

Riding the Wind

November 2 – 25, 2026

The 7th
Chinese American Art Faculty Association
Annual Exhibition & Symposium, 2026

Fine Arts Center Gallery
Northeastern Illinois University
5500 N. St. Louis Ave
Chicago, IL 60625

CAAFA CHINESE-AMERICAN ART FACULTY ASSOCIATION

2026
The 6th Chinese American Art Faculty Exhibition

Riding the Wind 乘风

Organizer By
Chinese American Art Faculty Association
Northeastern Illinois University

主办
全美华人美术教授协会
美国东北伊利诺伊大学

Exhibition
Fine Arts Center Gallery
Northeastern Illinois University
5500 N. St. Louis Ave
Chicago, IL 60625

November 2 - 25, 2026

Curators: Shencheng Xu
Co-Curators (CAAFA Executive Committee): Zhimin Guan, Han Qin and Xia Gao, Yeqiang Wang

总策展：许深城
策展委员会：关智民、韩沁、高霞、汪业强

Design by Peili Wang
装帧设计：王培力

Exhibition

Thematic Statement
Riding the Wind / 乘风 presents an annual survey of contemporary artworks by members of the Chinese American Art Faculty Association (CAAFA). Rooted in dual traditions of artistic training in China and the United States, participating artists explore intersections of heritage, identity, and education. Their practices span painting, sculpture, ceramics, digital media, and installation, reflecting personal narratives of migration, adaptation, and intellectual exchange.

As both artists and educators, CAAFA members foster cross-cultural understanding through creative practice, scholarship, and mentorship. Presented in Chicago—a city globally recognized as the “Windy City” and a crossroads of cultures—**Riding the Wind** celebrates the power of art to sustain meaningful dialogue across geographic, cultural, and disciplinary boundaries.

16	Chung-Fan Chang	张宗帆
18	Zhiyuan Cong	丛志远
20	Wei Dong	董伟
22	Snow Yunxue Fu	傅韵雪
24	Yifei Gan	甘一飞
26	Zhimin Guan	关智民
28	Qin Han	韩沁
30	Feng Lin	林峰
32	Yeqiang Wang	汪业强
34	Shencheng Xu	许深城
36	Jianhua Yang	杨建华
38	Nengqiang Yang	杨能强
40	Lawrence T Yun	惲子奇
42	Naijun Zhang	张乃军
44	Zheng, Guanping	郑冠平
46	Qionghui Zou	邹琼辉
48	Chao Gao	高超
50	Yan Sun	孙焱
52	Yiyun Chen	陈毅赟
54	Lampo Leong	梁蓝波
56	Qian Li	李倩
58	Lei Han	韩蕾
60	Xia Gao	高霞
62	Chengjun Yin	尹成君
64	Jiawei Gong	龚嘉伟
66	Peili Wang	王培力
68	Shaofeng Ni	倪少峰

引言：乘风-创造 链接 与交流

我们怀着无比自豪与深深感激之情，在芝加哥东北伊利诺伊大学举办此次展览，以庆祝全美艺术院校教师之间共同的艺术理想与卓越成就。本次展览不仅呈现了丰富而精彩的艺术作品，更见证了一段意义非凡的历程——这是一段由奉献、合作与文化交流共同塑造的旅程。

在过去十年里，全美华人美术教授协会（CAAFA）已逐渐发展成为一个充满活力的全国性平台，汇聚了在美国各大高校任教的华人艺术家与教育者。从纽约、新泽西、马里兰，田纳西到乔治亚，从密苏里到加利福尼亚，从威斯康星到伊利诺伊，从密歇根到明尼苏达以及来自中国广州与福建的成员，我们的网络几乎遍及全美五十个州，形成了一个建立在艺术实践与教学创新基础之上的多元共同体。通过十届成功举办的展览与学术研讨会，-CAAFA不断营造一个自由交流思想、持续激发创造力、并跨越地域与学科建立友谊的平台。

这一组织早已不仅仅是一个专业协会——它更是一个鲜活而温暖的社区。我们的聚会往往超越正式的学术交流，延伸为真诚而欢乐的相聚时刻，这正体现了维系我们彼此关系的精神力量。在工作室、课堂、画廊与共享的餐桌之间，我们不仅了解彼此的艺术创作，也倾听彼此的人生故事。这些互动丰富了我们的教学经验，深化了我们的艺术思考，也再次印证了文化对话在当代艺术中的重要意义。

CAAFA使命中特别重要的一部分，是对来自中国的访问学者与艺术家的支持。许多人来到美国，探索新的创造模式与课堂实践。在这一交流过程中，我们见证了许多令人鼓舞的转变——艺术家不断拓展自己的视觉语言，教育者重新思考自身的教学方式，而每个人也都在不同文化对艺术与教育的理解之间架起桥梁。这些经历，正是我们共同努力所结出的最珍贵成果之一。

从根本上说，CAAFA致力于推动包容、开放与成长。它为艺术家提供了一个平台，不仅能够展示作品，也能够分享他们作为全球化语境下创作者的教学、旅行与生活经验。它鼓励不同世代与不同背景之间的交流，并坚定地表明：多样性不仅是一种现实状态，更是创造力与创新的重要源泉。

作为协会执委会会长，我始终被会员们的热情与投入所激励。展望未来，我坚信这一组织将继续蓬勃发展——不断扩大影响力、深化社会意义，并欢迎更多新的声音加入对话。CAAFA的未来，在于它始终保持开放、灵活与前瞻性的精神，同时坚守其最初关于团结与共同使命的愿景。

借此机会，我谨向许深城教授为本次展览所付出的辛勤努力和无私奉献表示最诚挚的感谢，并衷心感谢东北伊利诺伊大学艺术中心画廊慷慨提供展览场地，为本次展览的顺利举办提供了重要支持。

同时，我还要衷心感谢本协会（CAAFA）历届执行委员会成员和历任主席：丛志远， 王艺达,谭莹,余振谷、龚家伟、董伟教授；以及历届执行委员会成员:段炼， 张宗帆， 恽子奇,傅映雪,杨能强,李倩， 韩沁， 许深城， 高霞， 王培力， 汪业强,等诸位同仁，以及协会理事会全体成员及主席甘一飞教授。感谢大家长期以来给予协会的真诚支持、无私奉献与共同努力，为协会持续发展和不断壮大作出了重要贡献。正是由于各位的共同努力和坚定信念，协会才能不断成长，并持续推动北美华裔艺术教育事业的发展.

我们诚挚邀请更多艺术家与教育者加入这一旅程。无论是通过参加展览、学术研讨会，还是通过简单的交流与对话，你们的声音都至关重要。让我们共同建设一个真正有意义的艺术共同体——不仅映照我们是谁，也共同塑造未来艺术教育与艺术实践的发展方向。

此次展览既是一座里程碑，也是一段新的开始——它回顾了十几年的成就，同时也迈向更加广阔的未来。

祝贺所有参与者!

关智民

CAAFA 执行委员会/2026/6/26

Introduction: Riding the Wind: A Decade of Connection, Creativity, and Community

It is with great pride and deep appreciation that we present this exhibition at Northeastern Illinois University in Chicago, a celebration of artistic excellence and shared purpose among art faculty across the United States. This exhibition not only showcases compelling works of art, but also honors a remarkable journey—one shaped by dedication, collaboration, and cultural exchange.

Over the past decade, the Chinese American Art Faculty Association (CAAFA) has grown into a vibrant national platform, bringing together Chinese artists and educators teaching in colleges and universities throughout the United States. From New York, New Jersy, Maryland to Georgia, Missouri to California, Wisconsin to Illinois, from Tennessee to Texas, Michigan to Minnesota, from Guangzhou to Fujian China, our members span almost all fifty states, forming a dynamic network grounded in both artistic practice and pedagogical innovation. Through seven successful exhibitions and symposia, CAAFA has cultivated a space where ideas are exchanged freely, creativity is continually redefined, and friendships are formed across distances and disciplines.

This organization stands as more than a professional association—it is a living community. Our gatherings, often extending beyond formal presentations into warm, celebratory moments, reflect the spirit of connection that sustains us. In studios, lecture halls, galleries, and shared meals, we discover not only each other's work, but also each other's stories. These interactions enrich our teaching, deepen our artistic inquiry, and reaffirm the importance of cultural dialogue in contemporary art.

A particularly meaningful aspect of CAAFA's mission has been its role in supporting visiting scholars and artists from China. Many have come to the United States to engage with new models of creativity and classroom practice. Through this exchange, we have witnessed inspiring transformations—artists expanding their visual language, educators reimagining their pedagogy, and individuals building bridges between different cultural perspectives on art and learning. These stories are among the most powerful outcomes of our collective effort.

At its core, CAAFA is dedicated to fostering inclusivity, openness, and growth. It provides a platform where artists can share not only their work, but also their experiences of teaching, traveling, and living as creative individuals in a global context. It encourages dialogue across generations and backgrounds, affirming that diversity is not simply a condition, but a source of strength and innovation.

As chairman of the executive committee, I am continually inspired by the energy and commitment of our members. Looking ahead, I am confident that this organization will continue to thrive—expanding its reach, deepening its impact, and welcoming new voices into the conversation. The future of CAAFA lies in its ability to remain open, adaptive, and forward-thinking, while staying grounded in its founding vision of unity and shared purpose.

I would like to take this opportunity to express my sincere gratitude to Professor Shencheng Xu for his dedication in hosting this exhibition and to the Northeastern Illinois University Art Center Gallery for generously providing the exhibition space.

I would like to thank our Executive Committee members Xia Gao, Peili Wang, Qin Han, and Yeqiang Wang for their hard work for the last three years; I thank previous Executive Committee chairpersons- Zhiyuan Cong, Yida Wang, Ying Tan, Jush Yu, Jiawei Gong, and Wei Dong—as well as our previous Executive Committee members, Nengqiang Yang, Lian Duan, Qian Li, Yingxue Fu, Chung-Fan Chang, Lawrence Yun, Yifei Gan, and many others; together with our board members, for their heartfelt support and commitment to the continued growth and success of this organization.

We warmly invite more artists and educators to join us in this journey. Whether through participation in exhibitions, symposia, or simply through dialogue and exchange, your voice matters. Together, we can continue to build a meaningful community that not only reflects who we are, but also shapes what art education and artistic practice can become.

This exhibition is both a milestone and a beginning—a reflection of ten years of achievement, and a step toward many more to come.

Congratulation to all.

Zhimin Guan
Chair/CAAFA Executive Committee 6-26-2026

全美华人美术教授协会: 我们从哪里来，我们是谁

2013年11月28日全美华人美术教授协会在新泽西威廉帕特森大学正式成立，十三个年头过去了，我一直想着高更一幅画中提的问题《我们从哪儿来，我们是谁， 我们到哪里去？》，这其实也是全美华人美术教授协会的历史与定位。借此机会，我来回答“我们协会从哪儿来，我们是谁？”这两个问题。 “我们到哪里去？”这个问题留待新任的理事会主席甘一飞和理事会们，现任执行委员会主席关智民和执委会，以及在座的与会者共同思考和展望。

我们从哪里来?
全美华人美术教授协会是北美高校中一个非盈利的学术组织。其旨在通过举办各种学术活动服务于华人美术教授，促进中西文化和艺术教育的交流、 提升全美华人美术教授在国际、国内上的影响。

最初的全美高校华人教授筹备委员会共同主席为汪伊达、谭莹和其他委员为陈伟豪、关智民和恽子奇。该委员会利用在威廉帕特森大学召开研讨会的机会，对协会进行重组，以期协会更好，更快的发展。2013年11月12日在原艺术家执行委员会主持下，全体与会者一致投票同意成立“全美华人美术教授协会”，并通过了对首届全美华人美术教授主席丛志远和委员会段炼、龚嘉伟、王晓苗和张宗帆提名， 随后的美国感恩节新的委员会开始上任，协会进入快速发展轨道。

首届执行委员会很快提出7字方针，即正名、安家、做实事。正名就是聘请律师为全美华人美术教授协会在联邦政府和州政府正式注册，明确协会为非营利和学术组织；设立协会的宗旨和章程，定期财务报税，使其协会合法化。安家就是建立协会网站和创建协会刊物《通讯》；筹建协会捐款基金，设立办公室和助理，同时健全组织结构，增设顾问委员会，协会第二梯队委员会，使其组织进入定期换届选举，互相监督和帮助制度化。办实事就是通过举办艺术展览，课程示范，学术交流，艺术访问，以及专题研讨会等多种活动，为成员提供分享艺术创作和艺术教学经验的平台、促进中美高等艺术教育的交流、深化比较艺术和比较艺术教育学科的研究、维护华人美术教授在全美的权益、架设沟通中西文化艺术和艺术教育的桥梁。

我们是谁?
在中国华人美术留学史中，李铁夫先生是中国人最早留学美国的艺术家，美术留学生的伟大先驱。孙中山曾称誉他为“东亚画坛第一巨擘”并题赠“创国元勋”。1887年18岁的李铁夫进入伦敦“阿灵顿美术学校” 和英国皇家艺术学院攻读9年，1912年他进入美国纽约艺术学院学习并兼任副教授，1915年李铁夫在纽约举行首次个人画展。徐悲鸿曾在《新艺术运动之回顾与前瞻》一文中评价李铁夫的艺术成就，说道：“中国洋画家之老前辈，当首推李铁夫，今年七十余，其早年所写像，实是雄奇。” 约翰·辛格·萨金特曾称赞他的油画“设色在美国找不到第二人”。先辈为我们立下光辉的榜样，我们充满了骄傲和自豪。

李铁夫艺术蜚声海外，中国到西方留学美术的高潮渐起。第一次高潮是在20世纪初的中国新文化运动以后，其中尤以艺术家去世界艺术中心的法国留学生为多。徐悲鸿，1919年赴法国留学，后任国立北平艺术专科学校校长（今中央美院）；林风眠，1919年赴法国留学，后任杭州国立艺术院校长（今中国美术学院）；1927年刘海粟赴法留学，时任上海美术专科学校校长（今南京艺术学院），1927年颜文梁赴法留学， 时任苏州美术专科学校校长（后合并至南京艺术学院）。 他们都是中国现代美术的奠基者，史称中国美术学校“四大校长”。他们从法国带回了西方的哲学、艺术和教育理念，尝试以西方绘画语言融合中国传统文化，为奠定中国现代艺术教育建立了不可磨灭的功勋。

50年代新中国成立后，为了美术事业和艺术教育的发展，国家有计划选派艺术家到前苏联留学，这就是中国到西方留学美术的第二次高潮。从1953年至1961年公派美术留学生7批33人， 他们中的代表人物有罗工柳、李天祥、 林岗、全山石、 钱绍武等杰出艺术家。与此同时，1955年至1957年国家邀请苏联苏里科夫美术学院油画教授马克西莫夫来中国在中央美院开办油画训练班，其学员包括靳尚谊、詹建俊、何孔德、侯一民、高虹。他们全面和系统地接受了苏联艺术教育的方法和体系，学习和吸收了前苏联现实主义的写生和创作方法，强化了美术教育的写实绘画基础，为新中国油画的拓展和繁荣作了重要的铺垫，他们成为新中国美术的主力军和中国美术教育界的领军人物，为中国现代艺术的发展和成长作出了巨大贡献。

20世纪80年代，中国迎来了改革开放的历史时期，大量的艺术家有机会走出国门，走向世界，最为向往的是到二战之后获得世界当代艺术中心桂冠的美国留学，这是中国到西方留学美术的第三次高潮。这批艺术学生在到西方留学之前大多数已经接受了中国最优秀的艺术教育。他们对西方艺术和艺术教育是用比较、研究、批判地吸收的态度和方法，使他们的研究和创作更上一层楼。与前两代艺术家不同，他们中的一部分精英学成有归，以“跨文化”的身份和视野来思考中国美术的现代化进程，直接参与和推动了中国当代美术创作和美术教育的发展。他们中的另一部分留学生由于当时的美国社会提倡多元化、多学科的综合学术环境，使得他们获得和美国以及世界各国留学生的共同竞职的机会。很多有才华中国留学生参与了其激烈竞争，进入了北美教育的主流社会，直接站在中西文化和艺术教育交融和碰撞的第一线。他们登上了高等艺术教育讲坛，不仅仅向西方

的学生传布他们学到的西方知识和才华，而且还运用本身对东西方教学的经验，达到最大效用的教学成果。更重要的是，他们每天站在高等学府的讲坛上，自觉或不自觉的成为在西方最有效的东方文化和艺术的传播者。他们具有国际当代中西艺术与艺术教育特征，其视野、判断力、在场性与中国为代表的东方文化的国际意义和历史意义相呼应。在这个方面，这批长期生活和工作在西方的跨文化，跨国界的双重艺术语境的华人教授，对诠释西方现代艺术和对现代艺术的导向，拥有不可替代的优势。

北京交通大学教授王征博士在南京艺术学院《艺苑》2020.4发表了他在美国威廉帕特森大学2019年访学期间开始的对美国华人美术教授近四十年现状做的数据调研。　为了数据的可靠和稳定性，他的数据对象是华人在美国高校的全职教授。在王征的调研中，李铁夫之后的1912年至中国改革开放之前，华人在美国高校的全职美术教授任教的人数几乎为零。到了1986-2019年期间，在美国的华人教授猛增到91人。他们分别在美国72所高校中获得美术专业的最高学位。其中77位教授在赴美之前已经在中国各艺术院校获得艺术学士或美术硕士学位（他们毕业于41所大陆高校和5所台湾高校），占全体华人美术教授比例的84.6%。在他的1986-2007年的统计表中，全美华人教授为77人。来自大陆在美国获聘任职教授为66人，其中37教授都曾在大陆高等院校或国家研究和艺术研究单位任教和任职，占其任职教授比例的56.06%。

今天，随着时间推移和全体会员的努力，全美华人美术教授协会已经成为中国美术史上第一个，也是最大一个海外高等教育艺术群体。13年来我们共举办8次大型国际学术研讨会和策划8个大型国际展览。我们邀请多名中美著名艺术家和教授举办艺术讲座和示范，我们出版6本全美华人美术教授作品画册和论文集；建立了自己的网站caafaart.org，出版了15期《通讯》。我们的活动、事迹已经在中美上百家报纸、电台、专业期刊和网络上报道和发表。我们的协会通过大家共同的努力和参与，显现了我们华人艺术教授在海外的存在和价值。

中国国家博物馆副馆长，中国著名艺术评论家陈履生曾在全美华人美术教授协会展览致辞：把如此庞大的在美华人艺术家及他们的作品聚在一起本身就是一种交融，而这种交融代表了每位艺术家从一种文化背景进入另一种文化的沉淀...。他们（她们）将中西融合贯通，具有国际践行者的大胸怀！

丛志远
全美华人美术教授协会荣誉主席
美国威廉帕特森大学荣誉教授，中国艺术中心荣誉主任
2026年6月1日

The Chinese-American Art Faculty Association (CAAFA): Where We Come From, Who We Are

The Chinese-American Art Faculty Association (CAAFA) was officially established on November 28, 2013, at William Paterson University in New Jersey. Thirteen years have passed, and I have continually thought of the question raised in one of Gauguin's paintings: "Where Do We Come From? What Are We? Where Are We Going?" This question, in fact, also captures the history and identity of CAAFA. I would like to take this opportunity to answer two of these questions for our Association: "Where do we come from?" and "Who are we?" The third question—"Where are we going?"—I leave for the incoming Board Chair Gan Yifei and the Board, the current Executive Committee Chair Guan Zhimin and the Executive Committee, as well as all those present today, to contemplate and envision together.

Where Do We Come From?

The Chinese-American Art Faculty Association is a non-profit academic organization within higher education institutions across North America. Its mission is to serve its faculty members by organizing a variety of academic activities, fostering cultural and artistic educational exchange between China and the West, and enhancing the influence of Chinese-American art faculty both internationally and domestically.

The original preparatory committee chairs were Wang Yida and Tan Ying, with other committee members including Guan Zhimin, Tran Howard and Yun Lawrence. Taking advantage of a symposium held at William Paterson University, the committee undertook organizational reforms with the aim of revitalizing the association. On November 12, 2013, under the auspices of the original Artists' Executive Committee, all participants unanimously voted to establish the "Chinese-American Art Faculty Association" and approved the nominations of Cong Zhiyuan as the first President, along with committee members Chang Chung-Fan, Duan Lian, Gong Jiawei, and Wang Xiaomiao. The association formally assumed office on November 28, 2013, the American Thanksgiving Day, and quickly entered a phase of rapid development.

The inaugural Executive Committee swiftly put forward a three-part guiding principle: legitimize, establish a home, and do substantive work. Legitimize meant engaging legal counsel to formally register CAAFA with both the federal government and state governments, to clearly define the association as a non-profit and academic organization, to establish its mission and bylaws, and to file regular financial tax returns so as to make the organization legally recognized. Establish a home meant building the association's website and launching its publication, the Newsletter; raising a donation fund; setting up an office and administrative support; and strengthening the organizational structure by adding an Advisory Committee and a second-tier committee, thereby institutionalizing regular elections, mutual oversight, and collaborative support. Do substantive work meant providing members with a platform to share artistic creation and teaching experience through exhibitions, curriculum demonstrations, academic exchanges, artist residencies, and thematic symposia—promoting exchange in higher arts education between China and the United States, deepening research in comparative art and comparative art education, safeguarding the rights and interests of Chinese-American art faculty across the country, and building a bridge linking Chinese and Western culture, art, and arts education.

Who Are We?

In the history of Chinese students studying art abroad, Mr. Li Tiefu was the earliest Chinese artist to study in the United States—a great pioneer among Chinese art students studying overseas. Sun Yat-sen once praised him as "The First and Greatest Master of the East Asian Art World" and inscribed the honorific "Founder of the Nation." In 1887, the eighteen-year-old Li Tiefu entered the Arlington School of Art in London and the Royal Academy of Arts in Britain, studying there for nine years. In 1912, he entered the Art Students League of New York and served as an associate professor. In 1915, Li Tiefu held his first solo exhibition in New York. Xu Beihong once assessed Li Tiefu's artistic achievements in his essay "A Retrospect and Prospect of the New Art Movement," writing: "Among the pioneers of Western-style painting in China, Li Tiefu should be ranked first. Now past seventy, the portraits he painted in his early years are truly magnificent." John Singer Sargent once praised his oil paintings, saying that his "use of color has no equal in America." Our predecessors set a glorious example for us, and we are filled with pride.

As Li Tiefu's art gained international renown, a tide of Chinese students traveling to the West to study art gradually rose. The first wave came after the New Culture Movement in early twentieth-century China, with the majority of artists going to France—then the world's center of art. Xu Beihong went to France to study in 1919 and later served as president of the National Beiping Art Academy (today's Central Academy of Fine Arts); Lin Fengmian went to France in 1919 and later became president of the National Hangzhou Art Academy (today's China Academy of Art); Liu Haisu went to France in 1927, then serving as president of the Shanghai School of Fine Arts (today's Nanjing University of the Arts); and Yan Wenliang went to France in 1927, then serving as president

of the Suzhou School of Fine Arts (later merged into Nanjing University of the Arts). They were all founders of modern Chinese art, historically known as the "Four Great Presidents" of Chinese art schools. They brought back from France Western philosophy, artistic thought, and educational concepts, and attempted to fuse Western pictorial language with traditional Chinese culture, leaving an indelible mark on the foundation of modern Chinese arts education.

After the founding of the People's Republic of China, in the 1950s, for the sake of developing the fine arts and arts education, the state systematically selected artists to study in the former Soviet Union—this constituted the second wave of Chinese students going to the West to study art. From 1953 to 1961, seven cohorts totaling 33 state-sponsored art students were sent abroad. Among the notable figures were outstanding artists such as Luo Gongliu, Li Tianxiang, Lin Gang, Quan Shanshi, and Qian Shaowu. At the same time, from 1955 to 1957, the state invited Maksimov, an oil painting professor from the Surikov Art Institute in the former Soviet Union, to come to China and conduct an oil painting training course at the Central Academy of Fine Arts. His students included Jing Shangyi, Zhan Jianjun, He Kongde, Hou Yimin, and Gao Hong. These artists comprehensively and systematically absorbed the methods and system of Soviet arts education, studied and assimilated the plein-air and creative methods of Soviet realism, and reinforced the realistic painting foundations of arts education. They laid crucial groundwork for the expansion and flourishing of oil painting in the new China, became the backbone of new China's fine arts and leading figures in Chinese arts education, and made tremendous contributions to the development and growth of modern Chinese art.

In the 1980s, China entered the historic era of reform and opening up. Large numbers of artists gained the opportunity to go abroad and engage with the world. The most coveted destination was the United States—the city of New York having been crowned the capital of contemporary art in the aftermath of World War II. This constituted the third wave of Chinese students going to the West to study art. Most of these art students had already received China's finest arts education before going to the West. They approached Western art and arts education with a comparative, research-oriented, and critically discerning attitude, enabling their research and creative work to reach new heights. Unlike the two preceding generations of artists, some of these elite students returned home after completing their studies, using a "cross-cultural" identity and perspective to reflect on the modernization of Chinese fine arts, and directly participating in and driving the development of contemporary Chinese art creation and arts education. Another portion of these students, benefiting from the American society's promotion of diverse and interdisciplinary academic environments at the time, found that universities were relatively inclusive and offered competitive opportunities. Many talented Chinese students engaged in fierce competition with American students, entered the mainstream of North American education, and stood on the front line of the intersection and collision of Chinese and Western culture and arts education. They ascended to the podiums of higher arts education, conveying not only the Western knowledge and talent they had acquired to Western students, but also drawing on their own experience in both Eastern and Western pedagogy to achieve the most effective teaching outcomes. More importantly, by standing daily on the platforms of higher education institutions, they consciously or unconsciously became the most effective communicators of Eastern culture and art in the West. They embody the characteristics of international contemporary Chinese-Western art and arts education; their vision, judgment, and presence resonate with the international and historical significance of Eastern culture—as represented by China. In this regard, these cross-cultural, cross-national Chinese professors who have long lived and worked within a dual artistic context in the West possess an irreplaceable advantage in interpreting Western modern art and providing direction for modern art.

Dr. Wang Zheng, a professor at Beijing Jiaotong University, published a data survey in Yiyuan (Journal of Nanjing University of the Arts), Issue 4, 2020. He began this research during his visiting scholarship at William Paterson University in the United States in 2019, examining the situation of Chinese professors in the United States over nearly forty years. To ensure the reliability and stability of his data, his subjects were full-time Chinese professors at American universities. According to his survey, from 1912—after Li Tiefu—until before China's reform and opening up, the number of Chinese full-time art professors at American universities was almost zero. During the period from 1986 to 2019, the number of Chinese professors in the United States surged to 91. They earned the highest degrees in fine arts at 72 American universities. Among them, 77 professors had already obtained bachelor's or master's degrees in art from Chinese art academies before coming to the United States (graduating from 41 mainland universities and 5 Taiwanese universities), representing 84.6% of all Chinese professors in the United States. In his statistical table for 1986–2007, there were 77 Chinese professors nationwide. Of the 66 professors from mainland China employed at American universities, 37 had previously taught or held positions at mainland Chinese universities or state research and arts research institutions, accounting for 56.06% of the employed professors.

Today, with the passage of time and the efforts of all our members, CAAFA has become the first and largest overseas higher-education arts community in the history of Chinese fine arts. Over the past 13 years, we have organized 8 large-scale international academic symposia and curated 8 major international exhibitions. We have invited numerous renowned Chinese and American artists and professors to give art lectures and demonstrations. We have published 6 volumes of CAAFA member works and essay collections, established our own website at caafaart.org, and published 15 issues of our Newsletter. Our activities and accomplishments have been reported and featured in hundreds of Chinese and American newspapers, radio stations, professional journals, and online platforms. Through the collective efforts and participation of all our members, our association has demonstrated the presence and value of Chinese art professors overseas.

Chen Lyusheng, Deputy Director of the National Museum of China and a renowned Chinese art critic, once offered these remarks at a CAAFA exhibition: "Bringing together such a large group of Chinese artists in America and their works is in itself a form of convergence—a convergence that represents each artist's immersion into a new cultural context from their own cultural background… They have integrated and harmonized Chinese and Western cultures, embodying the expansive spirit of international practitioners!"

Cong Zhiyuan

Professor Emeritus, Director Emeritus of the Center for Chinese Art, William Paterson University, USA

Honorary Chairman of Chinese-American Art Faculty Association, USA

06/01/2026



Chung-Fan Chang
Associate Professor of Art
Stockton University

張宗帆
副教授
斯托克頓大學

Born in Taipei, Taiwan, Chung-Fan Chang was the recipient of the 2022 Individual Artist Fellowship from the New Jersey State Council on the Arts; 2013-14 Visual Arts Fellow of the Mississippi Arts Commission. Chang's selected solo and group exhibitions include the Kite XIII: Emarginate (2024) at the Monmouth Museum in Morristown, NJ; the Contemporary Art Center in New Orleans, LA (2016) ; the Museum of Contemporary Art of Georgia in Atlanta, GA (2013). 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). Chang holds a BFA from Taipei National University of the Arts, and an MFA from Savannah College of Art and Design. Chang is an Associate Professor of Art at Stockton University in Galloway, New Jersey.

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副教授。曾獲美國紐澤西州藝術委員會2022藝術家獎、前鋒藝術基金會新銳藝術家獎、芝加哥國際教育整合ThinkTank7新人獎、2013-14年度密西西比州視覺藝術家獎。受邀在國際重要美術館展出，包括蒙茅斯美術館（2024）、紐奧良當代藝術中心（2016）、關渡美術館（2014）等。國際策展「形非勢變」在紐約臺灣書院及紐澤西諾伊斯美術館展出（2018）。



Donghu's Land
acrylic and oil on canvas, 15" X 18", 2024



Kangning's Land
acrylic and oil on canvas, 25.5" X 27", 2022

Artist Statement

The work attempts to reconcile my experience of displacement while reflecting formal aspects of Chinese ink painting. The color palette conveys my Chinese/Taiwanese heritage with a blend of irregular geometry in the abstract landscape. The vivid color fields in the abstract composition suggest intruders to the surroundings. I am interested in how fluorescent and artificial colors disturb our vision and how that restless sensation as a metaphor of conflict, void and discomfort in social interaction. The abstract landscape draws inspirations from life experience and meditation, while express the visual simile of color and its significance in the Eastern and Western culture.

作品簡要說明

透過風箏系列之繪畫、素描、錄像和裝置，張宗帆的作品表現受東方影響之個人虛構的抽象山水 。“風箏”指的是作品中的霓虹色塊，它暗示入侵者並以鮮豔的熒光色彩刺激觀者的視覺經驗，以視覺之不安感作為社會持續衝突的隱喻。作者從生活經驗和傳統中國水墨中吸取靈感，並企圖隱射色彩的視覺刺激與同化及其在文化中的意義。



Zhiyuan Cong
Professor
William Paterson University

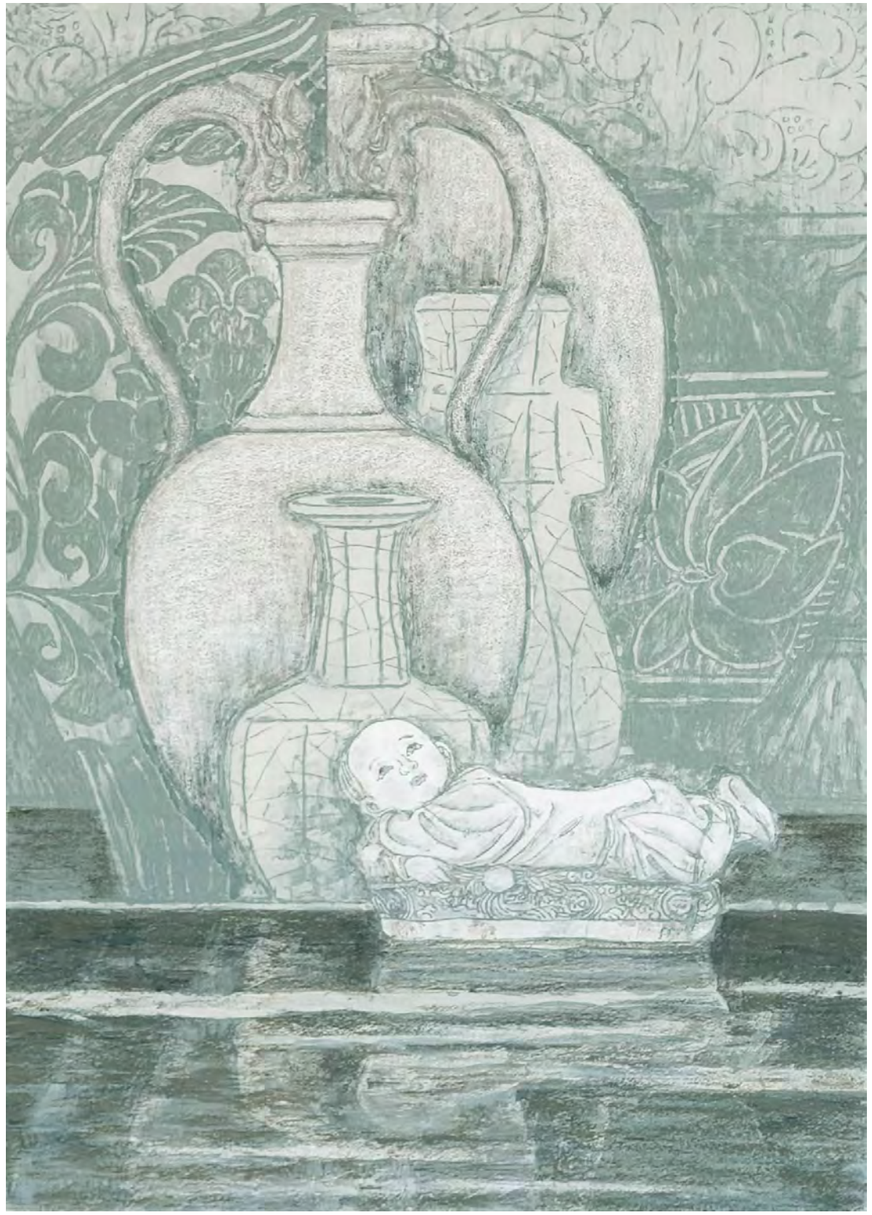
丛志远
教授
威廉帕特森大学

Cong Zhiyuan is an Professor Emeritus and Director Emeritus of the Center for Chinese Art at William Paterson University, and Honorary Chairman of Chinese-American Art Faculty Association. He has been invited to give art lectures and demonstrations at over hundreds universities and museums. These include the Art Institute of Chicago, the Indianapolis Museum of Art, Princeton University, the University of California, Berkeley, and the Antar-es College of Art and Design in Toronto. He holds a MFA in Chinese Painting from Nanjing University of the Arts in 1980 and a MFA in Printmaking from Indiana University in 1994. He is also a member of the International Experts Academic Committee of the Academy of Fine Arts, Tsinghua University. He previously served as a professor at WP from 1994-2025, and a lecturer at Nanjing University of the Arts from 1980-1988.

His artworks have selected for the National and international Art Exhibitions in China and American since 1974. His solo exhibitions have been held at the National Museum of China in Beijing, the United Nations Headquarters in New York, and the Butler Museum of American Art, among others. He has been invited to give art lectures and demonstrations at over hundreds universities and museums. These include the Art Institute of Chicago, the Indianapolis Museum of Art, Princeton University and the University of California, Berkeley. He won the Gold Medal in Painting at the 1993 Indianapolis Interstate Art Competition. He has published four monographs and art collections and has hosted numerous large-scale international symposiums and exhibitions. His works and achievements have been featured and commented on by many major media outlets in China and the United States, including The New York Times, World Journal, People's Daily, NJN, BBC and CCTV.

丛志远，美国威廉帕特森大学卓越贡献荣誉教授，中国艺术中心主终身荣誉主任，全美华人美术教授协会终身荣誉理事会主席。南京艺术学院中国画艺术硕士，美国印第安纳大学版画美术硕士，中国清华大学美院国际专家学术委员。1980-88南京艺术学院讲师， 1994-2025威廉帕特森大学教授。

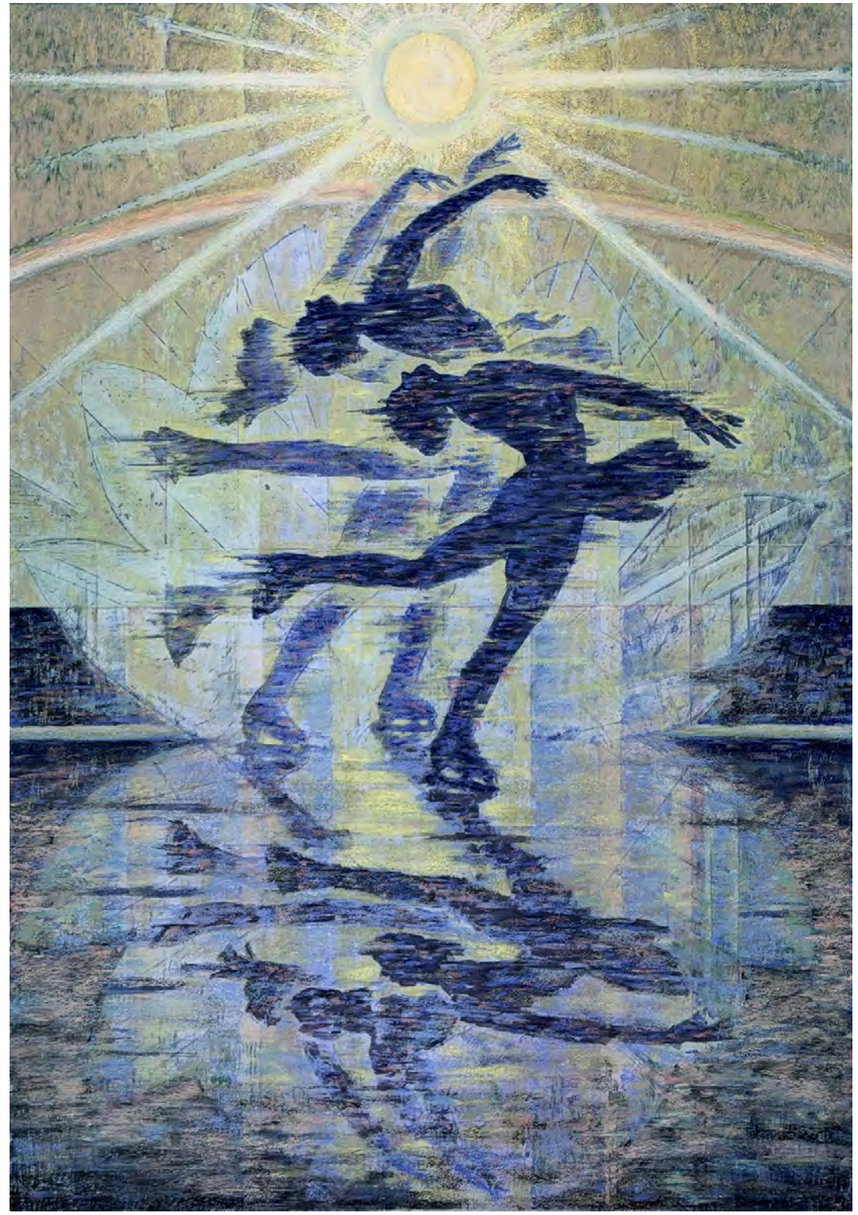
其美术作品入选1974、1984、2005、2016和2020全国美展，个人画展包括中国国家博物馆，联合国纽约总部，巴特勒美国艺术博物馆等。先后被应邀在二百多所高校、博物馆举办艺术讲座。这些包括芝加哥艺术博物馆，印第安纳波利斯艺术博物馆，普林斯顿大学和加州伯克莱大学等。曾获印第安纳波利斯美国州际大奖赛1993绘画金奖。出版四本专著和画集，多次主办大型国际研讨会和展览。个人作品和事迹亦被中美多家主要媒体，电视和报纸专题报道和评论。其中包括纽约时报，侨报，世界日报，人民日报，NJN，BBC，CNN和中央电视台等。



A Dream of Peace 太平梦
Intaglio + Hand-painted 综合绘画
44.5” x 30”, 2026

I pursue the unity of poetic imagery and the language of painting. Through a tranquil and elegant combination of atmospheres, one can imagine the cultural prosperity of the Song Dynasty in China.

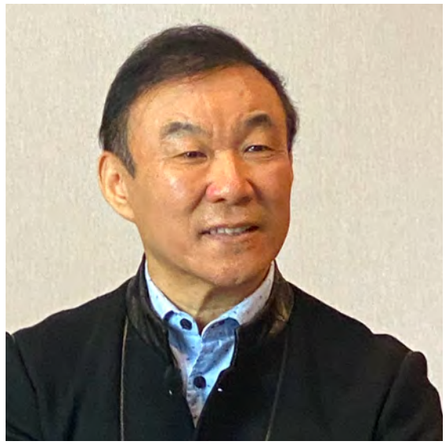
我追求诗的意境和绘画语言的一统。通过对宁静，淡雅的组合氛围，遐想中国宋代的文化盛世。



Flowers of Ice and Snow 冰雪之花
Intaglio + Hand-painted 综合绘画
44.5” x 30”, 2026

I pursue the unity of poetic imagery and the language of painting. Expresses a yearning for life and praise for nature through movement and rhythm, ice and snow and sunshine.

我追求诗的意境和绘画语言的一统。通过运动与节奏、冰雪与阳光表达对生命的渴望和对大自然的赞美。



Wei Dong
Professor
University of Wisconsin–Madison

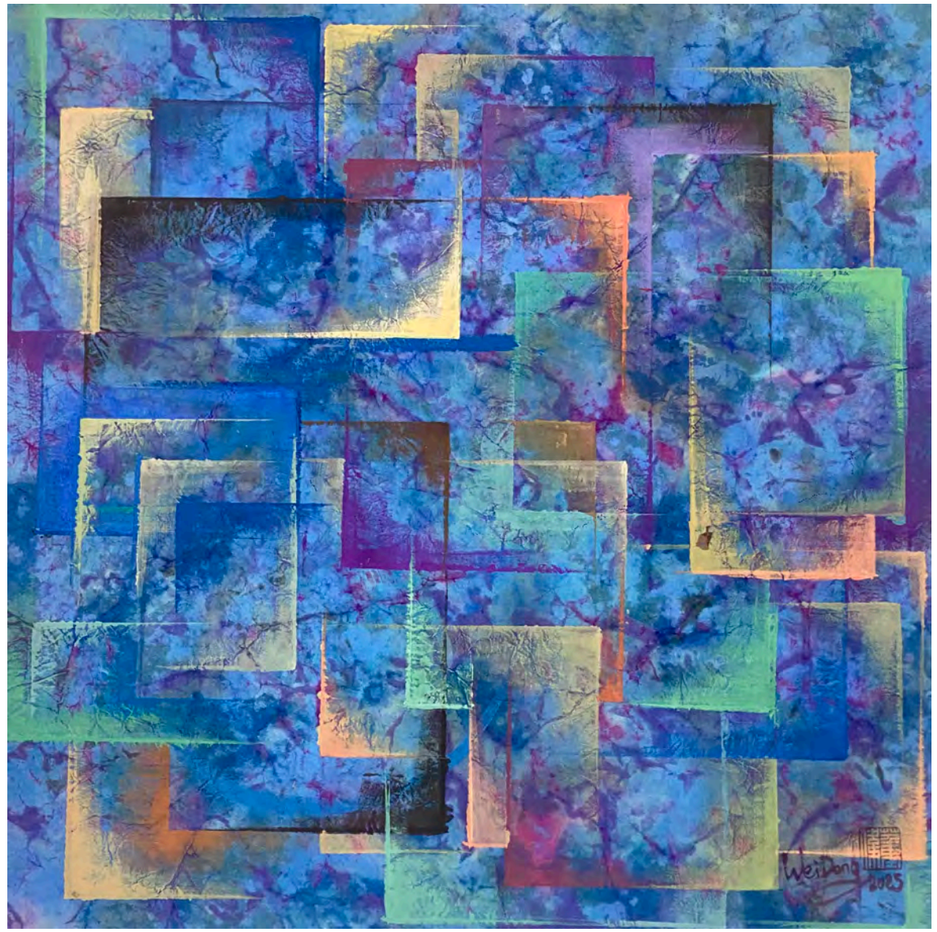
董伟
教授
威斯康星大学麦迪逊分校

Wei Dong is an artist and Full Professor holding a Distinguished Achievement Professorship at the University of Wisconsin–Madison, USA. He is internationally recognized for his artwork, which has been widely exhibited and collected by private collectors and major corporations. His work has been presented in numerous exhibitions across the United States and internationally, and he has lectured and conducted workshops at more than fifty universities worldwide across the U.S., Europe, Asia, and the Middle East.

Wei Dong holds honorary professorships at universities in both the United States and China and has received multiple international awards in art and design, including IDEC and the Art and Design Educators competition. He is the author of three books on artistic philosophy and practice; one of these has been translated from English into Spanish and Korean. He has received five Distinguished Professorship awards from the University of Wisconsin–Madison in recognition of his achievements in creative work, scholarship, teaching, and service.

董伟是一位艺术家，同时担任美国威斯康星大学麦迪逊分校的全职教授，并获“杰出成就教授”称号。他的艺术作品在国际上享有盛誉，被广泛展出，并被私人收藏家及大型企业收藏。他的作品曾在美国及国际众多展览中展出，并在全球五十余所大学举办讲座与工作坊，足迹遍及美国、欧洲、亚洲及中东地区。

董伟在美国与中国多所大学担任荣誉教授，并在国际艺术与设计领域获得多项重要奖项。他著有三本关于艺术理念与实践的著作，其中一本已从英文翻译为西班牙文和韩文。他因在创作、学术、教学及服务方面的卓越成就，获得威斯康星大学麦迪逊分校颁发的五项“杰出教授”荣誉称号。



Rhythms of Geometric Colors 幻彩方韵
Gouache on Rice Paper 纸本重彩
26 in X 26
2023

This abstract painting is filled with energy and a rich sense of layering Layers of deep and light blues intertwine to create a mysterious, immersive background, over which scattered rectangular forms in yellow, orange, purple, and green appear to drift. Their softened, blurred edges suggest colors in flux—flowing, dissolving, and recombining—creating a subtle rhythmic cadence. The composition delicately balances geometric order with the spontaneity of free-form color, revealing a quiet harmony within apparent chaos.

这幅抽象绘画充满能量与层次感。深浅不一的蓝色层层交织，构建出一个神秘而富有沉浸感的背景，其上点缀着仿佛漂浮的黄色、橙色、紫色与绿色矩形形态。它们柔化、模糊的边缘暗示着色彩处于流动之中——流淌、消融并不断重组，形成一种细腻的节奏韵律。整体构图在几何秩序与自由色彩的自发性之间取得微妙平衡，在看似混沌之中显现出一种内在的宁静和谐。



Flame Shadows 焰影三株
Gouache on Rice Paper 纸本重彩
26 in X 26
2023

This painting creates a striking visual impact through vivid color contrasts. Three red trees stand tall, their fiery crowns blazing against a blue background, reminiscent of burning flames. The ground beneath them is a kaleidoscope of colors, as if splashed with paint or reflecting the trees' shadows on water, adding a dreamlike and mysterious quality. The overall style leans toward expressionism, using exaggerated colors and brushstrokes to convey an atmosphere that is both passionate and poetic.

这幅画以鲜明的色彩对比给人带来强烈的视觉冲击。画面中，三棵红树挺拔矗立，红色的树冠在蓝色背景的衬托下显得格外夺目，仿佛燃烧的火焰。树下的地面色彩斑斓，像是被颜料随意泼洒，又似水面倒映着树的影子，增添了画面的梦幻感与神秘感。整体风格偏向于表现主义，通过夸张的色彩和笔触传达出一种热烈而又富有诗意的氛围。



Snow Yunxue Fu
Professor
New York University

傅韵雪
教授
纽约大学帝施艺术学

Snow Yunxue Fu is a New York–based new media artist and curator, and an Assistant Arts Professor at the Integrated Digital Media program of NYU Tisch School of the Arts. Working with 3D simulation, AR/XR, artificial intelligence, virtual production, and metaverse technologies, she creates computer rendered images, moving image works, interactive pieces, and installations that explore the idea of the technological sublime from sociological and philosophical perspectives. Her practice is grounded in the discourse of post photography, examining the relationships among imaging technologies, virtual reality, and digital culture from Web 2.0 to Web 3.0. Influenced by both Western abstraction and Chinese landscape traditions, she extends historical reflections on the sublime into contemporary digital space, while her experience as a Chinese American immigrant informs her engagement with cross cultural "in betweenness."

Through experimental digital abstraction, Fu investigates the liminality of virtual space. Drawing on Victor Turner's concept, she presents transitional states that blur the boundaries between the physical, the virtual, and the metaphysical, placing viewers within shifting perceptual, spatial, and temporal thresholds. Turner's notion of "liminoid" experience resonates with how the technological sublime in digital environments can simulate encounters with the natural sublime.

傅韵雪是常驻纽约的新媒体艺术家、策展人，任纽约大学帝势艺术学院新兴媒体研究所艺术助理教授。她以3D模拟、AR/XR、人工智能、虚拟制作与元宇宙技术进行创作，涵盖计算机渲染、动态影像、互动与装置艺术，从社会学与哲学角度探讨“技术崇高”。其实践植根于“后摄影”语境，关注Web 2.0至Web 3.0时代中成像技术、虚拟现实与数字文化的关系。受中西方抽象与山水传统影响，她将关于“崇高”的历史性思考延伸至当代数字空间，并以华裔美籍移民视角回应跨文化“中间性”。 她以数字抽象探讨虚拟空间的“阈限性”，借维克多·特纳的概念呈现介于物理、虚拟与形而上之间的过渡状态，使观者置身于感知与尺度不断变化的临界场域。《门户》（2026）以漂浮建筑岛屿构成介于自然与人造之间的沉浸式数字空间，其纯净又诡异的景观营造技术崇高，引导观者反思数字造物与当代感知经验。



Portals
3D and AI Moving Image Still Image 5



Portals
3D and AI Moving Image Still Image 3

Portals (2026) presents a series of floating architectural islands suspended between sky and sea, shifting across atmospheric conditions—from snow-covered daylight to nocturnal, luminous cityscapes—rendered through 3D imaging as speculative environments that resist stable orientation. These scenes operate as digital thresholds, situating the viewer within a continuous passage between natural and constructed, physical and virtual, where scale, gravity, and temporality feel unsettled. Drawing on Victor Turner's notion of liminality as a state of ambiguity and transition, the work frames each environment as an in-between space that invites reflection on perception itself, while its navigable, immersive quality aligns more closely with the liminoid—an elective encounter with simulation. The pristine yet uncanny architectures, surrounded by vast, reflective waters and shifting weather systems, evoke a techno-sublime in which beauty and disorientation coexist, prompting the viewer to confront their own response to digital artifice as a constructed, yet affectively powerful, parallel to the sublime in nature.



Yifei Gan
Professor
Howard Community College

甘一飞
教授
马里兰州豪尔德学院

Yifei Gan is an art professor whose career unfolds across more than four decades of artistic practice and academic inquiry between China and the United States. Trained at Southwest University, where he earned his B.A. and M.A. in Fine Arts, Gan later pursued doctoral studies at the University of Tennessee and received an M.S. in Education. His professional path began in 1983 at SWU, followed by a Visiting Professorship at the University of Tennessee from 1989 to 1992. Since 1992, he has served as a professor of Art at Howard Community College in Maryland, and 2018- 2022 he advised doctoral candidates at Southwest Minzu University. Since 2017 he has served as Academic Advisor to Songzhuang Museum of Chinese Contemporary Art Documentation in Beijing; and in 2025 he was elected Chair of the Board of the Association of Chinese American Art Professors.

Gan's contributions have been recognized with honors including a Special Recognition from U.S. Senator Ben Cardin, the Howard County Arts Council "Outstanding Artist Award" ... His artistic journey has been documented in the film The Artistic Life of Yifei Gan and is included in Baidu Encyclopedia.

甘一飞教授,1983、1989年获西南大学艺术学士与硕士，后赴田纳西大学攻读博士并获教育学硕士。自1983年起近四十多年从艺执教于中美多所高校，其中包括中国西南大学、四川美院，美国田纳西大学、圣本笃学院，现为美国马里兰州豪尔德学院终身教授，并于2018－2022年兼任西南民族大学博士生导师。2016年创立中美文化艺术交流空间，2017年起任北京宋庄中国当代艺术文献博物馆学术顾问，2025年当选全美华人美术教授协会理事会主席。甘一飞艺术学术成就获多项荣誉，包括美国参议员Ben Cardin特别表彰状、马里兰豪尔德郡“杰出艺术家奖”等。其艺术生涯被拍摄为纪录片《甘一飞的艺术人生》，并收录于百度百科。



Masks Series -1
Oil on Canves 30” x 40”

Artist statement

My works emphasize the logical coherence between artistic language and meaning, striving for an organic integration of iconographic and sociological significance. His artistic expression is grounded in a socio-cultural context, in which external visual effects and positive social meaning coexist and mutually reinforce one another. While pursuing abstraction, philosophical depth, and contemporaneity in artistic language and semantics, his practice does not exclude the appropriation of traditional modes of expression.

作品自述

本人的作品强调艺术语言和语义的逻辑自洽，力求图像学、社会学意义的有机契合；作品的艺术表达以社会文化语境为基础，其外在的视觉效应与积极的社会意义共生共荣。追求艺术语言和语义的抽象性、哲理性，当代性的同时，不排除挪用传统的语言方式。



Masks Series -2
Oil on Canves 30” x 40”



Zhimin Guan
Professor of Art
Minnesota State University

关智民
教授
明尼苏达州立大学

Zhimin Guan has been a Professor of Art in the School of Art at Minnesota State University Moorhead since 1998. Guan has exhibited his artwork throughout the United States and China, including exhibitions at the National Art Museum of China, China Academy of Art Museum, Singapore Asian Artists Gallery, Salmagundi Club, New York Asian Cultural Center, North Dakota Museum of Art, The Rourke Art Museum, and Plains Art Museum. Guan has presented 35 solo exhibitions, participated in more than 200 professional exhibitions, and received over 30 art awards. From 2014 to 2016, he served as a curator and executive committee member of the Chinese American Art Faculty Association (CAAFA). In 2023, he was selected as Chairman of CAAFA.

关智民自1998年起任教于明尼苏达州立大学艺术学院绘画教授。他的作品在美国，新加坡和中国多地展出，曾在中国美术馆、中国美术学院美术馆、新加坡亚洲艺术家画廊、纽约萨尔马贡迪俱乐部、纽约亚洲文化中心、北达科他州艺术博物馆， 罗尔克艺术博物馆以及平原艺术博物馆等。关智民已举办35次个人展览，在全美参加200余次专业展览，并荣获30项艺术奖项。他的作品发表于众多艺术杂志，并被多个公共与私人机构收藏，包括微软公司、北达科他州议会大厦及州长官邸、明尼苏达州立大学，北达科他大学、卫斯理大学等。此外，他的作品还多次作为艺术杂志与书籍封面发表。2014年至2016年期间，关智民曾担任美籍华人艺术家教授协会（CAAFA）的策展人及执行委员会成员，并于2023年当选为该协会主席。



Glacier Melt Series -Badlands
Oil Painting, 30” x 40”, 2022



National Parks Series -Badlands
Oil Painting, 30” x 30”, 2024

Artist Statemen

My recent abstract painting series portrays national parks through their mountains, waters, valleys, and cliffs within ever-changing atmospheres. The magnificent mountains and rivers exude a mysterious and unfathomable energy, while the majestic plains and forests are filled with hidden treasures. I create these paintings with large gestural marks, constructing harmonious landscapes through form, color, and shape. My process also embraces chance occurrences, allowing spontaneous gestures and visual elements to transform and interact with one another.

艺术家宣言

我近期的抽象绘画系列以美国国家公园为主题，描绘其中的山峦、水域、峡谷与悬崖在不断变化的气氛中呈现出多样面貌。壮丽的山川散发出神秘而深沉莫测的激情；广袤的平原与森林则蕴藏着丰富而隐秘的宝藏。在创作过程中，我创造奇异的肌理和扑捉偶然的色形，使笔触肌理与空间形态之间相互转化、彼此生成。最后我用挥洒的笔触和极具张力的动势，通过形式色彩与形状的偶然组合构建出冲突与和谐共生的自然和心理景观。



Han Qin
Adjunct Professor
Stony Brook University

韩沁
客座教授
石溪大学，纽约州立大学

Han Qin is a visual artist, curator, and researcher committed to exploring and challenging biases in public art through digital installations, printmedia, and curation, all approached with a journalistic sensibility. Born and raised in Hangzhou, China, Han now calls Long Island, New York, home. Currently, Han is Chancellor Award adjunct professor in the Art Department at Stony Brook University.

She earned her B.F.A. and M.F.A. in Printmaking from the China Academy of Art, followed by an M.F.A. in Digital Arts from Pratt Institute. She received the NYSCA artist award in 2023 (New York State Council of Arts) and served as a jury member for the New York Foundation of Art on Digital Arts in 2020. Han is a founding member of the US Immigrant Artist Network, Asian American Association of Greater Stony Brook, and an Executive Committee member of the Chinese American Art Faculty Association.

韩沁（Han Qin）是一位视觉艺术家、策展人及研究员，她以新闻纪实视角为切入点，通过数字装置、版画及策展实践，致力于探索并挑战公共艺术领域中的既有偏见。她出生并成长于中国杭州，现居纽约长岛。目前，韩沁在石溪大学（Stony Brook University）艺术系担任获“校长奖”（Chancellor Award）殊荣的兼职教授。

她先后在中国美术学院获得版画专业学士（B.F.A.）与硕士（M.F.A.）学位，随后在普瑞特艺术学院（Pratt Institute）获得数字艺术硕士（M.F.A.）学位。她于2023年荣获纽约州艺术委员会（NYSCA）颁发的艺术家奖项，并曾于2020年担任纽约艺术基金会（NYFA）数字艺术类别的评审委员。此外，韩沁还是“美国移民艺术家网络”（US Immigrant Artist Network）及“大石溪亚裔美国人协会”（Asian American Association of Greater Stony Brook）的创始成员，同时担任“全美华人美术教授协会”（Chinese American Art Faculty Association）的执行委员会成员。



四象扇（3把扇子）
彩水墨、绘画、文字 纸扇印制
23 cm X 42 cm, 2025

Statement

These works are part of an ongoing art creative theme into migration, memory, and perception through material and image. Using silk, ink, and cyanotype processes, I explore how images move—across surfaces, cultures, and states of being. The “Floating Clouds” and “Four Image Fan” series draw from classical visual language while reconfiguring it through contemporary techniques, allowing the image to exist as both a trace and a transformation. Together, they reflect a state of transition—where presence and absence, departure and return, unfold within a continuous flow.

作品陈述

这些作品属于我持续发展的创作主题，通过材料与图像探讨迁徙、记忆与感知。以丝绸、墨与蓝晒工艺为媒介，我关注图像如何在不同表面、文化与存在状态之间流动与迁移。

“浮云”与“四象扇”系列取材于古典视觉语言，并以当代技法重新构建，使图像同时呈现为痕迹与转化。两者共同指向一种过渡中的状态——在持续的流动里，存在与消失、离去与回返不断交织展开。



Floating Clouds 1--Farewell Here, 浮云 1--此地一别
Cyanotype, watercolor, inkjet print on silk, 蓝晒，水彩，丝绸喷绘
15.7 x 15.7 inches, 40x40cm, 2023



Feng Lin
Professor
Donghua University

林峰
教授
东华大学

Feng Lin is a Professor at Donghua University. In recent years, his work has focused on design theory and practice grounded in Chinese cultural perspectives, as well as research on digital and intelligent design related to Chinese characters and typography. His academic interests also include social innovation design and aesthetic education in the public sphere.

林峰， 东华大学 教授。近年来专注于中国文化立场的设计理论及应用，数字、智能化与汉字、字体的设计、教学，社会创新设计、社会美育等的研究。



Chivalrous
Digital art (printed on paper, ink), 35”, 2024

“Hybrid” Series (Dynamic Typography)

The Hybrid dynamic typography series crosses systemic boundaries to explore the interdisciplinary fusion of calligraphic language and design language. By allowing Chinese characters and English letters, graphic forms and calligraphic strokes to coexist and interpenetrate, the work embraces difference and conflict, generating new perceptions through new forms and an attitude of inclusiveness. It seeks a renewed sense of belonging grounded in a Chinese cultural perspective.
In nature, “hybridity” represents one of the most organic, equal, and inclusive modes of innovation—an ultimate form of integration. It is the most straightforward kind of creativity, yet one that cannot be precisely predetermined. The dynamic generation of the Hybrid typefaces employs AIGC models and algorithms.

“混血”系列（动态字体）

“混血”动态字体创作越过体系壁垒，探索书法语言与设计语言的跨界融合，汉字与英文，图形与书法，“形形”共用，让有差异、冲突的一切，以新的形式、包容的态度，产生新的认知并予以接纳、适应、认同，同时找寻中国文化立场的归属感。“混血”是自然界中是最为自然、平等、包容的创新方式，也是融合的最高境界，是最直白的创新却也无法被准确的预设。“混血”字体的动态生成使用了AIGC的模型与算法。



Predestined
Digital art (printed on paper, ink), 35”, 2024



Yeqiang Wang
Professor
Washburn University

汪业强
教授
华盛本大学

Yeqiang Wang earned his BFA from the Sichuan Institute of Fine Arts in 1991 and his MFA from the University of Windsor in 2000. Since 2001, his Reflection series has used the human figure and the metaphor of glass to examine diasporic identity and the fragmented perception of Western culture. Through layered reflections and visual distortions, the series investigates the intersections of identity, memory, and cultural transition. In 2012, Wang began the Return to Classicism series, reinterpreting Western masterpieces through contemporary photographic reconstruction. His work has been widely exhibited in national juried exhibitions throughout the United States and has been recognized with numerous distinctions, including eleven top awards. Wang is currently Professor of Painting in the Department of Art at Washburn University.

汪业强，1991年毕业于四川美术学院，获学士学位；2000年毕业于加拿大温莎大学视觉艺术学院，获硕士学位。2001至2011年，他创作的“反光”系列通过人物与玻璃的隐喻，深入探讨身份、记忆与文化转变的交汇。2012年起，他开始“回到古典”系列，以摄影重构西方经典名作，并以当代视觉语言重新诠释。他的作品在美国各类全国性评审展中广泛展出，并获得多项重要奖项，包括11个头等奖。目前，他任教于堪萨斯州托皮卡市华盛本大学美术系，担任绘画教授。



Reflection-Little Butterfly
Oil on canvas, 24x18

Artist Statement

Lewis Carroll’s Through the Looking-Glass resonates deeply with my own life experience. As a teenager, I longed to see a wider world; yet I did not leave China for North America until the age of thirty three, when I set out to explore my own “wonderland.” Although I believed I was prepared, I was met with profound cultural shocks—new language, unfamiliar customs, different value systems. The initial confusion and unease eventually became the inspiration for my paintings. Even after many years, I still perceive this “new” culture as if through a sheet of glass. In my Reflection series, I use friends as models and window glass as a metaphor for my fragmented impressions—sometimes clear, sometimes blurred. Through these shifting perceptions, I construct a personal “wonderland,” a space in which I continue to wander, learn, and grow.

艺术家自述

刘易斯·卡罗尔的《镜中奇遇记》与我的人生经历产生了深刻共鸣。少年时期，我渴望看见更广阔的世界；然而直到三十三岁，我才从中国踏上北美，去探索属于自己的“仙境”。尽管自以为已做好准备，我仍经历了语言、习俗与价值观的巨大冲击。最初的困惑与不安，最终成为我绘画的灵感来源。多年之后，我依然像隔着一层玻璃来看待这片“新”文化。在我的“反光”系列中，我以朋友为模特，以窗玻璃象征我对文化的碎片化感知——时而清晰，时而模糊——由此构筑出属于自己的“仙境”，在其中不断漫游、学习与成长。



Reflection-Bathing in the Sunset
Oil on canvas, 24x18



Shencheng Xu
Professor of Art
Northeastern Illinois University

许深城
教授
东北伊利诺伊斯大学

Shencheng Xu is a Chinese-born artist, educator, and researcher currently teaching sculpture at Northeastern Illinois University. Xu received an MFA in Sculpture from Maryland Institute College of Art,Rinehart School of Sculpture, and was honored with the Outstanding Student Achievement in Contemporary Sculpture Award by the International Sculpture Center.

With an extensive record of solo and group exhibitions, Xu has created numerous monumental outdoor sculptures installed throughout the United States and China. In 2026, he was named the Bernard J. Brommel Distinguished Research Professor at Northeastern Illinois University. Since 2022, Xu has also served as a board member of Chicago Sculpture International.

许深城是一位出生于中国的艺术家、教育家和学者，目前任教于东北伊利诺伊大学（NEIU），教授雕塑专业课程。许深城毕业于马里兰艺术学院（MICA）瑞哈德雕塑研究生院，并曾荣获国际雕塑中心（ISC）颁发的“当代雕塑杰出学者成就奖”。

凭借丰富的个展与群展经历，他创作了众多大型户外公共雕塑作品，现已永久安装于美国及中国多地。2026年，许深城被东北伊利诺伊大学授予“Bernard J. Brommel 杰出学术研究教授”荣誉称号；自2022年起，他同时担任芝加哥国际雕塑协会（CSI）的理事。



On the Chopping Board
Wood, Fired Clay, and Found Objects
H 46” x W 26” x D 25” 2026

Artist Statement

My art reflects the experiences of living, studying and teaching in both China and the United States. These cross-cultural encounters have profoundly shaped my artistic vision and creative philosophy. Through sculpture, I combine traditional and contemporary elements to explore the complex relationship between humanity and nature while also examining the cultural differences between Eastern and Western perspectives.

I hope my sculptures can transcend cultural boundaries and serve as bridges that foster understanding and empathy. By creating works that invite reflection on our connection with the natural world, I aim to encourage deeper mutual understanding, cultural dialogue, and a greater sense of tolerance among diverse communities.

艺术家陈述

我的艺术源于我在中国与美国两地生活、学习和教学，以及创作的经历。这些跨文化的体验深刻影响了我的艺术观念与创作方式。通过雕塑，我尝试融合传统与当代元素，探索人与自然之间复杂而微妙的关系，同时关注东西方文化视角之间的差异与交流。

我希望自己的作品能够超越文化界限，成为连接彼此的桥梁，促进人与人之间的理解与共鸣。通过引导观众重新思考人类与自然世界的关系，我的创作旨在推动更深层次的文化对话，并传达包容、理解与尊重的价值。



Buffalo Soldier
Wood, Fired Clay, and Found Objects
H 22” x W 20” x D 16” 2026



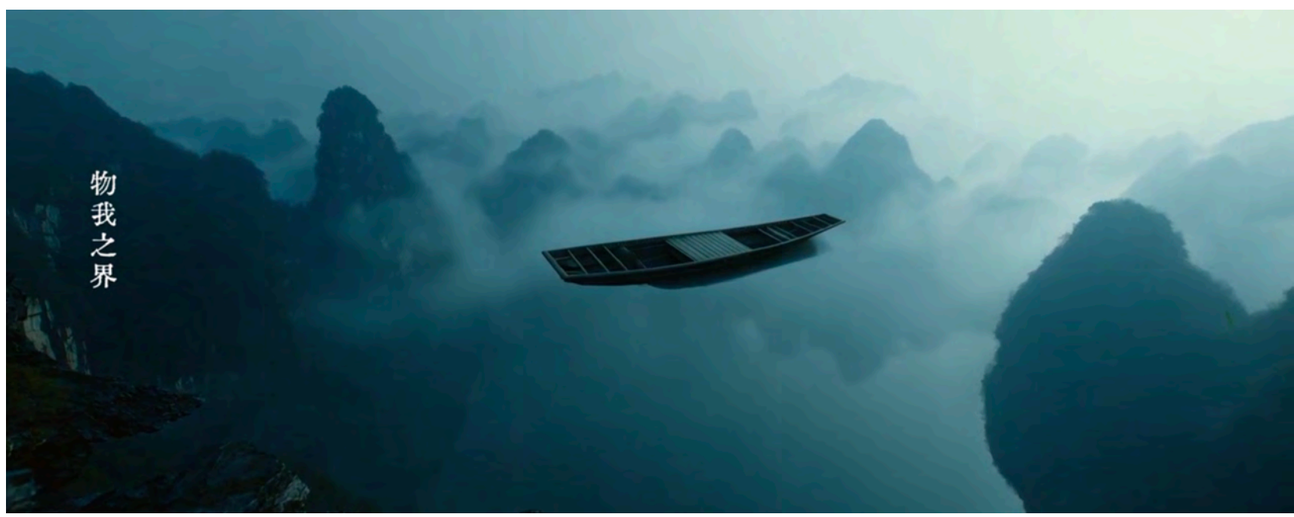
Jianhua Yang
Professor
Qingdao University of Science and Technology

杨建华
教授
青岛科技大学

Jianhua Yang is a Chinese ink-painting artist, PhD in Philosophy, and professor. A recipient of the “Chutian Scholar” and “Minjiang Scholar” titles, he currently teaches in the Department of Film, Television, and Animation at the School of Communication, Qingdao University of Science and Technology. As both a scholar and practicing artist, his works have been shown in exhibitions in China and abroad. In his teaching and research, he emphasizes interdisciplinary integration across art, media, and technology, focusing on experimental creation, philosophical reflection, and cross-cultural transformation. Through cross-cultural artistic practice, he draws on Eastern aesthetics and personal life experience to explore the deeper relationships between individuals and society, and between humans and nature in a globalized context.

杨建华，中国水墨艺术家、哲学博士、教授，“楚天学者”“闽江学者”，现任青岛科技大学传媒学院影视与动画系。作为兼具学术与创作身份的艺术家，他的作品多次参加国内外展览。

在教学与研究中，他强调“艺术—媒介—科技”的跨学科融合，关注创作的实验性、哲学性反思与跨文化交流。通过跨文化艺术实践，他以东方美学与个人生命经验为基础，在全球化背景下探讨人与社会、人与自然的深层关系。



天人之境
AIGC

Artist Statement

For more than two decades, my creative practice has spanned ink painting on paper, animation, digital media art, AIGC-based imagery, and documentary film. I continuously explore themes such as ecological environments, species preservation, visual narrative, and the contemporary transformation of the spiritual core of ink art. As the internet, digital technologies, and artificial intelligence compress the world into a shared spatiotemporal sphere, humanity is compelled to reconsider the relationships and values that define human existence and our connection to others and to the environment.

Rooted in an Eastern poetic-philosophical perspective, my ink and moving-image works employ semi-abstract and abstract visual languages to depict endangered species amid environmental change and marginalized or unique individuals within social development. Through these subjects, I reflect on contemporary image culture and contemplate how humanity might “redefine” its modes and values of existence in the future.

艺术家陈述

二十余年来，我的创作跨越纸本水墨、动画、数字媒体艺术、AIGC影像与纪录片等领域，持续探索自然生态、物种保护、影像叙事及水墨精神的当代转化。互联网、数字科技与人工智能将全球置于同一时空之中，人类被迫重新思考人与人、人与环境的存在关系与价值。

我的水墨与影像创作多以东方诗性哲学为根基，以半抽象与抽象语言呈现环境变迁中的濒危物种、社会发展中的弱势与特殊个体，借此反思当下影像文化，并思考未来如何“重新定义”人类的存在方式。



天人之境
AIGC



Neng Chiang Yang
Professor
Western Oregon University

杨能强
教授
西俄勒冈大学

Neng Chiang Yang holds a BFA degree from China Academy of Fine Arts, a M.A. degree from Morehead State University, and a M.F.A. degree from Indiana State University. He taught at Huaibei Normal University, Morehead State University, Huntingdon College, Ohio University, and served as Assistant Vice President at Western Oregon University from 2013-2020.

He had solo shows and participated in many group exhibitions at museums and private galleries. His art works were permanently collected by many universities, private agencies and art collectors throughout the United States and Asia. His artworks were reviewed on many journals and newspapers in China and U.S.

He was the sole recipient of 2018 Golden Spot Artist-in-Residence at Oregon College of Art and Craft, Artist-in-Residence at Minnesota State University Moorhead. Morehead State University's Art Gallery was jointly named as "Golding-Yang Art Gallery". Indiana State University's Art Gallery was named as "Yang Family University Art Gallery.

杨能强，中国美术学院学士，莫尔海德州立大学艺术硕士，印第安纳州立大学绘画专业美术硕士。先后任教于淮北师范大学，莫尔海德州立大学，享庭顿学院，俄亥俄大学，2013-2020年间任西俄勒冈大学助理副校长。举办个人展及参加群展于美国，中国，澳洲，及波兰多家美术馆，大学，及专业画廊，并数次获奖。作品被美国，中国，台湾等地多所大学及私人机构收藏，并被中国及美国多家报刊杂志报导介绍。莫尔海德州立大学美术陈列馆联合冠名为“Golding-Yang Art Gallery （高定-杨美术馆，印第安纳州立大学美术馆冠名为Yang Family Art Gallery（杨美术馆），俄勒冈州工艺美术学院2018年度唯一的“金位置”驻校艺术家”，2024年明尼苏达州立大学驻校艺术家。



Bedouin Vendor
Oil, 16x20, 2023



Wailing Wall
Oil, 16x20, 2023

Artist Statement

Both paintings are inspired by scenes from my travel in Israel and Palestine Through a strong visual contrast, they juxtapose the sorrow prayers of Jewish people at the Wailing Wall with the carefree, sunlit life of Bedouins in the desert.

This contrast highlights the coexistence of grief and serenity, conflict and simplicity, within the same land. By bringing these opposing emotions and experiences into dialogue, the paintings reflect a deeper hope that one day, a peaceful and harmonious life may be shared by all.

这二张画记录了我在以色列及巴勒斯坦的旅行，通过描述犹太人在哭墙下悲伤的表情、沉重的祈祷，及沙漠里的贝都因人无忧无虑的阳光生活的强烈视觉对比，希望这个世界上再无战争与杀戮，希望人们都能享有和平的生活。



Lawrence T. Yun
Professor
CSU, Fullerton

惲子奇
教授
加州富勒頓州立大學

Lawrence Yun has ancestral roots in Wujin, Jiangsu Province, China and graduated from Fu-Hsin Trade & Arts School in Taiwan. Holding both an MFA and a BFA from California State University, Long Beach, he is a professor at California State University, Fullerton, where he teaches rendering, watercolor, and illustration. His creative vision reflects a fusion of Eastern and Western aesthetics, shaped by his cross-cultural background and formal training. He has exhibited at the Los Angeles Municipal Art Gallery, Los Angeles International Airport, and Torrance Art Museum. His work is held in permanent collections including Terranea Resort, Sony Pictures, and The Franklin Mint. Additionally, his art has appeared in films such as Transformers and Meet the Fockers, as well as television programs like Luck (HBO) and The Guardian (CBS).

惲子奇 （Lawrence Yun）祖籍中国江苏武进，毕业于台湾复兴商工。他拥有加州长堤州立大学的美术学士及硕士学位，现任加州富乐顿州立大学教授，教授表现技法、水彩及插画课程。他的创作视野体现了东西方美学的融合，这源于他跨文化的背景与专业的学术训练。其作品曾在洛杉矶市立美术馆、洛杉矶国际机场及托兰斯艺术博物馆展出，并被特莱尼亚度假村、索尼影视以及富兰克林铸币厂等机构永久收藏。此外，他的艺术作品还曾出现在《变形金刚》和《拜见岳父大人2》等电影，以及 HBO 的《好运赛马》和CBS 的《守护者》等电视剧集中。



Fleeting Beauty (East)
Watercolor, 17 x 17, 2026

Artist Statement

In contrast to the scholarly prestige of Chinese ‘flower-and-bird’ painting, Western floral art is often dismissed as merely decorative. As a contemporary watercolorist bridging these distinct cultural backgrounds, I aim to reimagine and elevate this conventional genre. My work, Fleeting Beauty, explores the theme “Riding the Wind” by capturing the intangible, transient magnificence within a singular, tangible manifestation. By portraying the blooming Epiphyllum oxypetalum—a nocturnal flower that blooms and wilts in a single night—the work blends Eastern and Western sensitivities to evoke the ephemeral moment described by Chinese idiom as Tánhuā yīxiàn. The visual narrative employs symbolic motifs to offer layered interpretations: the red cord signifies the long tradition of Chinese knotting, while the centered white circle represents the lunar illumination under which this nocturnal flower blooms.

艺术家陈述

相较于中国‘花鸟画’深厚的学术地位，西方花卉艺术往往被视为纯粹的装饰。作为一名游走于这两种不同文化背景的当代水彩画家，我的目标是重新构思并提升这一传统流派的艺术境界。我的作品《刹那芳华》探索了‘乘风’这一主题，旨在通过具象的表现形式捕捉那份无形而转瞬即逝的宏伟。通过描绘在子夜绽放又将凋零的昙花，作品融合了东西方的审美感知，唤起中国成语‘昙花一现’对于美好事物瞬间即逝的描写。视觉叙事通过刻意的隐喻提供了多层次的解读：红绳象征着源远流长的中国结传统艺术，而中心的白色圆圈则代表了昙花在夜间绽放时的月光。



Fleeting Beauty (West)
Watercolor, 17 x 17, 2026



Naijun Zhang
Professor
West Virginia University

张乃军
教授
西弗吉尼亚大学

Naijun Zhang serves as a Full Professor and Head of Painting at West Virginia University. During his formative years in China, he studied under the esteemed artists Su Tianci and Shen Xinggong, and his work was selected for the prestigious First China Oil Painting Exhibition in Shanghai in 1987. Deeply influenced by Dutch genre painting, Zhang's work captures narrative scenes of contemporary Chinese everyday life, particularly in encounters, intrusions, and interruptions between individuals portrayed in detail to capture the spiritual and physical experiences of ordinary people, depicting individuals as they navigate the complexities of social dilemmas. His career includes solo exhibitions at OK Harris Works of Art in New York City, Michael Berger Gallery in Pittsburgh, and the Nanjing University of the Arts Art Museum in Nanjing, along with participation in numerous group exhibitions across the USA and China. His work has been critically reviewed in Art Papers magazine.

Artist Statement: My work utilizes The Blur as a tool for selective storytelling, challenging the viewer to look past the literal and engage with the subconscious. In the transition from clarity to obscurity, I find a unique vocabulary of emotional textures—the grain of a distance, the smear of a movement. This process mirrors the degradation of human memory. Just as a recollection loses its fine detail over years, my images operate on a fading continuum, where the subject is present but unreachable. The work serves as a metaphor for the "interference" of life: the way time and emotional bias filter our perception of what was once clear.

张乃军，西弗吉尼亚大学正教授及油画专业负责人。中国求学期间，师从苏天赐与沈行工等前辈。作品曾入选1987年在上海举办的具有重要学术意义的“首届中国油画展”。 受荷兰风俗画的影响，作品以风俗画的风格描绘中国日常生活的叙事场景。通过对日常生活的细致观察，以即兴的手法呈现日常生活瞬间，尤其是对邂逅、侵扰与干扰等细节的生动刻画。旨在捕捉人们在生活中的精神与亲身体验，表现个体在社会困境中的挣扎与抉择。曾在纽约OK Harris Works of Art画廊，匹兹堡Michael Berger 画廊以及南京艺术学院美术馆举办个展，并多次参加中美两国的学术与评奖群展。其展览曾获《艺术论文》（Art Papers）杂志的专业评论。

艺术家陈述：“模糊” 作为一种叙事策略，旨在引导观众超越对客体的直观阅读，触及潜意识层面。通过在清晰与隐晦之间的选择，尝试一种独特的情感质感的视觉语言，例如距离的粗粝感或动态的抹痕。这种视觉处理直接对应了人类记忆的退化机制。如同往事细节随时间剥落，作品趋于虚无的连续性，令主体呈现出一种在场却无法触及的状态。作品以此隐喻生活的“干预”：探讨时间与情感的偏见如何过滤并重构了我们记忆中原有的清晰图像。



The Blur II
Oil on canvas, 14x11 inches, 2026

Artist Statement

My work utilizes The Blur as a tool for selective storytelling, challenging the viewer to look past the literal and engage with the subconscious. In the transition from clarity to obscurity, I find a unique vocabulary of emotional textures—the grain of a distance, the smear of a movement. This process mirrors the degradation of human memory. Just as a recollection loses its fine detail over years, my images operate on a fading continuum, where the subject is present but unreachable. The work serves as a metaphor for the "interference" of life: the way time and emotional bias filter our perception of what was once clear.

艺术家陈述
"模糊" 作为一种叙事策略，旨在引导观众超越对客体的直观阅读，触及潜意识层面。通过在清晰与隐晦之间的选择，尝试一种独特的情感质感的视觉语言，例如距离的粗粝感或动态的抹痕。这种视觉处理直接对应了人类记忆的退化机制。如同往事细节随时间剥落，作品趋于虚无的连续性，令主体呈现出一种在场却无法触及的状态。作品以此隐喻生活的"干预"：探讨时间与情感的偏见如何过滤并重构了我们记忆中原有的清晰图像。



The Blur
Oil on canvas, 10X8 inches, 2025



Guanping Zheng
Professor
Middle Tennessee State University

郑冠平
教授
中田纳西州立大学

Dr. Guanping Zheng, Professor of Media Art and Director of the Center for Asian Studies at Middle Tennessee State University (MTSU), USA. He received his bachelor's degree in biology and Mater degree in Psychology in China and his Ph.D. degree in psychology from University of Tennessee, Knoxville. Since 1998 Dr. Zheng has taught digital animation, motion graphics and other media art courses. He served as a senior administrator as the Associate Vice Provost and Interim Vice Provost for International Affairs at the university.

While teaching media art, Dr. Zheng also paint mostly with ink/color on paper. He regularly conducts workshops at universities and communities.

Dr. Zheng draws to the ink/color paintings as well as the poetry and literature aspect of the traditional Chinese art form. To him, painting is an expression of one's spirit and an echo of orchestra in the mind. His paining of flowers, birds and landscapes carries his memories and heritage attachment. His art has been exhibited in the USA, China, Korea and other countries.

郑冠平博士，美国中田纳西州立大学（MTSU）媒体艺术教授、亚洲研究中心主任。他在中国获得了生物学学士学位和心理学硕士学位，并在田纳西大学诺克斯维尔分校获得心理学博士学位。自1998年起在MTSU工作，郑教授担负的课程包括三维动画、动态图形及其他媒体艺术课程。他曾担任大学的主管国际事务的协理副校长和代理副校长等高级行政职务。

在教授媒体艺术的同时，郑博士还持续创作水墨画，以纸本设色为主。他定期在大学和社区举办水墨画工作坊。郑博士深受传统中国艺术形式的水墨设色画以及其诗歌和文学内涵的吸引。他的花鸟山水画承载着他的成长记忆和对传统的眷恋。他的作品曾在美国、中国和韩国等不同国家展出。



Spring 春明景和
Ink color Paper, 40 in x 40in 2025

Artist Statement

Flower-and-bird painting has never truly been about flowers and birds themselves. They are symbols of the inner melody—when the heart is joyful, the branches grow lively; when one feels lonely, even the birds fall into silence. Spring arrives as if by a predetermined rhythm, bursting with life, as all things return from death to vitality. In the world of painting, half is imagination, and half is an unintentional play. Before the brush touches the paper, the mind has its direction; once it falls, it finds its own way. The unexpected dry strokes, the accidental bleeding of ink—these are the results of my dialogue with brush, ink, paper, and inkstone.

花鸟画，画的从来不是花鸟本身。它们是心曲里的符号——欢喜时，枝头便热闹些；孤寂时，鸟儿便沉默些。春天按既定的程序到来，生机勃发，万物由死而生。在绘画的世界里，一半是想象，一半是无意的游戏。下笔之前，心有所向；落笔之后，它自己会去该去的地方。意外的飞白、偶然的洇渗，是我与笔墨纸砚对话的结果。



Wisteria in Spring
Ink color paper, 33 x 33 in



Qionghui Zou
Professor
Chengdu Academy of Fine Arts

邹琼辉
教授
成都美术学院

Qionghui Zou is the Professor of Chengdu Academy of Fine Arts,Member of the China Artists Association, Expert Reviewer for the China National Arts Fund, Vice President of the France International Art Exchange Association (E.A.U.), member of the Chinese American Art Faculty Association, and Vice Director of the Sichuan Provincial Mixed Media Art Committee.

Zou graduated from the Sichuan Fine Arts Institute in 2000. In 2014, she served as a Visiting Scholar at the University of Michigan, Ann Arbor. She received “The Most Outstanding Asian Artist Award” in 2022 and the “French Republic Medal of Honor” in 2017. Zou has long been engaged in the research and creation of mixed media art, tempera painting, and oil painting. Her solo exhibitions and artworks have been presented in the United States, Canada, Italy, the United Kingdom, France, the Netherlands, and Beijing. Her works have been selected for major exhibitions, including the American Abstract Art Exhibition, the Contemporary Biennale in Italy, the National Exhibition of Fine Arts of China, and important mixed media exhibitions.

邹琼辉是成都美术学院的教授，中国美术家协会会员，国家艺术基金评审专家，法国国际艺术交流协会（E.A.U.）副主席，美国华人美术教授协会会员，四川省综合材料艺委会副主任。

邹琼辉2000年毕业于四川美术学院，于2014年在美国密歇根大学（安娜堡分校）作访问学者。荣获2022年亚洲最杰出艺人奖和2017年法兰西共和国荣誉勋章。长期从事综合材料艺术、丹培拉绘画及油画创作研究。先后在美国、加拿大、意大利、英国、法国、荷兰、北京等地举办艺术作品展；作品入美国抽象艺术展、意大利当代双年展、中国全国美展及综合材料等大展。



Cicadas Language Series 029
Mixed media on canvas
H 23.6’’X W23.6’’ (60cmX 60cm), 2016

Artist Statement

Qionghui Zou’s artistic practice focuses on the relationship between humanity, nature, and society.In the Cicadas’ Language series, she frequently arranges cicadas—symbols of life—within compositions of varying colors, structures, and emotional atmospheres. These cicadas appear sometimes hidden and sometimes prominent, sometimes clustered and sometimes scattered, evoking the conditions, circumstances, and sorrows of human existence within society, as well as the inescapable destiny inherent in life itself. In this way, the imagery of the cicada becomes not only a symbol of life, but also a metaphor for humanity.

艺术家陈述

邹琼辉艺术创作关注人与自然和社会的关系。《蝉语系列作品》将蝉这种生命符号布局于不同色彩、结构、意境的作品中，它们或隐或显，或密集或散落，让人联想到社会中人的某种状态、某种境遇、某种悲情，以及生命之中无法逾越的宿命。于是，蝉的意象，就是生命的意象，也是关于人的意象。



Cicadas Language Series 070
Mixed media on canvas
H 23.6’’X W23.6’’ (60cmX 60cm), 2016



Gao Chao
Professor
Beijing Forestry University

高超
教授
北京林业大学园

Gao Chao is a Chinese-born artist, educator, and landscape art educator. She graduated from the Central Academy of Fine Arts and currently teaches in the Basic Teaching Department at the College of Landscape Architecture, Beijing Forestry University. Her work primarily employs painting and mixed media to explore the essence of painting language and its relationship with contemporary visual culture. Drawing on Eastern reflections on nature, life, and existence, while also incorporating Western modernist innovations in form, she seeks to build a perceptual bridge between the viewer and her work, situated between figuration and abstraction, tradition and modernity.

Her work has been exhibited in multiple regional and national exhibitions. In teaching, she emphasizes cultivating observation and critical thinking skills, guiding students to understand the underlying principles and meanings of artistic phenomena, and striving to achieve an organic integration of art, education, and culture.

高超，出生于中国，艺术家、美术教育者及园林美术教育者，毕业于中国中央美术学院，现任教于北京林业大学园林学院基础教学部。她的创作以绘画与综合媒材为主要形式，探索绘画语言本质与当代视觉文化的关系。汲取东方文化对自然、生命与存在的思考，同时借鉴西方现代主义的形式创新，她尝试在具象与抽象、传统与现代之间搭建观者与作品的感知桥梁。

作品曾参与多项地区性及全国性展览。教学中，她注重观察力与思考力的培养，引导学生理解艺术现象背后的规律与内涵，致力于艺术、教育与文化的有机融合。



By the door1
Printmaking, 56cm X 76cm, 2026

Artist Statement

My work is rooted in realism, exploring the connection between shared human emotions, memory, and the language of painting. Through painting and mixed media, I investigate the essence of painting language. Color in my work carries subjective and symbolic significance, transcending purely objective principles, while being informed by Chinese traditional culture and philosophical thought, seeking balance and relationships among elements. My creative process combines reflection and experimentation. I usually begin with specific images and visual symbols, integrating personal and social memory and emotional atmosphere into my work. By actively controlling the composition, I aim to present my understanding of the world and evoke deep resonance in viewers.

艺术家陈述

我的创作扎根现实主义，探索人类共同情感与记忆与绘画语言的结合。通过绘画与综合材料，我研究绘画语言的本质。色彩在作品中具有主观性与象征性，我力求超越客观规律，同时受中国传统文化与哲学思想影响，寻找元素间的平衡与关系。
创作过程兼具思考性与实验性，通常从特定形象与视觉符号出发，将个人与社会记忆、情感氛围融入作品。通过主动掌控画面，我呈现对世界的认知，并引导观者产生内心共鸣。



By the door2
Printmaking, 56cm X 76cm, 2026

This piece, through its use of dark tones, recreates the distinct melancholic atmosphere of industrial cities in northern China, resembling a faded old photograph that instantly pulls the viewer back into the collective memory of the planned economy era. The symbolic treatment of the figures, with their blurred faces and uniform clothing, serves as a microcosm of globalization erasing regional characteristics: as assembly-line city redevelopment wipes out alleyways and factory districts, people themselves are reduced to indistinguishable consumer symbols.

The ‘developing flaws’ preserved in the amber-like spots hint at the local wounds obscured by mainstream narratives. The awkward stances of the figures form a silent resistance, tearing open a rift in the standardized urban landscape.



Wei Dong
Professor
Muskingum University

孙焱
教授
玛斯金格姆大学

Yan Sun is Professor of Art Emeritus, Distinguished Professor of Fine Art and Chair of the Art Department and is currently Curator of the Gallery at Muskingum University.

He is a signature artist of National Oil & Acrylic Painters’ Society (NOAPS), Oil Painters of America (OPA), and American Society of Marine Artists (ASMA).

Hayden Museum of American Art published Yan Sun’s paintings in books: “Life ·Time · Space – Yan Sun’ Paintings” in 2004 and “Yan Sun - Cross Culture · Cross Century” in 2007. Zanesville Museum of Art named its diverse cultures gallery “Yan Sun Diverse Cultures Gallery.”

Yan Sun’s paintings are shown in solo and juried international and national exhibitions in art centers, galleries, as well as museums in the United States, China, Turkey, Greece, Italy, and Kazakhstan. Many of his paintings have received awards.

He also serves as a juror for national, state, and regional art exhibitions.

孙焱为美国玛斯金格姆大学美术荣誉退休教授，历任玛斯金格姆大学美术杰出教授及艺术系主任，历任并现任该校画廊馆长。现为美国油画与丙烯画家协会（NOAPS）、美国油画家协会（OPA）以及美国海洋艺术家协会（ASMA）签名画家。

海顿美国艺术博物馆曾先后出版了两本孙焱的画册：2004年的《生命·时间·空间—孙焱画集》以及2007年的《孙焱：跨文化·跨世纪》。曾斯维尔艺术博物馆将其多元文化展厅命名为“孙焱多元文化展厅。”

孙焱的画作在国际和全美各地的艺术中心、画廊及博物馆个展及评审展中展出，包括美国、中国、土耳其、希腊、意大利和哈萨克斯坦。多幅作品荣获奖项。此外，他还担任全美、州级和地区性艺术展的评委。



Keeper of the Stories
Oil on panel, 24x18, 2024



Under the Eternal Sky, Sun Yan
Oil on canvas 30x24, 2024

Artist Statement

An artist should create a world of imagination, compressing life and meditation into the language of art. Rather than describing a specific story, each artwork should attempt to challenge the beholder's mind and soul, directing them to reflect upon philosophical ideas about life, time, and space. As the product of inspiration between mind and nature, my artwork focuses on three core themes: Life, Time, and Space.

艺术家应当创造一个充满想象力的世界，将生命与冥想浓缩为艺术的语言。每件艺术作品不应只是讲述一个特定的故事，它应触动观者的思想与灵魂，引导他们去反思关于生命、时间与空间的哲学思考。作为心灵与自然相互激荡、启发灵感的产物，我的艺术创作聚焦于三个核心主题：生命、时间与空间。



Yiyun Chen
Photographer and visual artist
Ohio

陈毅赟
摄影师和视觉艺术家
俄亥俄州

Yiyun Chen is a photographer and visual artist based in Ohio. He received his MFA in Photography and Related Media from Rochester Institute of Technology and his BA in Studio Art from Cleveland State University. He currently teaches photography at the Cleveland Institute of Art. His work moves between documentary observation and fine art practice, with an interest in distance, atmosphere, and the quiet presence of people within everyday space. Through returning, looking, and slow editing, he explores how a photograph can hold stillness, uncertainty, and attention.

陈毅赟是一位居住在俄亥俄州的摄影师和视觉艺术家。他毕业于罗切斯特理工学院摄影与相关媒体专业，获得艺术硕士学位，并于克利夫兰州立大学获得工作室艺术学士学位。他目前任教于克利夫兰艺术学院摄影系。他的作品游走于纪实观察与纯艺术实践之间，关注距离感、氛围以及日常空间中人的静默存在。通过反复的观看与考究的编辑，他试图在影像中捕捉静止感、不确定性与专注。



Love
Archival Pigment Print
Photography
32in x 40in x 2.5in, 2025

Artist Statement

My practice explores care, distance, and connection through photography and lens-based media. I see the camera as a way to slow down, to pay attention, and to understand the world with empathy. My work often begins with small moments of observation and grows into studies of how people live with change, memory, and connection. By combining traditional and emerging processes, I explore how images can carry emotion and offer space for reflection. My ongoing work asks how images can sustain empathy, and how people can become a gentle form of understanding in a changing world.

艺术家陈述

我的艺术实践通过摄影和基于镜头的媒介来探索关怀、距离与连接。我将摄像机视为一种放慢节奏、专注观察并以共情之心理解世界的方式。我的创作通常始于微小的观察瞬间，并逐渐演变为对人们如何带着变化、记忆与连接生活的探究。通过结合传统与新兴工艺，我探索影像如何承载情感并提供反思的空间。我持续的创作旨在探讨影像如何维系共情，以及在不断变化的世界中，人如何成为一种温柔的理解方式。



Snow Day
Archival Pigment Print
Photography
32in x 40in x 2.5in, 2025

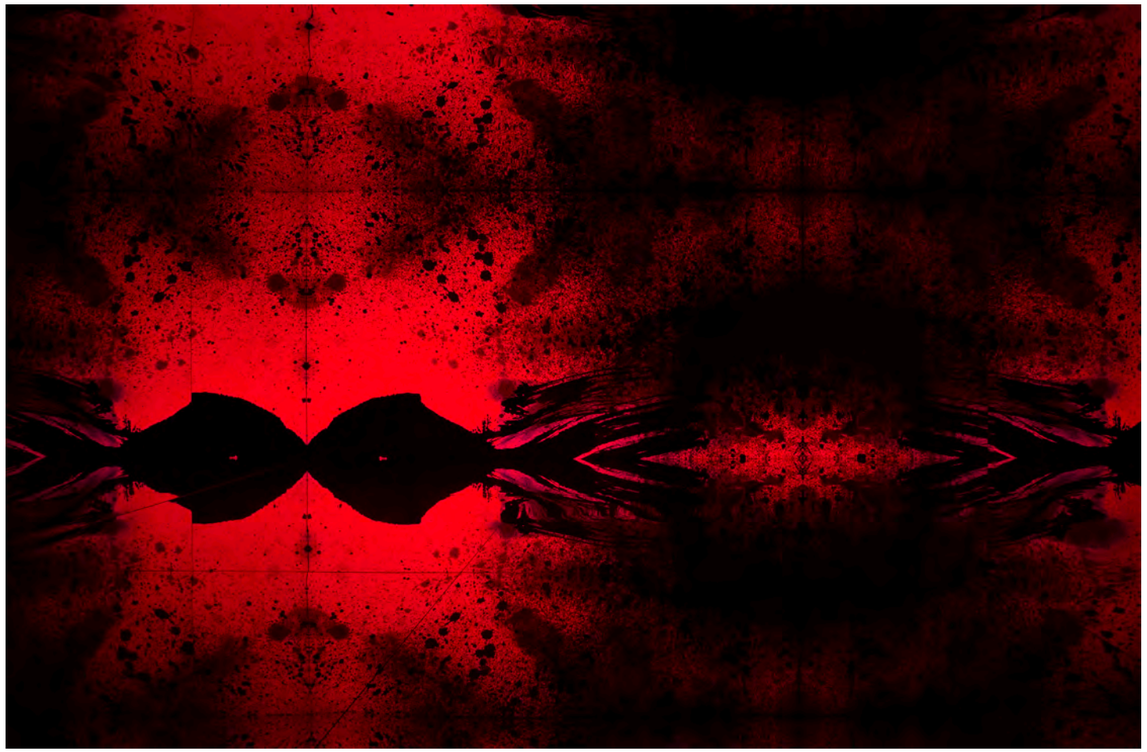


Lampo Leong
Distinguished Professor
University of Macau

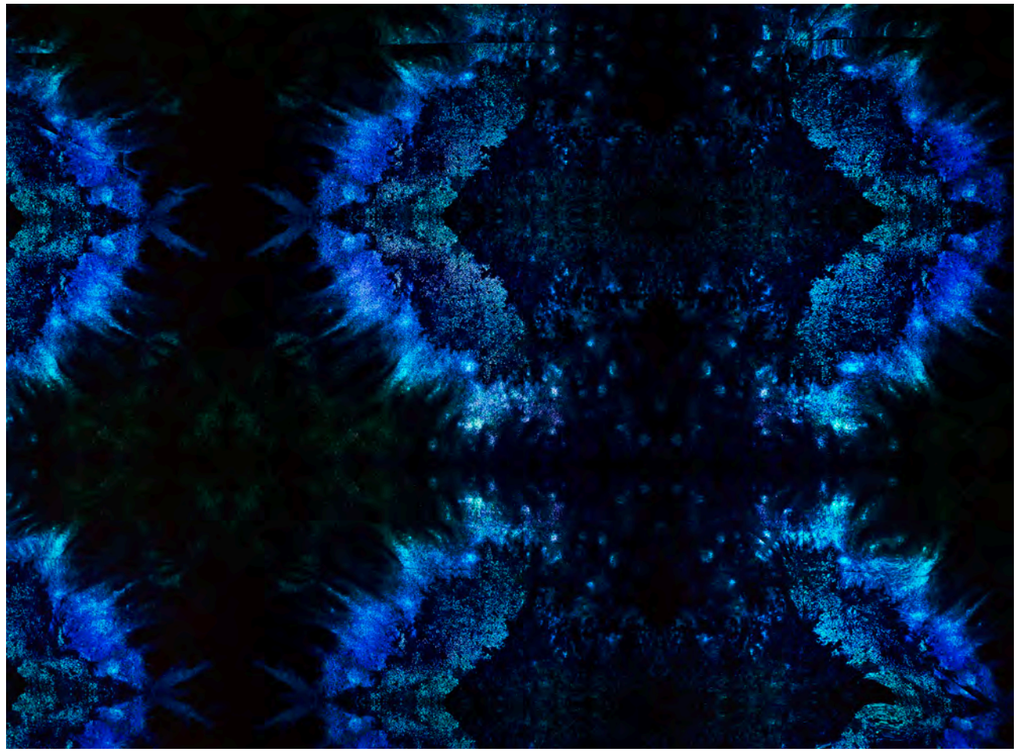
梁藍波
特聘教授/終身教授
澳門大學

Lampo Leong is currently a Visiting Professor at the Guangzhou Academy of Fine Arts. He holds a PhD from the Central Academy of Fine Arts and an MFA from the California College of the Arts. Leong has served as judge or curator for over 80 art competitions and exhibitions and has delivered over 300 lectures at institutions such as Stanford University, UC Berkeley, and the China Academy of Art. His works have been featured at Christie's and in art expos, museums, and galleries worldwide through more than 70 solo exhibitions and over 480 juried or curated national or international group exhibitions. Leong has received over 130 awards, including Red Dot Award: Best of the Best in Germany, Gold Medal at American Good Design, Gold Medal at the Creative Quarterly international art competition in New York, Silver MUSE Award, A'Design Silver Award in Italy, and China National Arts Fund. Leong's works can be found in more than 10 museums and hundreds of corporate collections, including the Minneapolis Institute of Arts and the Cantor Arts Center at Stanford University. He has also completed public art commissions for Columbia City Hall and an 8-meter-diameter granite inset calligraphic medallion for a San Francisco public park. Leong's achievements have been documented in over 1,100 reviews and publications, including the front cover of New Art International (New York), Creative Genius: 100 Contemporary Artists (London), and Art Frontier (USA).

梁藍波，廣州美院客座教授，中國美協會員，中央美院博士，加州藝術學院碩士。80多次擔任策展或義大利A'設計獎等大賽的評委。曾舉辦個展70多次，獲選國際性或全國性重要聯展480多個。獲德國紅點獎至尊獎、美國好設計金獎、紐約《創意季刊》國際美術大賽金獎、繆思設計獎銀獎、義大利A'設計獎銀獎、中國國家藝術基金等獎130多項。其作品常見於佳士得，被斯坦福大學坎託藝術博物館、明尼阿波利斯藝術博物館等十多個博物館所收藏，並被紐約《國際新美術》、倫敦《創意天才：100位當代藝術家》和加州《藝術前沿》等書刊選為封面。



Luminous Lingnan III,
Digital Ink Generative Video Art
2026



Luminous Lingnan III,
Digital Ink Generative Video Art
2026

Artist Statement

Luminous Lingnan III offers a contemporary interpretation of the Manchurian colored window, merging the aesthetics of Lingnan flower windows with digital new media art. Rather than merely reproducing traditional forms, the work expands and reimagines Lingnan culture across multiple dimensions. By revealing the microscopic texture of ink painting and emphasizing the expressive force of Chinese wild cursive calligraphy, the work transforms folk decorative motifs into spiritual symbols rooted in literati painting traditions. Through the integration of music, light, and digital media, Lingnan culture and classical ink painting are brought onto the global stage of contemporary art, embodying both modernization and digital transformation. At the same time, the ever shifting ink imagery—evoking the gathering and dispersal of particles within a quantum universe—unfolds in an immersive environment shaped by geometric abstraction. As viewers move through the space, the scenes continuously evolve, inviting a heightened sensory and contemplative experience shaped by the digital age.

艺术家陈述

《幻彩•嶺南 III》是嶺南花窗與當代新媒體藝術的有機融合。它並非對傳統形式的簡單數字化複製，而是對嶺南文化的多維拓展與創新：一方面，作品透過微觀水墨基因的展現與中國狂草線條的弘揚，將民間藝術紋樣轉化爲中華文人書畫的精神象徵，並藉由聲、光、電等新科技與數字媒體的介入，使嶺南文化與水墨傳統邁向國際當代藝術舞台，實現中華傳統的當代化和數字化轉型；另一方面，作品以不斷變化的水墨幻象，彷彿量子物理語境中粒子的聚散，結合幾何抽象的沉浸式空間，讓觀者在移步易景中獲取數智時代的哲學思考與精神昇華。



Qian Li
Professor
Cleveland State University

李倩
教授
克利夫兰州立大学

Qian Li received a BFA from what is now the Academy of Arts and Design, Tsinghua University, Beijing. She earned her MFA at the University of Massachusetts Dartmouth and is currently a full professor at Cleveland State University. Her work—spanning painting, mixed media, digital printing, video, and interactive installations—has been widely exhibited across the United States, Europe, and Asia. Notable site-specific video installations include multimedia works for the Cleveland Museum of Art, the Ingenuity Festival, and a permanent commission for Cuyahoga Community College's Technology Learning Center. Li has received Individual Excellence Awards from the Ohio Arts Council in 2008 and 2015, was named a CAN Triennial Winner in 2022, and was honored as a Distinguished Art Alumni by the University of Massachusetts Dartmouth. She is also active in fostering cultural exchange, curating and presenting exhibitions of contemporary Chinese art at the Galleries at CSU in 2015 and 2018.

中国清华大学美术学院，学士
美国麻省州立大学北达特摩思艺术学院，硕士
美国克利夫兰州立大学美术设计系，终身教授
李倩的作品包括互动影像装置，影像和绘画。影像作品展于世界各地包括德国，希腊，美国，巴西等。她在2015年策划的－“传统重译”，和2019年策划的－“无问东西”美术展览，把中国当代艺术家杰出作品展现给美国观众。
李倩2008和2015被授予俄亥俄州杰出艺术家奖与奖金，第八界俄亥俄图像艺术展头等奖等。她两次获得克利夫兰创造艺术节，艺术家创作头等奖与奖金。她曾在美国加州三藩市的黑德兰兹艺术中心作访问艺术家。李倩现于美国克利夫兰州立大学任终身正教授从事艺术创作，展览策划及教学。



Tidal
Video, 2026

Artist Statement

As an interdisciplinary artist, Qian Li weaves together personal narratives with universal themes, bridging the gap between individual experiences and collective concerns. Drawing from her upbringing in a Chinese coastal city and her journey of raising a biracial family in the United States, Li is deeply intrigued by the delicate dance between opposing forces. Her creative vision often springs from the realm of dreams, infusing her narratives with a sense of mystery and fluidity across time.

Her recent solo exhibition "Summoning the Wind," refers to a Chinese metaphor, which suggests the ability to call upon natural forces. This invisible element is one of the central themes in her meditations on time, power, and protection. Li delves into the dichotomies of stasis and change, the private and the public, and the intersection of memory and lived experience. Through painting, print, video, and installations, this exhibition offers a multidimensional exploration of these themes, inviting viewers to contemplate the interconnectedness of human existence.

艺术家陈述

作为一位跨学科艺术家，李倩将个人叙事与普遍主题交织在一起，在个体经验与集体关怀之间架起桥梁。她的灵感源于自己在中国沿海城市的成长经历，以及在美国抚养家庭的旅程，深深着迷于对立力量之间那种微妙的平衡与交融。她的创作常常源于梦境的世界，使作品在时间中呈现出神秘而流动的特质。

她最近的个展《唤风》引用了一个中文隐喻，意指能够唤起自然之力。这种无形的力量是她对时间、力量与保护等主题冥想中的核心之一。李倩深入探讨静止与变动、私密与公共、记忆与现实经验交汇的二元对立。通过绘画、影像与装置艺术，这一展览多维度地呈现这些主题，邀请观众一同思考人类存在的相互关联性。



Tidal
Video, 2026



Lei Han
Artist, educator, and designer
MFA from Memphis College of Art

韩蕾
艺术家、教育家兼设计师
田纳西州孟菲斯艺术学院艺术硕士

Lei Han is an artist, educator, and designer whose work bridges the intersection of technology, science, and philosophy. Han earned her BA from Shenzhen University and her MFA from Memphis College of Art. She served as Chair of the New Media Department from 2010 to 2018 and as Interim Dean of Special and Graduate Programs from 2023 to 2025. She is currently Professor of New Media. Han also serves as a trustee on the Asheville Art Museum Board, where she continues to champion creativity, education, and community engagement.

Han's work has been exhibited internationally at venues such as the Shenzhen & Hongkong Bi-City Biennial (Hongkong), Greece Biennale, Arteles Gallery (Finland), Krannert Art Museum, CYFEST, Currents Festival, FILE, MADATAC 09, {Re}HAPPENING, Asheville Fine Arts Theater, Revolve Gallery, Black Mountain College Museum + Arts Center, Asheville Art Museum, the Stephen and Peter Sachs Museum and Luohu Art Museum (China).

Drawing inspiration from nature and everyday experience, her work investigates perception, memory, impermanence, and time. Han's recent interdisciplinary practice merges technology, art, and spirituality to foster connections between contemplation and creativity, while inviting deeper engagement between artist, viewer, and subject.

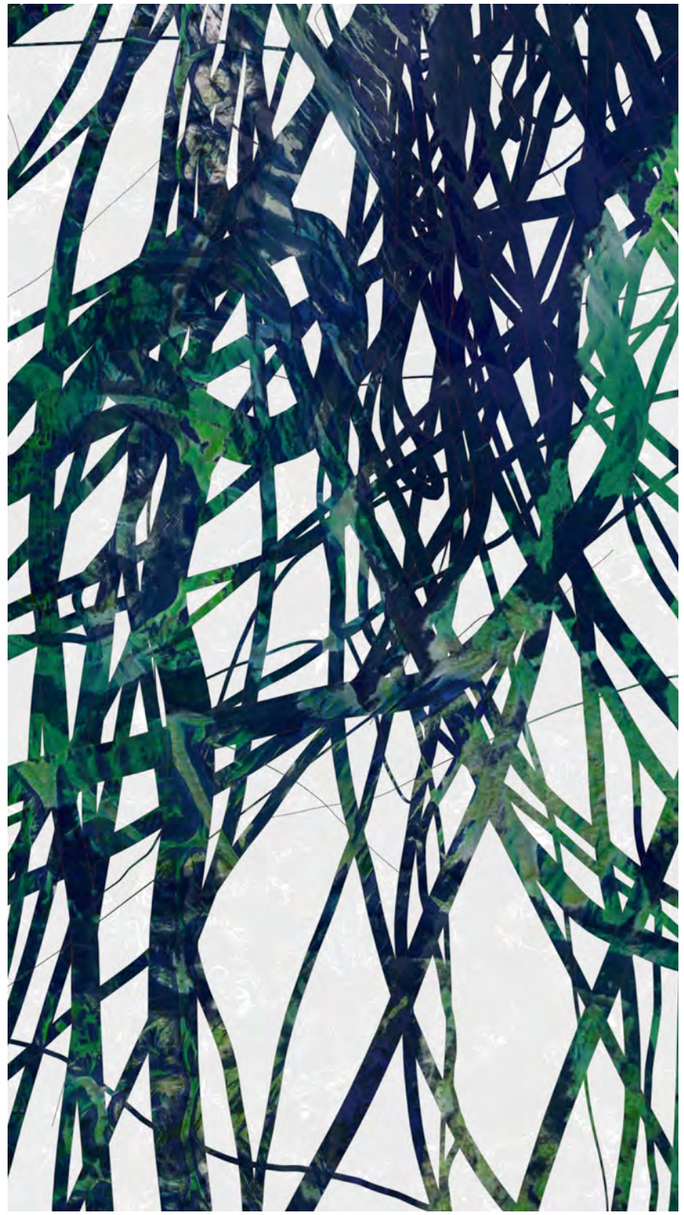
韩蕾（Lei Han）是一位艺术家、教育家兼设计师，其作品立足于科技、科学与哲学的交汇点。韩蕾本科毕业于中国深圳大学，随后在田纳西州孟菲斯艺术学院（Memphis College of Art）获得艺术硕士学位。她曾于2010年至2018年担任新媒体系主任，2023年至2025年担任特别项目与研究生项目代理院长，现任新媒体专业教授。此外，她还担任阿什维尔艺术博物馆（Asheville Art Museum）理事会成员，持续致力于倡导创意、教育及社区参与。

她的作品曾在国际众多知名场馆展出，包括深港城市/建筑双城双年展（香港）、希腊双年展、Arteles画廊（芬兰）、Krannert艺术博物馆、CYFEST、Currents艺术节、FILE、MADATAC 09、{Re}HAPPENING、阿什维尔美术剧院、Revolve画廊、黑山学院博物馆与艺术中心、阿什维尔艺术博物馆、Stephen and Peter Sachs博物馆以及罗湖美术馆（中国）。

她的作品从自然与日常经验中汲取灵感，探究知觉、记忆、无常与时间。韩近期的跨学科实践融合了科技、艺术与灵性，旨在建立沉思与创造力之间的联结，同时也促成艺术家、观者与创作主体之间更为深层的互动。



A Degree Warmer 1



A Degree Warmer 2



Xia Gao
Associate Professor
Michigan State University

高霞
副教授
密西根州立大学

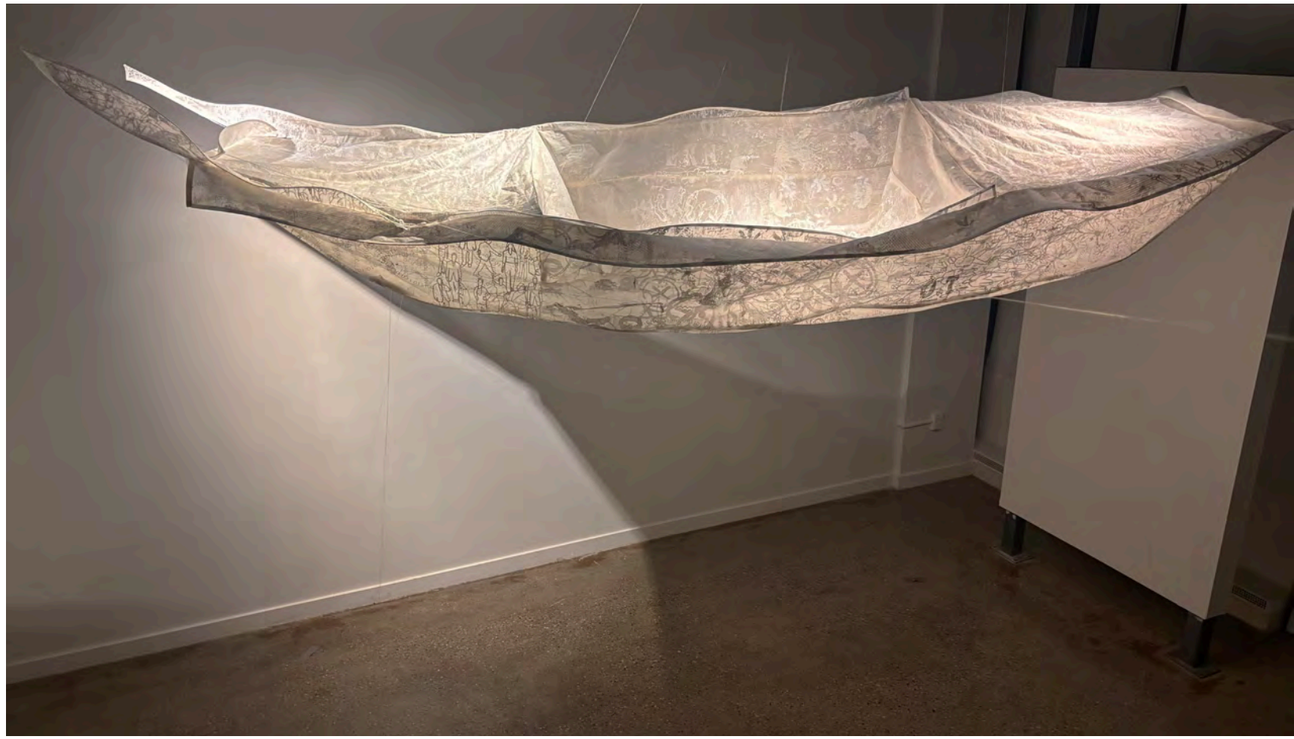
Xia Gao is an Associate Professor in the Department of Art, Art History & Design at Michigan State University. She received her MFA in Textile Art & Design from University of Wisconsin–Madison. An interdisciplinary visual artist, Gao has been recognized by numerous nationally and internationally juried exhibition awards. Her work has appeared in a wide range of juried group exhibitions and solo shows across the United States and abroad, and has been featured in books, catalogs, and major periodicals dedicated to fiber and textile arts. Gao's creative practice has been supported through competitive fellowships and awards from universities and foundations, including University of Wisconsin–Madison, University of Nebraska–Lincoln, Michigan State University, The Pritzker Foundation, Vermont Studio Center, ARNA Artist Residency, Virginia Center for the Creative Arts, and I-Park Foundation, among others. She has also lectured and presented her work at a wide range of academic institutions, conferences, and professional venues.

高霞现任 密西根州立大学艺术、艺术史与设计系副教授，获 威斯康星大学-麦迪逊纺织艺术与设计 MFA 学位。作为跨领域视觉艺术家，她的作品在国内外多项评审展中屡获奖项，并广泛参与群展与个展，足迹遍及美国及国际多个艺术机构。其创作亦发表于纤维与纺织艺术领域的重要书籍、图录及专业期刊。高霞的研究与实践获得多项重要基金资助与驻地支持。

Artist Statement

My creative scholarship delves into concept-based visual explorations and expressions, offering unique insights into individual and cultural adaptation and transition from a transnational perspective. My work, influenced by my travel experiences, artist residency, and transcultural perspective, has explored topics including personal change, gender concerns, and cultural/environmental/social issues related to geographic relocations and transformations. My work's theme expands, addressing topics ranging from intimacy to society, from the individual to the collective. It blends traditions and innovations, integrating art, craft, and design, and serves as a testament to material study and technique exploration, enabling the visualization of ideas in 2D and 3D, as well as in installation expressions. My creative work embraces changes and uses creative processes to explore, express, and meditate.

我的创作以观念驱动的视觉表达为核心，从跨国文化视角探讨个体在迁移与文化交汇中的适应与转化。作品受旅行与驻留经验影响，关注个体变化、生命议题及在迁徙中对社会与环境问题思考。实践横跨艺术、工艺与设计，通过材料研究与技术实验，将观念转化为二维、三维及装置形式，并在生成过程中不断反思与重构。



Crossing-Passage of Time 渡
Silk Organza, Screen printing, Sewing
28" (h) x168" (w)x 56" (d), 2026

Crossing unfolds as a delicate, life-sized Chinese-style boat made of translucent silk organza, its surface bearing a constellation of images gathered from diverse hands in my screen-printing classes over the years. Suspended high in the air, it creates an airy, dreamlike presence, where layered forms and shifting shadows evoke transit, fragility, and temporality. The vessel becomes a quiet metaphor—carrying us from shore to shore, from birth toward death, through waters both calm and uncertain. It is a passage through time itself, a drifting reminder of impermanence, memory, and the fragile journeys we share.



Identity
Plexiglass, laser cutting
13” (h) x 12” (w) x 12”(d), 2026

Identity explores the idea of who we are beyond classification. This work involves a 3D scan of my own body, using personal data to express how existence is conditional and shaped by the viewer’s perception



Chengjun Yin
Professor
Beijing Language and Culture University

尹成君
教授
北京语言大学

Yin Chengjun is a Professor at Beijing Language and Culture University (BLCU), where she serves as a doctoral supervisor and postdoctoral co supervisor. She is a member of BLCU’s 12th Academic Committee, the Scientific Research Committee, and Chair of the Academic Committee of the School of Arts. She also holds several national academic positions, including Deputy Secretary General of the Jiang Zhaohe Art Research Association of the China Artists Association, Executive Council Member of the Art Criticism Committee of the China Art Theory Association, Executive Council Member of the Aesthetic Education Branch of the National Education Calligraphy and Painting Association, and Council Member of the Art Geography Committee of the China Ancient Capital Society.

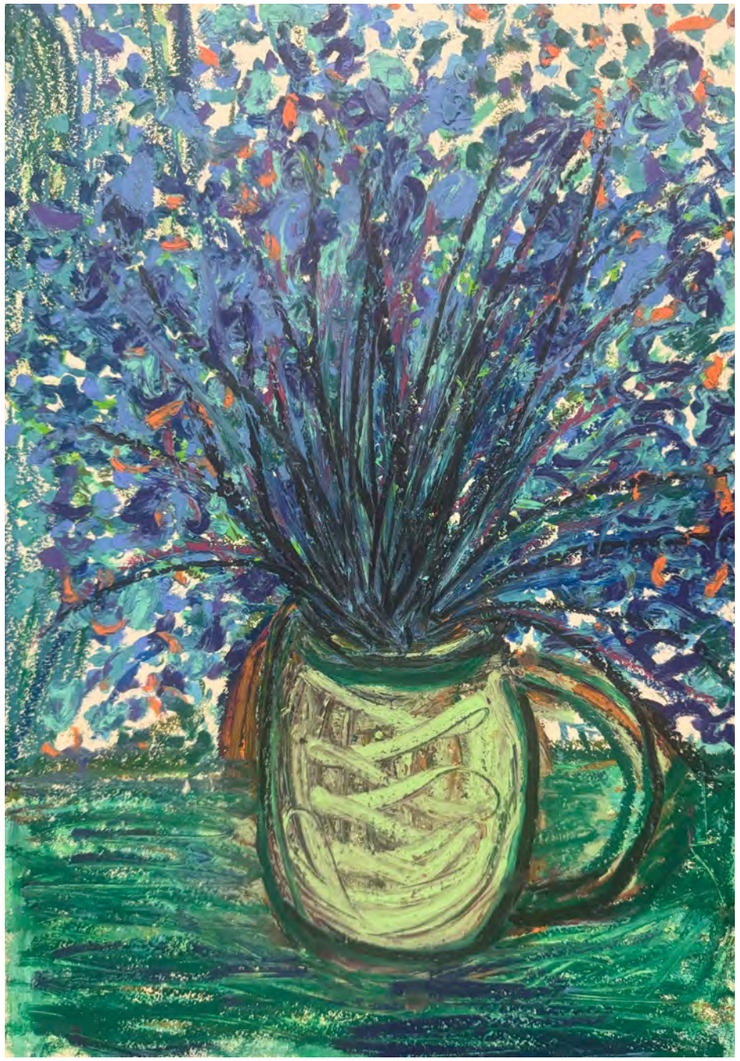
She has led more than twenty national and ministerial level research projects and published seven monographs in Chinese and English, including Research on Jiang Zhaohe’s Art, Color and Modern Chinese Literature, Pan Xiezhi, Studies on Qing Dynasty Painting Theory, and A New Research on Jiang Zhaohe’s Art, several of which were selected for major national publishing programs. From 2016 to 2018, she was sponsored to teach Chinese art courses and conduct research on international art communication at universities in the United States.

As curator and academic director, she organized the 42nd Milan Expo Art Exhibition, and her artworks have been included in more than ten international exhibitions. Her long term research focuses on innovations in international art communication; cross cultural and interdisciplinary studies involving painting, literature, human geography, and science; and the rediscovery, contemporary transformation, and global dissemination of ancient Chinese art theory.

尹成君，北京语言大学教授、博士生导师、博士后合作导师，任北语第十二届学术委员会委员、科研专委会委员及艺术学院学术委员会主任。兼任中国美协蒋兆和艺术研究会副秘书长、中国艺术学理论艺术评论专委会常务理事、全国教育书画协会美育分会常务理事、中国古都学会艺术地理专委会理事等。

主持国家级、教育部等各级科研项目 20 余项，出版中英文著作 7 部，包括《蒋兆和艺术研究》《色彩与中国现代文学》《潘絜兹》《清代画论研究》A New Research on Jiang Zhaohe’s Art等，多项入选国家重大出版工程。2016－2018 年受公派赴美国大学讲授中国艺术课程并开展国际艺术传播研究。

作为策展人与学术主持人，策划第 42 届意大利米兰世博艺术展，艺术作品参加国际展览十余次。其长期研究领域包括：国际艺术传播理论创新与实践（文明互鉴视域下的中国美术史、画论、美术批评、美学及中外艺术家研究）；艺术跨文化与跨学科研究（绘画与文学互文、艺术与人文地理、艺术与科学）；以及中国古代艺术理论的再发掘、现代转化与国际传播。



生命系列一
油画, 50 cm X 30 cm, 2025



生命系列二
油画, 50 cm X 30 cm, 2025



Jiawei Gong
Professor
School of Future Design, Beijing Normal University

龚嘉伟
教授
北京师范大学未来设计学院

Jiawei Gong was born and raised in Hangzhou, China. He earned his BFA from the China Academy of Art in 1992 and his MFA from Southern Illinois University Carbondale in 2007.

With more than 30 years of experience in both applied and fine arts, Gong has participated in over 100 solo and group exhibitions across the United States, Asia, and Europe. An award-winning artist, he has received honors from international film festivals and art competitions, as well as numerous research grants supporting his creative practice. As an educator, Gong has taught in both the United States and China. He is currently a professor at the School of Future Design, Beijing Normal University.

龚嘉伟生于中国杭州，1992年毕业于中国美术学院，2007年获美国南伊利诺伊大学艺术硕士学位。三十余年来，他从事设计、影视、出版与艺术教育，创作与教学横跨中美两地。现任北京师范大学未来设计学院教授。其作品曾在欧美及亚洲百余场展览中展出，并多次获国际电影节、艺术竞赛及研究创作基金奖项。

Jiawei Gong was born and raised in Hangzhou, China. He earned his BFA from the China Academy of Art in 1992 and his MFA from Southern Illinois University Carbondale in 2007.

Artist Statement

My artistic practice explores fundamental human experience through digital media, including photography, digital film, sound, VR/AR, and AI art. Rooted in traditional Chinese philosophy, cross-cultural experience, and everyday life, my work reflects on time, memory, perception, reality and illusion, physical existence, and spiritual potential. By bringing Eastern philosophy into dialogue with contemporary Western aesthetics and emerging technologies, I create visual and sensory events that invite quiet meditation and emotional engagement. Drawing from both fine art and applied media, my work also responds to contemporary social conditions and examines how technology reshapes authorship, creativity, and human connection.

艺术家陈述

我的创作实践涵盖摄影、影像、声音、虚拟现实/增强现实及人工智能艺术等领域。作品关注不同文化中人类共通的精神体验，以及当代社会问题与文化现象。我的创作灵感源于东方传统美学与当代文化，并在内在精神世界与现实社会之间持续展开探索。



West Land/East Country
Photography, 55 x 110 cm, 2021

West Land/East Country is an immersive photography series capturing the natural beauty and cultural depth of West Texas and Southeast China. Using curvilinear perspective and equirectangular projection, the works create a surreal, dreamlike visual experience. Through the juxtaposition of these distinct landscapes, the series forms a subtle dialogue between cultures. It invites viewers into a reflective journey shaped by the artist's life across two worlds, offering a nuanced exploration of existence, cultural interplay, and identity.



West Land/East Country
Photography, 55 x 110 cm, 2023



Peili Wang
Professor
Savannah College of Art and Design

王培力
教授
萨凡纳艺术与设计大学

Peili Wang is a Professor of Interior Design Department, School of Building Arts, Savannah College of Art and Design. He is an Executive Committee member of the Chinese American Art Faculty Association (CAAFA), ASAI (American Society of Architectural Illustrators), DCA (Design Communication Association), IDEC (Interior Design Educators Council). He has received numerous awards and recognitions, including the Award of Excellence International Competition of Architecture Illustration (AIP). He was awarded the exhibition “Visualizing Architectural Design Exhibition (VAD)” at UIA2011, The 24th World Congress of Architecture, Tokyo, Japan; he received the excellence award in both observation and design drawings for the professional category at the 2018 Design Communication Association Conference (DCA) at Cornell University. He hosted some presentations and workshops, including at Kennesaw State University, Marietta, GA, Royal Danish Academy, Copenhagen, Denmark, etc..

王培力是萨凡纳艺术与设计大学建筑艺术学院室内设计系教授。担任美国华裔美术教授协会执行委员会委员（CAAFA）、美国建筑插画家协会（ASAI）、设计传播协会（DCA）和室内设计教育者委员会（IDEC）的执行委员会成员。他获得众多奖项和认可，包括建筑插画国际大赛（AIP）杰出奖。曾在日本东京举行的第24届世界建筑大会（UIA2011）的“建筑设计视觉化展（VAD）”荣获奖项；并在康奈尔大学举办的2018年设计传播协会大会（DCA）中荣获专业类别观察和设计图纸杰出奖。他举办演讲和工作坊，包括康奈尔大学、佐治亚肯尼索州立大学、丹麦哥本哈根的丹麦皇家学院、蒙大拿州立大学等。



Impact of visualization and reality 虚拟与现实的碰撞
Paint on the wall and floor for Set Design 服装展台背景墙设计
2026



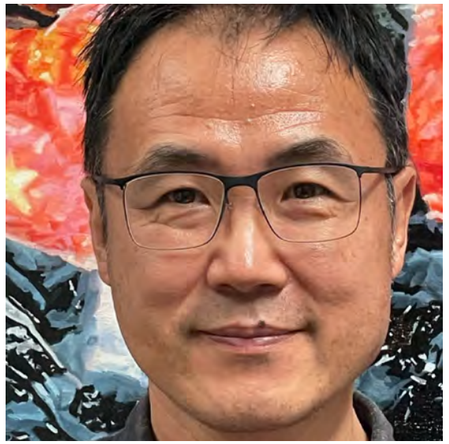
Impact is ever-present—between light and shadow, the three-dimensional and the two-dimensional, the imagined and the real. This exhibition stage design explores the dynamic relationship between visualization and reality through the lens of fashion. Rooted in the traditions of couture, where miniature garments are used to study proportion, silhouette, and construction, the project translates these principles into spatial experience.

Drawing inspiration from Renaissance architectural and interior elements, the design abstracts classical forms and details into a contemporary visual language. Through the use of two-dimensional representation, the stage evokes a sense of three-dimensional space, creating a layered environment that blurs the boundaries between perception and physical reality.

碰撞无处不在——存在于光与影之间、三维与二维之间、想象与现实之间。本次服装展台背景墙设计以时尚为媒介，探索视觉表现（Visualization）与现实空间之间不断变化的互动关系。

本项目植根于高级定制时装（Haute Couture）的传统。在高级定制设计过程中，设计师常利用微缩服装模型研究服装的比例、轮廓与结构，而本设计将这些设计原则转化为空间体验，使服装设计的思维延伸至展览环境之中。

背景墙设计汲取文艺复兴时期建筑与室内设计元素的灵感，将古典建筑的形态与细部进行抽象化演绎，并以当代设计语言重新诠释。通过二维视觉表现手法营造三维空间的感知效果，舞台构建出层次丰富、富有深度的展示环境，模糊了视觉感知与物理现实之间的界限，引导观者在虚实交织的空间中体验时尚、建筑与艺术之间的对话。



Shaofeng Ni
Professor
Hamburg University, Germany

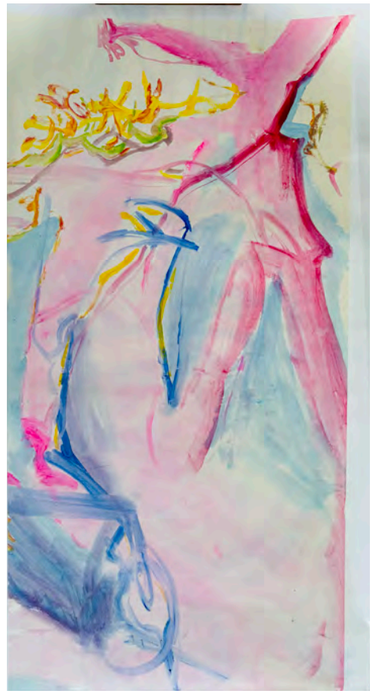
倪少峰
教授
德国汉堡大学亚非学院

Shaofeng Ni (b. 1963) is a contemporary artist, curator, and scholar currently teaching at the Asien-Afrika-Institut, Hamburg University, Germany. For over thirty years, he has been a pivotal figure in bridging European academic scholarship with global contemporary art practice. Ni is the lead director and primary artist of the large-scale project Facetten des Erinnerns (“Seeing is Believing”) and has spearheaded major cross-cultural initiatives, including the “10,000 Cranes Project” at the Hafenmuseum Hamburg and The New Eight Scenes of Qingdao. His practice seeks to establish a contemporary visual language through a transcultural lens, addressing the profound dualities of war and peace, memory and reality, and life and death.

倪少峰（Shaofeng Ni），1963年生，当代艺术家、策展人及学者，现执教于德国汉堡大学亚非学院。三十余年来，他致力于在欧洲学术语境与全球当代艺术实践之间架起桥梁。倪教授不仅是大型艺术项目“眼见为实（Facetten des Erinnerns）”的主持人及核心创作者，还主导了汉堡港务博物馆“万鹤计划”及《青岛新八景》等跨文化艺术项目。其创作旨在探讨以横跨中西的视角，创立处理战争与和平、记忆与现实以及生命与死亡的当代视觉语言。



Thermal Texture 肌理之温
Mixed Media on Xuan Paper, 27” × 18” 2025



Utopian Echoes 桃园回响
Mixed Media on Xuan Paper, 27” × 18”, 2025

Artist Statement

My artistic praxis is a dialogue between materiality, memory, and spiritual liberation. By integrating traditional Xuan paper with mixed media, I seek to dissolve fixed cultural boundaries. My work is guided by the conviction that peace needs art as its messenger; civilization needs art for its protection; and freedom needs art to remain within reach.

This belief informs my conceptual framework. In large-scale projects such as Facetten des Erinnerns (“Seeing is Believing”) and FACES OF MAY FOURTH, I have developed a transcultural visual logic to address the dualities of memory and reality, as well as life and death. My recent works, Thermal Texture and Utopian Echoes, explore a “corporeal topography,” using a vibrant color language to reconstruct the innate vitality of life. By deconstructing and reshaping iconographic fragments, I search for a sense of spiritual freedom that transcends geopolitical constraints within the flux of global identity. This dynamic process of deconstruction and regeneration is my primary response to the exhibition’s theme, “Riding the Wind.”

艺术家陈述

我的创作是一场关于媒介、记忆与精神解放的博弈。通过将传统宣纸与综合材料深度融合，我致力于打破固化的文化边界。对我而言，“艺术是和平的使者，是文明的屏障，更是通往自由的阶梯。”
这一信念贯穿于我的艺术实践：在“眼见为实 (Facetten des Erinnerns)”、“五四的面孔 (FACES OF MAY FOURTH)”等大型项目中，我建立了一套横跨中西的视觉逻辑，处理记忆与现实、生命与死亡等宏大命题。近期作品《肌理之温》与《桃园回响》则深入探讨“身体景观”，以充满生命张力的色彩语言重构本能活力。通过对图像碎片的剥离与重塑，我在跨文化流动的复杂性中，不断寻找那份超越地缘限制、通往个体精神自由的可能性。这种解构与生成的动态过程，正是我对本次展览“乘风”主题最核心的解读。

2026
The 6th Chinese American Art Faculty Exhibition

Riding the Wind 乘风

Organizer By
Chinese American Art Faculty Association
Northeastern Illinois University

主办
全美华人美术教授协会
美国东北伊利诺伊大学

全美华人美术教授协会理事会主席 甘一飞
理事：丛志远、余震谷、关智民，汪伊达、董伟、龚嘉伟、李倩、王培力

全美华人美术教授协会执行委员会主席：关智民
委员：许深城、韩沁、高霞、汪业强



ABOUT CAAFA

Chinese-American Art Faculty Association is to encourage and promote exchange opportunities related to visual arts higher education in both China and the United States. It provides a platform for this community to engage cultural dialogs, exchange creative ideas, and share teaching experiences, through exhibitions, conferences and symposiums.

关于CAAFA

全美华人美术教授协会旨在促进中国和美国在视觉艺术高等教育领域的交流。通过这一平台美国美术教授群体能够通过展览、会议和研讨会等方式进行学术文化交流、分享创意理念并共享教学经验。

CAAFA CHINESE-AMERICAN ART FACULTY ASSOCIATION