watercolor, pencil rendering, two-dimensional design and illustration at the Department of Visual Arts, California State University, Fullerton.

In the representational style of depiction and rendering, Yun’s watercolor series revealed the intriguing and contradictory relationship between culture and nature; man-made creation versus natural phenomena. He intended to illustrate the miraculous manipulation of flora development as an artificial, yet natural hybridization between man and earth.

Among 16 solo and over 70 invitational and juried exhibitions since 1997, Yun has been exhibiting in notable galleries and museums including Los Angeles Municipal Art Gallery (LAMAG) and Los Angeles International Airport (LAX). Yun’s works are represented in various private and public permanent collections, including Sony Pictures and The Franklin Mint. Additionally, his work can also be seen in television programs, including Luck (HBO), The Guardian (CBS), and Knight Rider 2008 (NBC); and movies, including Meet the Fockers (Universal Pictures), Daddy Day Care (Columbia Pictures), and Transformers (DreamWorks).
In the form of botanical exploration, my interpretation of the theme "Harmony and Evolution" is aimed at achieving a complementary pictorial balance with the incongruous arrangement of a variety of plants that are grafted together through engineered manipulations and organic adaptations. The newly hybridized living organism reveals not just a “miracle grow” phenomenal sensation that transcends reality, but a metaphor for virtue that embraces diversities in a complex modern-day societal structure.

The visual twist also illustrates a significance of evolutionary progression with genetically modified and biologically enhanced experiments throughout all aspects of life. The paintings were meant to be aesthetically pleasing, yet the deliberate awkwardness of the structured subject matter was manipulated within the composition to convey subtle messages that triggered the audience to question the imagery.

In China, the genre of flower painting has a rather noble status in the arts; however, in Western culture it has been a less important subject matter and may even seem cliché as eye candy to some. I am aware of art historical precedents and accordingly tried to depart from the tradition with a modern interpretation. With a diverse art background and training from two distinct cultures, I intended to revitalize the role of the traditional Euro-American floral and still life genre, as well as to re-evaluate the status of the contemporary watercolor in fine art with my fused aesthetic of both East and West.

Naijun Zhang received his Master of Fine Arts from West Virginia University and Bachelor of Arts from Nanjing University of the Arts. During his college years, he studied under Su Tianci and Shen Xinggong. His undergraduate work was selected into the First China Oil Painting Exhibition in 1987. He was awarded a full graduate assistantship to study in the Mater of Fine Arts program at West Virginia University. Deeply indebted to Dutch genre painting, his work depicts narrative scenes of Chinese everyday life. He has had solo exhibitions at OK Harris Works of Art in New York City and Nanjing University of the Arts Art Museum in China. He has been included in numerous group exhibitions throughout the USA and China. His exhibitions have been reviewed in Art Papers magazine. Currently Naijun Zhang serves as a Tenured Professor and Chair of Graduate Committees in Painting at West Virginia University and a Guest Professor at Nanjing University of the Arts in China.
The body of work functions as a metaphor to convey the social content through reconfiguration of my painting images to create screen prints as fragmented portraits of a modernizing Chinese society. They are where memory is rooted and become tiny inscriptions to what is often overlooked, forgotten, or not considered to be important parts of living. I intend to suggest in my work the spiritual and physical experience of people in the course of their daily life that crosses boundaries between west and east.
Stephen Zhang is a Dallas, Texas based creative director, design educator and artist. Born in China, Zhang studied at Luxun Academy of Fine Arts, where he became a professor upon graduation. Later, Zhang received the MFA degree in Communication Design from University of North Texas in the United States.

Zhang has had a distinguished career as a creative leader in branding and communication design. He was Vice President and Image Director at Fossil, a global fashion accessory company. In his tenure of nearly 20 years at Fossil, Zhang helped to build a unique and beloved modern vintage American brand. In addition, Zhang was VP, Creative Director at Filson, an American heritage brand, and creative director at Lodge 26, a Dallas based branding agency.

His work has been recognized by numerous design competitions such as Communication Arts, Graphics, HOW, Print, Graphic Design USA, PIE Book, AR 100 and Type Director’s Club. While a graduate student, Zhang completed and won the grand prize of Infiniti National Student Design Competition and $15,000 award.

Zhang is also an award-winning artist, internationally known for his largescale watercolors that tell emotional stories of authentic individuals.

Currently, Zhang is an assistant professor at University of North Texas, bringing his extensive professional experience back into the classrooms and expanding his work into academic research.

This is a self-initiated design project for my research. The research focuses on how to visually express the essence of Dao De Jing and how to present it in formats that enable the understanding appropriate to the book. "Dao De Jing" is the first book of Daoist philosophy written by Lao Zi 2500 years ago. One of the most important Chinese philosophies, it’s had significant influences on all aspects of Chinese culture and thinking. Although well published in the West, "Dao De Jing" hasn’t been understood thoroughly. This is partly due to inadequate verbal and visual presentations. The poster is a collection of the illustrations I experimented. Utilizing ink as the medium, I intend to express both the traditional and contemporary sensitivities—Harmony and Evolution.
Xiaohong Zhang was born in HuBei, China. She received MFA from Southern Illinois University, Carbondale, Illinois in 2002. She is a professor in the Department of Art and Design at the University of Wisconsin-Whitewater in Whitewater, WI.

Zhang has been participating in various exhibitions and competitions. Her recent noteworthy career achievements include: 2018 solo exhibition at Lawrence University, 2015 Landscape Now! International Call for Artists, Basel, Switzerland; 2015 Incubate 7 International Art Festival, Valencia, Spain; 2015 Landscape & Memory, Johnston Fantam Gallery, Beatlist Festivals, Ireland; 2014 Athens Video Art Festival : International Festival of Digital Arts and New Media, Athens, Greece; 2014 Athens Video Art Festival: International Festival of Digital Arts and New Media. Athens, Greece; 2014 Athens Video Art Festival: International Festival of Digital Arts and New Media. Athens, Greece; 2012 5th Beijing International Art Biennale, National Art Museum of China, Beijing, China; 2016 Wisconsin Art Juried Competition: Wisconsin Triennial, MMoCA, Madison, United States.

Zhang’s creative focus has been on “traversing medium and re-appropriating motifs in contemporary art” with continuous investigation of traditional Chinese painting art form through the concept of contemporary western digital art setting. She used to integrate my 2D digital graphic skills with my fine arts (Paper-cutting) background. Since 2011 She started to use 3D software Maya to rebuild the urban landscape views by incorporating traditional mountains, water and also contemporary industrial subjects like cranes. Zhang has used 3D medium to express the Oriental art forms. This new form of multiple perspectives replaces the traditional parallel perspective to make the vision even richer and more modern.
“Spring Water” addresses the industrial revolution and its environmental impacts. The artist focuses on using 3D software Maya to rebuild low poly based urban landscape views by incorporating traditionally conceived mountains, water, and also contemporary industrial subjects like cranes together into a collage. As we know, the industrial revolution began in Britain in the 18th century. For the last 100 years, industrialization, while important for economic growth and development of a society, has also caused irreversible harm to the environment. The social evolution brought by industrialization is the major cause of pollution to the air, water and soil, which leads to inadverent climate change, health issues, extinction of species, and more. The harmony between human society and nature is destroyed.

The artist’s industrial landscape painting – “Spring water” employs the industrial subjects like cranes instead of trees to draw attention to the uneven relationship between machinery and nature. She also hopes to open a dialog on balancing the societal evolution with the nature harmony. One key question awaiting answers: How to build the ideal environmental scenario that yields a cultural adaptation in symbiotic harmony with Mother Nature?
Hongtao Zhou is an interdisciplinary scholar and artist, he researches, practices and teaches in the areas of Design, Architecture, Exhibition Design, Furniture Design & Fabrication and Contemporary Sculpture & Installation.

Hongtao holds a PhD from Purdue University, a MFA from University of Wisconsin-Madison and a MS from Northeast Forest University of China. He is a professor at Tongji College of Design and Innovation (D&I), visiting professor at University of Hawaii-Manoa (UHM) and an artist of re:ridge. Hongtao had been serving as the Director of the UHM Haigo and Irene Shen Architecture Gallery, Coordinator of Global Track and Executive Education programs, Campus Art Advisory Committee Member and Hawaii Woodguild Show Jury. Currently he is Executive Member and Curator of the National Association of Chinese Artists in American Academia. He has lectured at Peking University, Tsinghua University, MIT, China Central Academy of Fine Art and Tianjin Academy of Fine Art. Hongtao also served as the Faculty Resident Director of the Global Track program in Shanghai teaching Urban Design, Thesis and Architectural Installation courses to the Doctor of Architecture candidates from UHM and Tongji University.


Hongtao is a winner of the Silver Medal at the International Snow Sculpture Competition in Quebec, China National Art Fund, the First Place of Hawaii Woodshow, Madison Art Commission BLNK Grant, Artist of Hawaii Award, Vimeo Video Art Award, China Top Ten Prominent Youth Design Award Finalist by Dragon Design Foundation of China, Headlands Art Center Fellowship Award, Vermont Studio Center Fellowship Award and the First Place Award of Design Emphasis, International Woodworking Fair in Atlanta.
Textscape 3D documents to re-emphasize printing in modern technological world. Printing technology was first created in ancient China to reproduce text using woodblocks, however today’s definition had been widely adopted in 3D printing, an additive process more often to create objects instead of duplicate text. Textscape generates letter-sized 3D documents to visually profile the subject matters of the texts, such as cities, landscapes or figures. These documents make reading process interactive for general audience or blind people, as knowledge as well as art. This series of work has variations of braille, language characters, calligraphies and number systems to bridge the contents and its visuality in architecture, landscape, portraits and abstract matters. All things grow together, all subjects grow related.
Born in Chongqing, China, Jing Zhou is a multimedia artist, designer, and Associate Professor at Monmouth University in New Jersey. She completed her Bachelor of Fine Arts degree at Sichuan Fine Arts Institute and a Master of Fine Arts degree from Georgia Southern University. Her award winning work, from digital print to animation, from visual design to interactive project, has been widely shown and collected internationally, including Triennale Design Museum, Milan; British Computer Society, London; Asian Cultural Center, Manhattan; SIGGRAPH Art Gallery; IEEE; CAA; Les Abattoirs Museum, France; Mons Memorial Museum, Belgium; Royal Institution of Australia; Danish Poster Museum; GAMeC Modern and Contemporary Art Gallery, Italy; Athis Digital Art Festival, Greece; Takis Republic Art Gallery, Istanbul; FILE, Sao Paulo; Korea Visual Information Design Assn.; Sotheby Institute Alexandria, Egypt; Hungarian Electrographic Art Assn., Budapest; Yale University; Stanford University; public collection of the WRO Media Art Center, Poland; Wako Art Museum, New Zealand; SDAI Museum of the Living Artist, San Diego; and Chinese Culture Center of San Francisco. Ms. Zhou is also a Gold Medal recipient of the Art Directors Club of New Jersey, Gold Winner of the American Design Awards, Silver Winner of the Summit International Creative Awards, and Prize Winner of IFUW Poster Competition in Geneva.

"Impersonality" is part of the "Ch'an Mind, Zen Mind" series. The concept of life, death, and reincarnation has followed humanity through the ages. Throughout human history, we have continuously sought the understanding of interconnectedness in life, yet the cosmos is ruled by a great impersonal and irreversible energy. If one detaches from one's personal identity and desires, one could embrace this ultimate truth and retain peace and harmony.

Flowing high in the dark sky, the nerve-like white lines are part of the Ganges river delta formed over thousands of years. The river channels at the lower right extend from an ancient pine tree on Mt. HuangShan in China. Surrounded by cranes, this aged pine symbolizes longevity, perseverance, and life. Visually deluding, the root-like patterns in the background are blood veins of a human hand. The white circles carrying primal icons become symbolic indicators of human consciousness.
Harmony and Evolution
An Exhibition of the Chinese American Art Faculty Association

Brian Chu is a painter. Born in Taiwan, of Chinese parents, he earned an MFA in painting from Queens College, City University in New York City in 1993.

Brian Chu is Professor at the University of New Hampshire. He teaches courses in painting, drawing, and printmaking on all levels in undergraduate and graduate programs. He also taught UNH study abroad program in Ascoli Piceno, Italy, and in Chengdu University, China.

He paints figures, still life and landscape. His work received many honors including the Clowes Fellowship at the Vermont Studio Center, the Milton & Sally Avery Residency Award at Byrdcliffe, New York. He has exhibited in New York City, California, Pennsylvania, Georgia, and throughout New England. He participated in Artist Residencies at France, Spain, Canada, New York, Vermont, Maine, and New Hampshire. Reviews of his work have appeared in Art New England and the Philadelphia Enquirer.

"Through The Aleph: A Glimpse of the World in Real Time"—a digital representation of Borges’s vision in his short story "The Aleph"—is a net art project with a time-lapse video offering an unprecedented visual and interactive experience where many places on Earth and in space can be seen simultaneously an instant. It visualizes the diversity of human civilizations (microcosm) and the unity of humanity without borders in the ever-changing universe (macrocosm); it draws the connections between individuals and the global environment, Earth and outer space, eternity and time, and art and science.

With an unexpected approach to surveillance cameras and global networks this meditative web project uses live data to create a harmonious landscape in an open source environment. It not only embraces the dream of peace on Earth but also explores the evolving bond between humankind and nature through time and space in the present moment. * The project title was inspired by two great literary works—"The Aleph" and "Through the Looking Glass." Perhaps the computer screen is our modern day looking-glass, and we are all Alice as we peer through our screens at an alternate reality.

https://vimeo.com/189509112
Painting from observation is the practice at the core of my teaching and artistic career, and in both realms the mystery of seeing continues to amaze me. Resonating my pursuit are the words from art historian Meyer Schapiro: “The humanity of art lies in the artist and not simply in what he represents, it is the painter’s constructive activity, his power of impressing a work with feeling and the qualities of thought that gives humanity to art.”

I believe that the true language of painting is evolved from objective and subjective visions of the artist. It must be transformed, filtered and reorganized to form a new painting syntax, as in the Zen Koan, “One sees the mountain as a mountain, then sees the mountain as not, but yet again, one eventually sees the mountain as a mountain”. In painting, I observe the ever-evolving nature of our vision as in the old saying from Lao Tzu’s, “The way that is namable is not the true way,” i.e., the reality is on the edge of between the illusion and reality.
美国西俄勒冈大学简介
ABOUT WESTERN OREGON UNIVERSITY

2019年被美国新闻周刊评为在美国西部一千多所大学里排名第71名，被“美国高等教育年鉴”评为美国最学有所值的前十一所（包括麻省理工在内的）大学之一，被“PARADE Magazine”评为美国最好的20所小型大学之一。被“Higher Education”评为美国大学系统中在学生教育方面最好的10所大学之一。通过美国西北学院和大学（NWCCU）、教师教育鉴定国家委员会（NCATE）、美国教师教育学院协会（AACTE）、国家音乐学院协会（NASM）、教育鉴定委员会（CORE）和俄勒冈州教师标准与实践委员会（TSPC）等多个专业机构鉴定。

2013年，获得太平洋西北地区唯一一个全美高等教育多元文化优秀奖的大学。大学坐落在一个有8000多居民的安静和安全的大学城Monmouth，距离俄勒冈州首府塞勒姆市只有16英里。驱车一个小时即可抵达繁华的大都市波特兰。国际学生有机会去游览波特兰市及俄勒冈州当地的其他吸引人的旅游景点，如Multnomah瀑布、Woodburn郁金香节日、Mt. Bachelor滑雪胜地、俄勒冈海岸线、俄勒冈动物园、舞蹈表演和博物馆，及观看NBA球赛。

美国诸多的一流企业，如耐克、英特尔、戴尔、惠普等大公司的国际总部都设在俄勒冈州，波音、IBM也在俄勒冈州设有工厂、办公室或办事处。俄勒冈州的波特兰市是美国西海岸最大的港口之一，这里企业商业云集。

俄勒冈州北接华盛顿州，南临加利福尼亚州，东靠雄伟的落基山脉，西濒浩渺的太平洋。风景秀丽，四季如春。文化气氛浓郁，有许多大型画廊、歌剧院等文化设施。

西俄勒冈大学为约6200名在校学生提供了43个卓越的本科及12个硕士专业项目。有大约340名来自非洲、亚洲、欧洲、南北美洲的22个不同国家的留学生在这里学习全日制学位专业课程。

美术专业：西俄勒冈大学美术系有着数十年历史。美术系有绘画、雕塑、版画、陶瓷、素描、设计、美术史、美术教育等专业，有着完善的画室，版画工作室，陶瓷烧窑，雕塑铸造工作室供学生使用。教授们经常在世界各地举办个人及团体画展，作品被博物馆，美术馆及私人基金会收藏，培养了大批美术专业人才及美术教师。其中绘画专业灵活而弹性，采用多种材料如油画，丙烯，水彩及综合材料进行绘画教学及实践，旨在提高学生掌握绘画的能力，捕捉大自然的光色，人类形体造型，让学生了解并掌握美术和绘画的原则和技巧。美术理论和画室实践并重。初级阶段课程有色彩基础，二维设计，三维设计，解剖，透视和素描等，高级课程有静物绘画，风景绘画，肖像画，人体绘画，及现代绘画。美术专业学习还包括古典美术史及现代美术史等理论课程。学生将学到艺术理论，哲学和审美意识。批判性思维、创造性思维、艺术技巧和视觉文化的培养，设计行业的理念及品质，及不断创新是贯穿学习始终的重点。专业的学生和专业画廊展览有助于校园和地区的文化氛围的形成，学生每年在学校的画廊举办团体画展并参加全国各地的群展。学校常年邀请来自中国、日本、南美的油画家，版画家，雕塑家，以及陶瓷艺术家来校讲学。

视觉传达设计专业：西俄勒冈大学视觉传达设计专业是根据美国新兴的多媒体行业需求而设立，旨在培养学生掌握使用电脑进行平面设计，三维设计，网页设计及动漫设计的能力，让学生了解并掌握艺术和设计的基本原则和技巧。艺术设计理论和产品的关系，艺术设计的创造力及感染力，其功能性和产品价值。初级阶段课程有色彩基础，二维设计，三维设计和素描等。艺术设计理论课程包括艺术史，设计史，色彩理论，设计理论，设计软件的使用等。课程有创意、平面设计、网页设计、动画设计、广告设计、产品设计、平面设计、三维设计、字型设计、网页设计、产品设计、动漫设计等课程。西俄勒冈大学视觉传达设计专业有着最现代的电脑房，工作室，设计软件供学生进行创作使用，完善的课程教学及实践模式，教师与学生之间的交流沟通，教学与企业的合作等保证了学生能够在学习期间就将自己的专业与社会需求相结合，在毕业时就能够完全适应在该领域的专业工作。学生将学到艺术理论，哲学和审美意识。批判性思维、创造性思维、艺术技巧和视觉文化的培养，设计行业的理念及品质，及不断创新是贯穿学习始终的重点。专业的学生和专业画廊展览有助于校园和地区的文化氛围的形成，学生每年在学校的画廊举办团体画展并参加全国各地的群展。学校常年邀请著名设计师及教授来校讲学以提高学生的视野及设计理念。设计专业教授也曾访问中国美院、中央美院、广州美术学院，及上海师范大学等中国院校并讲学。
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