

全美华人 美术教授协会

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CAAFA CHINESE-AMERICAN
ART FACULTY ASSOCIATION

主办：全美华人美术教授协会

执行委员会主席：余震谷

委员：董伟、杨能强、王丽华、李倩

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目录

执行委员会工作报告

全美华人美术教授协会董事会关于2019年换届选举报告

新一届执委会新年致辞

新执委会成员介绍

第四届全美华人美术教授研讨会 - 跨文化语境下的文化发展

无界延伸：华裔女艺术家装置与数码艺术展

会员教学交流

新会员申请表

全美华人美术教授协会执行委员会工作报告

亲爱的全美华人美术教授协会的会员们，朋友们，

根据协会的章程规定，2018-19的执委会将在今天完成任期。2020-21的执委会已经在11/22/2019的会议上，由会员们投票选举产生，将在明天1/1/2020开始工作。我作为主席，代表2018-19执委会的副主席董伟教授，以及李倩教授，王丽华教授，以及杨能强教授，对过去两年的工作，做一个简单的总结。

首先我们要感谢董事会，董事长丛志远教授的正确指导，全体委员们的辛苦工作，以及会员们，朋友们的积极参与，使在过去的两年里，协会除了继续运行，而且得到了不断地发展壮大。

1. 为了协会更好的为在北美的华人美术教授们搭建一个进行学术研究，教学交流的平台，我们进一步完善了有关的规章制度和操作流程，如董事会的建立，新会员申请表的完善等，使我们的协会朝着更加持久，持续，和专业化的道路上不断迈进。

2. 在2018年的年初，为了更好的了解大家的需求，协会发放了问卷，希望得到大家的意见反馈。为使协会更好的为大家服务，掌握了许多第一手的信息。

3. 执委会的委员们在利用一切的可能，和已经完成访学回国的大陆教授们保持联系和接触，鼓励大家积极参加协会的活动。协会主席参加了已故胡涑教授在宁波美术馆的画廊命名仪式并发言。

4. 我们积极发现新的，符合条件在北美的艺术教授们，欢迎，鼓励他们申请成为协会的会员。两年来，协会的成员增加了百分之二十左右。为扩大协会的影响力，不断地努力。增加的会员有做史论的，设计的等等。

5. 积极在国内外寻找合适，可能的学校画廊，博物馆，美术馆等举办协会的群展，一些联系还在进行，潜在的可能不少。由董伟教授为主，我们申请到了明年二月在威大，麦迪森学校画廊举办“和与进”的展览机会，征稿已经结束，杨能强教授又慷慨捐款，使画展能有画册同时出版。

6. 这届执委会进一步开发利用网站平台，来为学术交

流，教学经验分享等做了很多的工作，参与了第6期的协会通讯，以及出版了第7，第8期的协会通讯，并参与这第9期的协会通讯。内容方面也做了很大的扩充，如明星会员专栏，会员研究论文/摘要专栏，会员新书出版专栏等等。

7. 在协会的每期通讯里，我们重点开辟了会员们“我的故事”专栏，以第一人称的叙事，分享自己本人在美国创作，学习，研究，和教学的体会，以记录我们这一非常特殊的人群在美国的种种故事。因为我们经过中国文化和西方文化的浸染，即是艺术家，又是艺术学院的教授，为东西方文化艺术的交流，每天都在努力地构建桥梁。希望在若干年后，这些故事能积集出版。

8. 11/21-23,2019，我们成功的在新泽西州的威廉帕迪森大学举办了“跨文化语境下的艺术发展”-第五届的全美华人美术教授艺术研讨会，其中包括专业成就交流会，教学经验分享会，

9. 在今年11/23“无限-延伸”画展开幕活动后，协会主席郑重宣布，授予“全美华人美术教授协会终身荣誉会员”的称号给戴诺，摩尔先生，他是威廉帕特森大学的艺术和交流学院院长，以此感谢和表彰他一贯以来积极参与和支持CAAFa的各项活动，并为CAAFa的发展和成长，作出了很大的贡献。

10. 感谢杨能强教授的个人慷慨出资捐助，使2020年2月在麦迪森的“和于进”的学会团体展览能有画展目录一起出版。

以及在纽约中国艺术馆的“无限的延伸：华裔女艺术家装置数码艺术展”。会员们还参加了换届的选举会，2018-9的主席做了工作报告，董事会主席做了工作评估，最后选出2020-21新一届执委会。

再此感谢协会会员们的积极参与和支持，期待在2020年，我们全美华人美术教授协会的每一个人，都能在艺术创作和课堂教学中，双双丰收，更上层楼！

余震谷

全美华人美术教授协会主席，2018-19
12/31/2019

全美华人美术教授协会董事会关于2019年换届选举报告

2019年12月20日

2019年11月22日由本届顾问委员会主任龚嘉伟主持，现任执行委员会主席余震谷向与会代表做了本届执委会报告，丛志远代表董事会对本届执行委员会的努力和成就做了肯定发言，与会代表讨论并通过了余教授和丛教授的报告和发言。龚嘉伟教授报告了会员提名候选人董伟、傅韵雪、李倩、王培力和恽子奇根据全美华人美术教授协会章程产生过程，并宣布上述候选人通过资格审查。经到会正式代表26人无记名投票，董伟当选为全美华人美术教授协会第四届执行委员会主席，傅韵雪、李倩、王培力和恽子奇当选为第四届执行委员会委员。

2019年12月20日董事会全体董事讨论通过，对执行委员会，顾问委员会和董事会人事正式任命如下：

1) CAAFA执行委员会

第四届执行委员会主席

董伟，威斯康辛大学麦迪逊校园教授

执行委员会委员

傅韵雪，纽约大学助理教授

李倩，克利夫兰州立大学教授

王培力，萨凡那艺术大学教授

恽子奇，美国加州富乐顿州立大学教授

第四届CAAFA执行委员会任期为2020年1月1日-2021年12月31日

2) CAAFA顾问委员会

根据2017年9月通过的全美华人美术教授协会章程，本届顾问委员会顾问龚嘉伟、段炼、关志民、张宗帆任满离职，第四届顾问委员会由本届执行委员会成员组成。外聘顾问不变。衷心感谢第三届顾问委员会的努力和贡献。

第四届顾问委员会主任：

余震谷

顾问委员会委员：

王丽华、杨能强

第四届CAAFA执行委员会任期为2020年1月1日-2021年12月31日

3) CAAFA董事会

根据我们章程，董事会全体董事一致通过：

1 增补原顾问委员会主任龚嘉伟为新任董事会成员。

2 列席董事、原执行委员会主席余震谷因任新的顾问委员会主任而离任董事会。

3 增加新执行委员会主席董伟为列席董事。

4) 财务报告：

CAAFA财务管理由董事会报告。2019年总收入合计：\$7662.19，总支出除去联邦政府和州政府注册税\$313.50；2019年结余:\$7348.69。董事会鼓励和支持新的执行委员会申请各种基金和赞助，同时批准丛志远教授提议，拨款\$2,000美元作为给第四届执委会行政和项目启动资金。

5) 给CAAFA第三届执行委员会的信

余震谷主席，

董伟、李倩、王丽华、杨能强各位教授：

衷心感谢你们为全美华人美术教授协会所作出的杰出贡献和成就！两年来你们在余震谷主席的带领下，积极为全美华人美术教授协会开拓发展；努力为协会的教授们服务。

两年来，因为你们的努力和辛勤付出，全美华人美术教授协会得以顺利，平稳的发展。协会组织结构进一步完善，会员入会制度进一步强化，协会网站运转进一步推进，协会的《通讯》得以继续正常出版和发展。

你们在组织学术活动和为协会会员项目服务方面，大家群策群力，极尽全力为大家寻找资源，写计划书和寻找资金，尽力为协会服务。你们不仅多次组织和领导了去年和今年的艺术展览，学术研讨会，同时还为明年的展览作出周密部署和安排。

我们还要特别感谢你们为下届执行委员会的选举和运转所做的贡献，推荐和努力！
我们董事会感谢你们，我们全体协会会员感谢你们！

全美华人美术教授协会董事会

主席：丛志远

董事：陈履生、林洁辉、甘一飞、汪伊达、严欣铠

2019年12月20日

新一届执委会新年致辞

尊敬的全美华人美术教授协会(CAAFA)的会员和朋友们好，新年好！

我谨代表新的一届执委会（2020-2022年）祝大家节日快乐，来年万事如意，身体健康。回顾我们过去的两年的历程，CAAFA在余震谷教授的领导及执委会和所有会员们的共同努力之下，我们协会取得了很大的成就。在此，我代表新一届的执委会，向余教授和上届执委会会员们表示深深的感谢！在我们今后两年的工作中，还恳请CAAFA的董事会和顾问委员会给予更多的指导和建议，让我们共同为协会的发展努力。

执委会的成员们在此分享我们服务宣言

董伟就职宣言

作为CAAFA新一届执委会主席，我深深地感谢协会会员们对我的信任，我会倍加珍惜大家给与我为协会而服务的机会。我会尽全力服务好大家，为每位会员营造一个最能发挥其特点，赋予创新和贡献的健康环境。我将与执委会每位会员们一起为使CAAFA更加完善和发展而努力。

恽子奇就职宣言

維持一個推廣文化及藝術的非營利團體是相當不容易的，尤其是像我們這樣特殊的一個組織，每一個成員都是分布在全美各大學執行美術教育、才華橫溢和充滿激情的海外游子。前兩屆的執行委員會已經為我們協會奠定了基礎，締造許多有意義的活動項目，我們這一屆也希望能夠繼續傳承為民服務的宗旨，為大家做事情。

李倩就职宣言

感谢大家的信任。在执委会期间，我将力争为协会做好每一件事，组织好每一个活动，建立好这个学术交流平台。为会员提供服务，加强与各有关机构的合作，提升协会的形象，在国际美术教育领域建立广泛影响，为协会的未来铺好路。期待为美国华人美术教授这个团体奉献微薄之力。

傅韵雪就职宣言

很高兴能受大家的信任和委托成为此届执行委员会的一员！我希望在接下来的两年为大家做出服务，在国际和国内帮助协会成员寻找专业机会，并且与在委员会的这个团队好好合作组织活动以及展览，以支持大家的艺术家创作和高校教育生涯！

王培力就职宣言

很高兴作为艺术家和教育工作者同大家走到一起，也很荣幸接过前任执行委员会的火炬。我们的协会有今天的成绩全靠前两届执行委员会的努力，对他们无私的奉献表示衷心的感谢。我们作为新一届的委员将继续秉承前执委会的精神继续为大家服务。

经过本届执委会的首次讨论，在报协会董事会通过后，今后的两年里我们设想为全美华人美术教授协会的会员们提供如下服务：

- 1.与时俱进；通过当今的社交平台，方法和手段，提高我们协会的知名度和影响力。为我们的会员提供一个创作，宣传和分享的成果的平台。
2. 组织好明年二月份在威斯康森大学的展览和出版物， 进一步提高CAFFA的专业和学术水平。
3. 根据CAFA协会的章程，整理和系统化成员的组成和交流。
4. 为更好的服务于所有会员和推动协会的发展开始寻求多方面的资源和经费
5. 争取在2020年底或2021年初举办专题性活动
6. 2021年在WPU和纽约再次召开协会的年会，展览和研讨会。

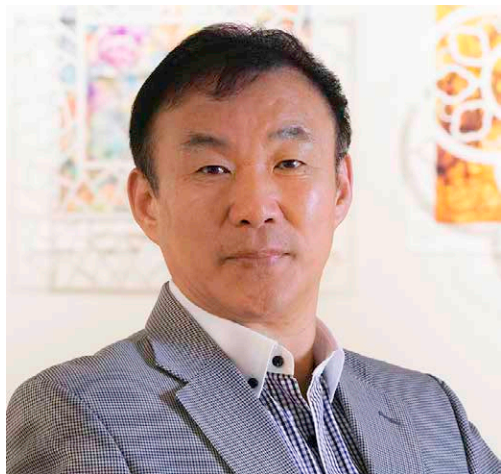
我代表执委会恳请会员和朋友们给与我们所讨论的工作方向和具体目标多提供宝贵的意见和建议。在得到会员们和董事会的认可后我们将开始实施工作计划。再次感谢会员们对我们每一位会员的信任，愿在我们的共同努力下，CAFA更加完发展和壮大。

董伟

全美华人美术教授协会主席 2020-21

2020年元旦

Wei Dong/董伟



美国威斯康辛-麦迪逊大学，艺术设计系终身教授；系主任 (2008-2012)；博士生导师。在美国三十余年的高等教育和艺术创作中曾出版三本引起广泛影响，被翻译成英、西和韩文的学术著作；在美国、加拿大、苏联、意大利、苏格兰、希腊、中东、香港、中国等三十余座城市和大学举办过艺术展览并应邀讲学；在众多国际学术会议上发表过四十余篇学术论文。曾作为美国乔治亚大学、波度大学、印第安纳大学、依阿华大学、华盛顿州大学等等大学特邀的终身教授评审人；参与和主持世界多所重点大学学术及院校评定；曾多次荣获美国科研研究和大学基金会研究基金奖，使用于对多元文化下的艺术创作和研究。培养的本科生和研究生遍及世界各地，其中很多人已成为教育、艺术创作和设计的骨干人员。在中国方面，曾受邀前往北京大学、清华大学美术学院、同济大学，苏州大学，上海华东理工大学，北京建筑工程学院、北京林业大学、山东美院、大连轻工大学、东南大学等讲学；清华大学百年鉴定，美术学院七人国际评估委员会委员。曾先后六次获得过美国艺术创作和教育奖，在美国威斯康辛大学的人文生态学院一百六十年的历史上是唯一荣获五次杰出教授成就奖 (Professorship) 的艺术家教授。世界有影响力的《纽约时报》于2019年3月在一专访中引用了董伟教授的艺术经历和见解。中国的《人民日报》曾四次对董伟教授进行了特别专访和报道。

Ziqi Yun/惲子奇



教授 視覺美術系 藝術學院 美國加州州立大學富勒頓分校

惲子奇，生于台北。新北市私立復興高級商工職業學校美工科包裝設計系(1989)，美國加州州立大學長堤分校版畫藝術學士(1997)，和美國加州州立大學長堤分校繪畫藝術碩士(2001)。受聘于美國加州州立大學富勒頓分校視覺美術系，目前是終身藝術教授專任水彩、鉛筆描繪、平面設計以及插畫的專業課程。

以寫實風格的細膩揣摩，惲子奇的水彩作品系列透露出人文與自然間微妙關係的錯綜複雜一人為的創造以及自然現象上的一個奇妙比對。他意在描述一系列植物種類借由人為與大地間，神奇的在人工結合及自然混成概念下，似是而非的呈現出來。

從1997年起，惲子奇發表了十六次個人作品展，參與了超過七十次邀請和評委畫展。展出地點包括具有代表性的洛杉磯市立美術館(LAMAG)和洛杉磯國際機場(LAX)。作品被眾多私人和公家機構收藏，其中有索尼電影以及富蘭克林造幣公司。另外美國電視影集《奔馬行運》(家庭票房)，《法外情真》(哥倫比亞廣播公司)，《霹靂遊俠2008》(國家廣播公司)，和電影《拜見岳父大人2》(環球電影公司)，《奶爸安親班》(哥倫比亞電影公司)，《變形金剛》(夢工場)等等都可看到他的畫作。

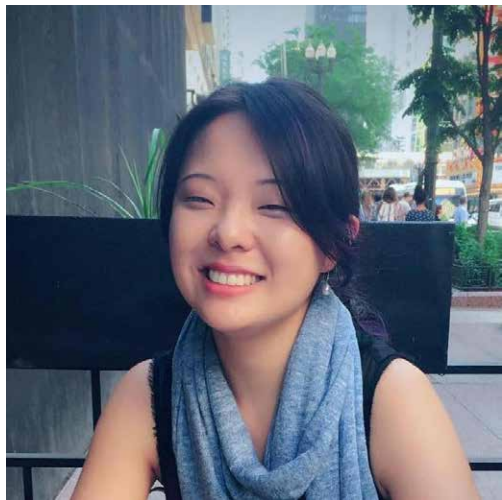
Qian Li/李倩



李倩中国清华大学美术学院(原中央工艺美术学院), 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, 正教授
李倩的作品包括互动影像装置, 影像和绘画。她在过去的
八年里举办五次个人绘画展览。影像和动画作品展于世界
各地包括德国的波鸿国际影视节; 希腊的美登尼国际影视
节; 中国的“任我行”新媒体艺术展; 撒比亚的国际影视
节; 美国的转换-新媒体艺术节, 波士顿电子艺术节; 巴西
的FILE 新媒体艺术节; 匈牙利的信号 来历/关于等。李倩近
几年致力于中西文化传播。她在2015年组织并策划的 - “
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。2013年被授予麻
省州立大学杰出艺术家奖与奖金。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。作品多次发表于美国
画刊/报纸。作品被众多美术馆, 大学, 文化机构, 企业
及私人收藏。李倩现任美国华人美术教授协会执行委员,
空间画廊等多项理事职务, 策划与组织大型艺术活动。
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。曾多次获克利夫兰州立大学优秀教
师奖。

Yunxue Fu/傅韵雪



国际新媒体艺术家傅韵雪出生于 1987 年于中国贵州贵阳。她目前生活和工作于美国纽约。

她是现任纽约大学帝势艺术学院副教授，主要承担新媒体艺术和后摄影 3D 成像艺术，以及视频装置艺术的教学课程；她曾在芝加哥艺术学院影视新媒体动画部和继续教育部讲师，芝加哥艺术学院本科生院教研组评议员；以及芝加哥艺术学院实习教师和专业指导顾问；她也曾在芝加哥伊利诺伊州立大学作助理副教授；还于上海那特 L-Art 大学教学。曾作过内伯威尔市北部中央 North Central 学院教员；深圳市哩度 Lido 艺术中心教师组顾问；以及在美国密西根的 Ox-bow 艺术驻村和艺术家学校教学，等等。

傅韵雪的作品在国内和国际上包括均有展出，包括威尼斯建筑双年展，Current 新媒体艺术馆，纽约 TRANSFER 画廊，香港艺术中心，Ammerman 艺术与技术中心，芝加哥博览会，墨西哥城数字文化中心，芝加哥的周氏兄弟艺术中心，芝加哥艺术家联盟，芝加哥电影制片人协会，美国当代艺术馆，美国 Current 新媒体美术馆，美国现代艺术博物馆 PopRally 在线展厅，NURTUREart 画廊，底特律博物馆，在纽约布鲁克林的 TEMP 艺术空间，北京的 C 空间画廊，电流：圣达菲国际新媒体艺术节，芝加哥 Gene Siskel 电影中心，成都西村艺术画廊，罗马尼亚 SIMULTAN 影视节，和澳大利亚 9:16 电影节。她的作品曾被中国美术馆和美国纽约的 Current 新媒体美术馆等收藏。

教育经历

2014 年，毕业于芝加哥艺术学院，获影视新媒体动画专业美术学硕士学位；

2011 年，毕业于芝加哥艺术学院，获室内艺术专业美术学学士学位；2010 年，毕业于四川师范大学，获视觉艺术系艺术学士学位；2009 年，毕业于开普吉拉多市的东南密苏里州立大学，获油画专业美术学硕士学位

Peili Wang/王培力



美国萨凡纳艺术大学建筑学院室内设计专业教授。他获得了一系列奖项其中包括世界建筑表现比赛优秀奖; 其作品也多次在Design Communication Association美国设计交流协会展览中展出并在2018年荣获专业组最佳Observation Drawing现实表现和Design Drawing设计表现金奖。2011年作品参加第24届东京建筑大会VAD (Visualizing Architectural Design Exhibition国际建筑视觉展览); 他也举办了一系列讲座其中包括肯尼索州立大学, 康奈尔大学等; 2014年出席在中国大连举办的全球设计师大会, 担任建筑与环境艺术及城市规划分会主席并举办讲座。他拥有四川美术学院环境艺术, 重庆大学建筑学及萨凡纳艺术设计大学室内设计专业文凭。

跨文化语境下的艺术发展

威大中国艺术中心成功举办第四届全美华人美术教授研讨会和展览

2019年11月21日至23日，在威廉帕特森大学召开的“跨文化语境下的艺术发展: 第四届全美华人美术教授研讨会”圆满结束。该会议是由威廉帕特森大学中国艺术中心, 全美华人美术教授协会, 纽约中国艺术馆共同组织和主办的。来自全美25所高等艺术院校的全美华人美术教授协会29名代表和特邀代表出席和列席了会议。威廉帕特森大学第一副校长嘉熙.帕瓦思博士, 艺术和传媒学院院长戴若.摩尔教授, 中国驻纽约总领馆文化参赞李立言, 王天白副领事, 威大中国艺术中心荣誉主任林洁辉女士, 严欣铠先生, 邝业荣先生, 中国艺术中心主任, 全美华人美术教授协会董事长丛志远教授, 协会执行委员会主席余震谷教授, 协会顾问委员会主任龚嘉伟教授等出席、参加会议活动和展览开幕。



第四届全美华人美术教授研讨会



威廉帕特森大学第一副校长嘉熙.帕瓦思博士致辞



中国驻纽约总领馆文化参赞李立言致辞

三天的紧张和丰富的会议日程，包括了教授们的艺术和艺术成就交流；“当代语境下的艺术发展走向研讨会；中美艺术教育的教学经验交流和对不同文化和教育背景学生课程教育的挑战与体会。同时大家还利用十分难得一见的机会对两年来本届协会的工作做了总结和评价，选举和产生了第四届执行委员会主席和委员。会议的第三天，代表们到纽约参观了艺术博物馆，并参加了专门为会议组办的无界延伸：华裔女艺术家装置与数码艺术展”开幕。代表们感受到了一个充满学术和团结的盛会，行程满满，收获巨大。



艺术和传媒学院院长戴若.摩尔教授开幕致辞



全美华人美术教授协会余震谷主席作协会执行报告

11月22日，全美华人美术教授协会余震谷主席主持了会议。嘉熙.帕瓦思副校长代表威廉帕特森大学热烈欢迎来自全美的艺术教授代表，他特别强调了在多文化的语境下，相互尊重和理解的重要性，衷心祝贺研讨会成功！李立言参赞代表中国驻纽约总领馆衷心祝贺大会的顺利召开！他特别感谢全美华人美术教授们在当今全球化的世界里发挥的多元文化交流的重要作用，感谢教授们在美国高校讲台的第一线积极为传播中国文化和艺术作出的独特贡献，感谢大家为传播美国和西方的当代艺术到中国，做出了不懈的努力！这些文化交流促进了我们两国之间更加深厚的理解，丰富了人类色彩斑斓文化世界。戴若.摩尔院长更是多次发言，从头到尾参加研讨会的活动。他认为：全美华人美术教授协会的成员是中国第一批站在西方艺术教育讲坛上的华人群体。他们是东西文化和艺术在西方交流和传播的主力军，也是促进当今中国在文化和艺术上沟通和发展的桥梁和纽带。



中国艺术中心主任，全美华人美术教授协会董事长丛志远教授主持研讨会

全美华人美术教授协会首任主席，现任协会董事长丛志远教授介绍了该协会和研讨会的历史。全美华人美术教授协会正式成立于2013年。她是中国近现代中国美术史上第一个在海外正式注册的，非营利的，学术的，海外华人美术教授的学术交流和服务平台。中国在当代共有三次出国学习美术的留学高潮：第一次是20世纪20年代主要去欧洲法国留学；第二次是20世纪50年代到苏联留学；第三次是20世纪80年代主要到美国留学。由于历史原因，前两次高潮，鲜有留学生在海外大学任职。第三次留学高潮，中国有一批留学生在海外完成学业，获得大学教职，特别是在美国和北美，从而形成一个独特的艺术教育群体。根据威廉帕特森大学访问学者，北京交通大学副教授王征的大数据初步研究成果：2017-2018年中国在美国学习艺术的留学生共有23981人（包括音乐，舞蹈和美术），而现在在美国高校任职的美术教授有84人（包括绘画，设计和史论）。我们协会囊括了其中70多人。



张禾教授和八位参展艺术家在纽约展览开幕式上



艺术家和数码作品的互动



会议代表和嘉宾在纽约中国艺术馆

11月23日，无界延伸-华裔女艺术家装置与数码艺术展展览在纽约中国艺术馆隆重开幕。丛志远教授主持了开幕式，李立言参赞，戴若.摩尔院长，纽约中国艺术馆馆长邝业荣馆长分别致辞祝贺。威廉帕特森大学张禾教授介绍了8位女教授艺术家，并主持了他们的作品介绍会。本次展览展示傅韵雪、韩沁、高霞、李倩、刘勤、王丽华、汪伊达、张国清八位美国华人女性艺术家教授的装置与新媒体作品。艺术教授们以她们深厚的中国文化底蕴为基础，以跨文化的个人体验为灵感，以超越自身、性别、国界、传统、以及时空的束缚为动力，探索运用了多种表现手法，向观众呈现了丰富的人文思想和新旧视觉艺术媒体各自的特性以及相互交叉融合的创作及表达方式。

该展览将展至2020年1月10日。地点：纽约中国艺术馆, 91a Allen Street, NY, NY 10002, 电话：(646) 639-0873, 网络：网站： www.nygcart.com。详情请联系威廉帕特森大学中国艺术中心，电话 973.720.2799 邮件 ccart@wpunj.edu, 或访问网站 wpunj.edu/ccart。



全美华人美术教授协会董事会成员合影。协会董事林洁辉，严欣铠夫妇宴请全体会议代表。

Artistic Development in Cross-Cultural Context: The Fourth Chinese-American Art Faculty Symposium

Host:

Chinese-American Art Faculty Association,
The Center of Chinese Art at William Paterson University,
New York Gallery of Chinese Art
November 21-23, 2019

names in alphabetical order)

Chief Consultants:

Lyusheng Chen, Margaret Lam, Daryl Joseph Moore, David Yen

Committee Chairs:

Zhiyuan Cong, Jiawei Gong, Josh Z. Yu

Committee Members:

Chung-Fan Chang, Wei Dong, Lian Duan, Yifei Gan, Zhimin Guan, Qian Li, Leah Lihua Wong, Yida Wang, Nengqiang Yang

“Artistic Development in Cross-Cultural Context: The Fourth Chinese-American Art Faculty Symposium” will convene at William Paterson University from November 21-23, 2019. The two-day conference will include academic and teaching experience exchanges as well as an art exhibition. The main participants will be members of the Chinese-American Art Faculty Association. The members not only have Chinese creative art and art education backgrounds but they have also earned advanced degrees in the US and have teaching experience in art schools, colleges and universities across America. This conference will, through the exchange of Eastern and Western ideas about art, share art education teaching experiences and discuss the development of contemporary art in a cross-cultural context. The conference activities will improve American and Chinese art education quality resulting in deeper understanding between the Eastern and Western arts.

Developments and Trends in the Contemporary Context Seminar

Location: Hobart Hall Martini Conference Room, William Paterson University



Hosts:

Josh Z. Yu

President

Chinese American Art Faculty Association

Professor

Savannah College of Art and Design



Snow Yunxue Fu

Assistant Professor

New York University

"The Development of Post-Photographic 3 D New Media Art"



Yifei Gan

Professor

Howard Community College

"Define Our Identity in a Cross-Cultural Context
--The Evolution of My Art"



Qian Li

Professor

Cleveland State University

"My Thoughts After Curating Two Chinese Contemporary Art Exhibitions"



Chenjun Yin

Professor

Beijing Language and Culture University

“Creation and Thinking of Ink Figure Painting Since the 20th Century from the Cross-culture Perspective”



Leah L. Wong

Advisor to the Provost

Columbus College of Art and Design

“Cross-Boundary in Art - Making Exploration”



Naijun Zhang

Associate Professor

West Virginia University, WV

“Reconstructing Historical Painting Materials and working Methods: My Research and Studio Practice”

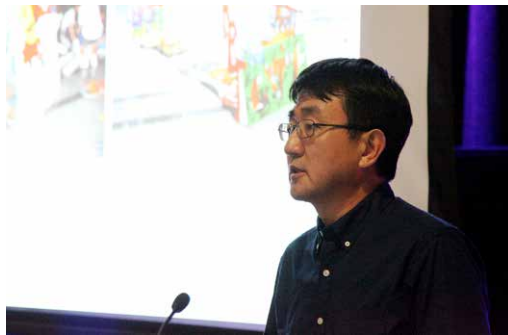


Peili Wang

Professor

Savannah College of Art and Design

“Art Meets Imagination of Space”



Shencheng Xu

Northeastern Illinois University
Chicago, IL

"How Chinese-American artists are positioned on the contemporary art scene: My Opinion of the Development of Contemporary Art"



Zheng Wang

Beijing Jiaotong University

"Research on Chinese- American Professor of the Art & Design in Recent 40 years Based on Data"

Art Education and Teaching Experiences Seminar

Location: Hobart Hall Martini Conference Room, William Paterson University



Hosts:

Zhiyuan Cong

Professor

William Paterson University

Director of the Center for Chinese Art at William Paterson University

Chair of Board of Trustees, the Chinese American Art Faculty Association



Jiawei Gong

Associate Professor

Texas Tech University, TX

"A transmedia approach in art and design practice"



Chung-Fan Chang

Assistant Professor

Stockton University, NJ

"Contemporary Drawing, Teaching and Multi-Disciplinary Projects"



Wei Dong

Professor

University of Wisconsin-Madison, MI

"Creating an integrated approach for introductory Visual Communication courses"



Yeqiang Wang

Associate Professor
Washburn University, Kansas

"My Classroom & My Student Work"



Qin Han

Lecture
Stony Brook University, New York

"Fun and profound: Collaboration with
non-major students --Teaching Digital Arts
in a research-based university"



Yeda Wang

Professor Emeritus
University of Hawaii at Manoa

"All About Ink, Brushwork, Eastern Aesthetics
and Culture"



Yan Sun

Professor
Muskingum University, OH

"The Challenge of Art Education in the Liberal Arts
University"



Szu-Feng Chen

Associate Professor
University of New Hampshire

"Creative Thinking in the Design Process"



Xia Gao

Associate Professor
Michigan State University, MI

"Engaging Social Practice/Issue in Research and Teaching"



Zhimin Guan

Professor
Minnesota State University, MN

"Art as a tool for self-discovery: My art teaching experience in the US"



Chinese-American Art Faculty Association Organizational Meeting

Host: Prof. Jiawei Gong, Chairman of the Advisory Committee
Chinese- American Art Faculty Association.

Report: Josh Z. Yu, President of the Chinese American Art Faculty Association
Speakers : The Board Directors, Chinese American Art Faculty Association
Zhiyuan Cong, Yifai Gan, Yida Wang

Election Host : Prof. Jiawei Gong, Chairman of the Advisory Committee
Chinese American Art Faculty Association.



CAAFPA Chinese-American
Art Faculty Association



NY
G@a

The Center for Chinese Art at William Paterson University
庆祝威廉帕特森大学中国艺术中心成立十周年

Unbounded Extension

无界延伸：华裔女艺术家装置与数码艺术展

**Chinese-American Women Artists Digital
Media and Installation Art Exhibition**

ORGANIZED BY:

The Center of Chinese Art at William Paterson University
New York Gallery of Chinese Art
Chinese-American Art Faculty Association

**NOVEMBER 23, 2019
UNTIL JANUARY 10, 2020**

New York Gallery of Chinese Art
91a Allen Street, NY, NY 10002
Wednesday to Saturday 10:00am – 5:00pm
Sunday 11:00am – 6:00pm

FEATURED ARTISTS

Snow Yunxue Fu, Qin Han, Xia Gao,
Guoqing Heaton, Qian Li, Qin Liu, Yida
Wang, Leah Lihua Wong
傅韵雪, 韩沁, 高霞, 张国清, 李倩, 刘
勤, 汪伊达, 王丽华

This exhibition will focus on digital media and installation arts by Chinese-American women artists. These artists' attention to life, love, humanity and other varieties of human nature is related to their unique identity and sensitivity.

WILLIAM PATERSON UNIVERSITY

For more information about this exhibition, please contact the New York Gallery of Chinese Art at (646)639-0873, info@nygcart.com or www.nygcart.com

UNBOUNDED EXTENSION

DIGITAL MEDIA AND INSTALLATION ART BY CHINESE-AMERICAN WOMEN ARTISTS

NOVEMBER 23, 2019 - JANUARY 10, 2020

This exhibition showcases the installations and new media works of eight Chinese-American women art professors. Founded on their deep Chinese cultural heritage, inspired by the cross-cultural personal experience, and driven by the will of transcending oneself, gender, national boundaries, traditions, time, and space, the professors explore and use a variety of techniques to present rich, humanistic thoughts and new and old media. Leah L. Wong and Yida Wang's works start from basic art forms and concepts, and experiment with the treatment of time and space in the Chinese tradition of landscape painting to reach new visual experiences and meanings. Guoqing Heaton expresses abstract forms and philosophical ideas with ancient lacquer art, pursuing an aesthetic experience between abstraction and figuration. Qin Liu's work is more sensitive; using eggshells, human hair, and acupuncture needles that stimulate nerves to explore life and other issues related to humanity. Starting from personal experience, Qin Han explores global migration with her animated installation works, full of personal nostalgia as well as a persistent human condition. Xia Gao's work directly targets the ongoing refugee situation caused by wars and allows the audience to interact with the work in order to feel the sense of human disaster. Qian Li expresses the human psychological state as in dreams through video. Her memories of past political unrest are brought up in a picture of abstract chaos, implying the human subconscious. Snow Yunxue Fu's works use digital technology to interpret new scientific discoveries in astronomy to guide the audience to understand our solar system through animated artistic images, which trigger people's attention to the larger universe and a new understanding of the relationship between heaven, earth, and human beings. These artists demonstrate the unique delicacy, sensibility, and persistent spirit of their gender; but their works far exceed the subjects and techniques that traditional women pay attention to. May their exhibition be a success!

- ZHANG HE Professor of Art History, William Paterson University

无界延伸：华裔女艺术家装置与数码艺术展

2019年11月23日——2020年1月10日

本次展览展示了一位美国华人女性艺术家教授的装置与新媒体作品。艺术家教授们以她们深厚的中国文化底蕴为基础，以跨文化的个人体验为灵感，以超越自身、性别、国界、传统、以及时空的束缚为动力，探索运用了多种表现手法，向观众呈现了丰富的人文思想和新旧视觉艺术媒体各自的特性以及相互交叉融合的创作及表达方式。王丽华和汪伊达的作品从基本艺术形式和概念出发，在中国传统山水画的基础上发展对于具体时空的处理，同时传达新的视觉感受和意境。张国清用古老的漆艺表达抽象形式和哲学理念，追求介于抽象与具象之间的审美体验。刘勤的作品更具有女性的对生命的敏感和关注；她用蛋卵壳、毛发、以及刺激神经的针灸银针探讨生命及人性问题。韩沁从个人体验出发，以动态装置形式表达全球性的移民迁徙潮流，既充满浓重的个体思乡恋乡情感，又反映了人类社会一种永久的迁移状态。高霞的作品直接针对当下正在进行的由于战乱引起的难民潮，用装置形式让观众与作品互动，感受一种人类的灾难；而李倩则以变换的视频形式表现人类心理状态，通过个人对过去政治动乱的回忆，以抽象的梦境的画面表现人类潜意识存在。傅韵雪的作品用数码技术表现宇宙科学的新发现，通过动画艺术美的形式引导观众认识我们的太阳系，引发人们对大宇宙的关注和新的天、地、人关系的解释。这些艺术家都表现出了女性特有的细腻、敏感、和执着精神，而她们的作品内容却远远超出了传统女性所关注的题材和技法。衷心祝愿艺术家们的展览成功！

张禾 威廉帕特森大学美术史论教授

11.23.2019

Snow Yunxue Fu/傅韵雪

Bask/阴

Post-photographic CG Simulation, 2019

Bask is a 3D animation utilizing Maya particle simulation to recreate satellite image sequences of the sun's corona and photosphere. This work is an exploration of our use of imaging when processing experiences that go beyond the limitations of our physical perception. The entity of the sun, which from our vantage point is functionally infinite and blinding, is processed as images representing what we cannot naturally see, and then synthesized through particle simulation, re-contextualized and recreated within the techno sublime for our exploration within a virtual liminal space - a reversal of our experience as observers of the natural sublime.

Snow Yunxue Fu is a Chinese born and New York based artist exploring the aesthetic concept of the sublime through a wide range of digital media. Trained formerly as a painter, Fu is known for her elaborate post-photographic 3D animations that are modeled after the allegorical paintings of Caspar David Friedrich. Fu introduced computer animation to contemporary art at a time when the medium was colored by its mainstream associations with scientific modeling and commercial animation in film.

Her artwork approaches the subject of the Sublime using topographical computer rendered animation and installation. She exams and interprets the world around her through digital space and virtual reality, where she draws a parallel to the realms of multi-dimensionality, the physical, the virtual, and the metaphysical.

Fu has exhibited her work nationally and internationally, including Venice Architectural Biennial, Italy; Thoma Art House, Santa Fe; The Other Art Fair, Mana Contemporary Chicago, Chicago; and Current Museum of Art, New York. Other showcase includes Shenzhen Independent Animation Biennial, China; TRANSFER Gallery in NADA Art Fair, New York; Pingyao International Photography Festival, China; High Concept Lab, Chicago; CODAME Art and Tech Festival, San Francisco; the Wrong Biennial; Hong Kong Arts Center, HK; ISEA2016, HK; Expo Chicago, US; Digital Culture Center, MX; Kunsthalle Detroit Museum of Contemporary Art, US; NURTUREart Gallery, US; Gallery C Space, CN; West Village Art Gallery, CN; Venice Architecture Biennale, Venice; SIMULTAN Festival, RO; 9:16 Film Festival, AU; Spaces Gallery, Cleveland OH; Gene Siskel Film Center, Chicago IL; Supernova Digital Animation Festival, Detroit CO; International Mykonos Multimudia Festival, Greece; Galerie Prot é g é , NY, and etc. She has presented her work and research in institutions, symposiums, and conferences internationally, and has given artist talks at the Elmhurst Art Museum, US; Chicago Artist Coalition, US; Lido Art Center, CN; Guizhou Minzu (Nationalities) University in Guiyang, CN; Celebrating Women in New Media Symposium at SAIC, US; Trans-National Identity Symposium, US; and Ox-bow School of Art and Artist's Residency, MI, US. Her work has been collected most recently by the Current Museum of Art in New York. Her early painting work, *Kissing the Mother*, is in the permanent collection of the National Museum of China in 1994, keeping the record of one of the youngest artists in the collection. (Her work has been collected by the



Currents Museum in New York and she remains the youngest artist collected by the National Art Museum of China.)

She is an Assistant Arts Professor at New York University of the Department of Photography and Imaging at Tisch School of the Arts, Institute of Emerging Technology. She has formerly taught at the School of the Art Institute of Chicago (SAIC), University of Illinois at Chicago (UIC), the Ox-bow School of Art and Artist Residency, the North Central College in Naperville IL, and at L-Art University in Shanghai, and etc. She has an MFA from the Film, Video, New Media, and Animation department at the School of the Art Institute of Chicago, a BFA in Painting from the School of the Art Institute of Chicago, a BFA in Painting from Southeast Missouri State University, and a BA in Fine Art from Sichuan Normal University in China.

Fu is also actively engaged in many curatorial projects and screenings. She has co-curated many multi-media shows, such as A City to Wear at the Research House for Asian Art in Chicago and -scape at the Zhou Brothers' Art Center. She also managed the exhibitions of the Double Frame Gallery; a contemporary artist group ran gallery located in the Mana Contemporary Chicago that showcases and supports international contemporary experimental work in different mediums. She regularly organizes Experimental 3D Animation exhibitions and screening for her students and peers.

傅韵雪出生于 1987 年，国际新媒体艺术家，出生于中国贵州贵阳。目前生活和工作于美国纽约。

她是现任纽约大学帝市艺术学院副教授，主要承担新媒体艺术和后摄影 3D 成像艺术，以及视频装置艺术的教学课程；她曾在芝加哥艺术学院影视新媒体动画部和继续教育部讲师，芝加哥艺术学院本科生院教研组评议员；以及芝加哥艺术学院实习教师和专业指导顾问；她也曾在芝加哥伊利诺伊州立大学作助理副教授；还于上海那特 L-Art 大学教学。曾作过内伯威尔市北部中央 North Central 学院教员；深圳市哩度 Lido 艺术中心教师组顾问；以及在美国密西根的 Ox-bow 艺术驻村和艺术家学校教学，等等。

傅韵雪的作品在国内和国际上包括均有展出，包括威尼斯建筑双年展，Current 新媒体艺术馆，纽约 TRANSFER 画廊，香港艺术中心，Ammerman 艺术与技术中心，芝加哥博览会，墨西哥城数字文化中心，芝加哥的周氏兄弟艺术中心，芝加哥艺术家联盟，芝加哥电影制片人协会，美国当代艺术馆，美国 Current 新媒体美术馆，美国现代艺术博物馆，PopRally 在线展厅，NURTUREart 画廊，底特律博物馆，在纽约布鲁克林的 TEMP 艺术空间，北京的 C 空间画廊，电流：圣达菲国际新媒体艺术节，芝加哥 Gene Siskel 电影中心，成都西村艺术画廊，罗马尼亚 SIMULTAN 影视节和澳大利亚 9:16 电影节。她的作品曾被中国美术馆和美国纽约的 Current 新媒体美术馆等收藏。

教育经历

2014 年，毕业于芝加哥艺术学院，获影视新媒体动画专业美术学硕士学位。

2011 年，毕业于芝加哥艺术学院，获室内艺术专业美术学学士学位；

2010 年，毕业于四川师范大学，获视觉艺术系艺术学士学位；

2009 年，毕业于开普吉拉多市的东南密苏里州立大学，获油画专业美术学硕士学位。

Artist website/艺术家网站：<https://snowyunxuefu.com/home.html>



Xia Gao/高霞

Seeing/看见

Medium: ceramic陶瓷, 24" x29" x3" 2019

"Seeing" plays materiality in the realm of ceramic to create a double-sided work with a glazed side and an achromatically painted side. Although painted side forms readable image, the glazed side in black color carries the soul of the work to encourage audience seeing of self even inner self through reflection.

"看见" 借助于陶瓷材料和工艺创造出带有釉面和单色面的双面作品。尽管上色的一面形成可读的图像，但单一黑色的釉面却承载着作品的灵魂，寄望观者通过反射看到自己甚至是内在的自己。

Xia Gao is a visual artist who primarily works with fibers/textiles for 2D, 3D, and installation expressions. Gao has exhibited widely in numerous group and solo exhibitions nationally and internationally. She is the recipient of several nationally/internationally exhibition awards. Her work has been supported by competitive fellowships and awards from universities and foundations, including the Pritzker Foundation, Vermont Studio Center, ARNA Artist Residency, Virginia Center for the Creative Arts, and I-Park Foundation among others. Gao ----received her MFA in Textile Arts/Design from the University of Wisconsin-Madison. She is currently an Associate Professor in the Department of Art, Art History & Design at Michigan State University.

2006年毕业于威斯康星-麦迪逊大学，获艺术硕士学位。高霞现为密歇根州立大学终身教授任教于艺术、艺术史及设计系。高霞以理念为基础的艺术创作在材料应用和过程上进行探索，作品涉及二维、三维和装置艺术。高霞广泛参与国际性的评审展览，并在北美和欧洲举办过个人展览。她的作品还多次在全国及国际展览中获奖，并被收录到专业书籍及期刊中。她的艺术创作获得了来自大学和艺术研究基金的支持，并受邀参与多项国际住访艺术家项目。

Artist website/艺术家网站: <http://xiagao.org/about/>

Qin Han/韩沁

1, The age of migration 1/ 迁徙时代1

Medium: Cyanotype, Inkjet print on silk, watercolor 28 x 56 inch (71.2 x 144.2 cm), 2017

2, Pattern of movement (Series) / 变动的印记 (系列)

Cyanotype on paper/ 纸面蓝晒 9 x 12 inches (23 x 30 cm), 2018

The age of Migration presents the pursuit of life, migrating, searching and looking for the inner belonging. The experience of migration is such an emotional thing, that should I forge ahead, or should I go with the flow? I use this series of images to generalize the many sights I see on my journey.

Works are made by cyanotype, watercolor and inkjet print on silk. The process of cyanotype gives the work this hue, a kind of calm and deep blue. Hand-painted and inkjet print combination, explore cross-layered creation; Just like a multi-layered era.

Traditional silk and Xuan paper mounting gives the work a complete craftsmanship and hand-made texture. Exposure and digital production are time-consuming, and the two combination achieve the work which values equally both process and concept. So characteristic of my work are a coexistence of technology and craftsmanship.

The inspiration for the original work came from the sky and was associated with 16 hours of flight time from Shanghai to New York. The moment I stepped into the airport, I pushed a never-ending door of time and space. The crowds, people landing, departure, countless tours, busy to static. When the wheels leave the ground, the engine roars, for a moment, you've joined the million people who are flying at any one time and who are up there right now. I became part of the city of sky. I could not believe that it was a huge group of nearly millions of people who existed at any time. Where do you come from and where do you go? In an era of global migration, it may not be so important.

《迁徙时代》作品呈现的是生命追求，迁徙寻找和内心归属。迁徙的经历如大浪汹涌，是奋勇弄潮还是随波逐流？我用这系列图像演绎概括在旅程中看到的多番景象。

作品由蓝晒，手绘和丝绸微喷所形成的图像。蓝晒的过程赋予作品这种色调，一种似平静深邃的蓝色。手绘和喷绘结合，探索跨多层次创作；正如多层次的时代。传统的丝绸与宣纸装裱给作品带来了十足的匠心手工质感。费时的晒蓝曝光和数字图层制作，在经典材料中结合数字技术，让作品实现了过程与观念并重，技术与手工艺并存的特点。

最初这套作品的灵感从天上来，从16小时上海到纽约的飞行时间中联想而来。踏进机场的那一刻，就推开了一扇永不停息的时间和空间之门。时间，人群，归来，启程，无数次巡回，繁忙到静止。当飞机滑轮离开地面一刹那，伴着引擎轰鸣声，你我成为千万名的空中旅客其中一份子--加入了此时此刻正在地球上空飞翔的近百万旅客之中，不敢相信，这是一个随时存在的近百万人的庞大群体。从哪里来，到哪里去？在全球迁徙的时代，环顾四周，何去何从也许不那么重要了。细看机舱里每一个人都带着不一样的神情：有专注的、倦怠的、期待的、落魄的，却同挤在机舱中，看窗外云海翻滚。这个场景印在脑子里：纵浪大化中，不喜亦不惧。陶渊明这句诗中的纵字点得特别贴切。我想，时代的大潮乃至岁月的逝川，无从逃遁也不应逃避，只有不以物喜，不以己悲，纵身大化，弄潮



搏浪才是人生的正确选择。

国际航班旅途中的所思所想在我脑中一直留有印象，抹之不去，印象深刻。心中就一直想完成一副描绘迁徙场景的作品。直到2017年完成一系列蓝晒小作品之后，我便将这些小作品中的小人儿作为素材，作为个体，加入到迁徙时代的大军当中，他们是在旅途中的乘客，也是在生命不同阶段沉浮的人们。

在材料的选择上，绢面微喷，蓝晒曝光，水彩手绘都有关时间。蓝晒的过程赋予作品这种深蓝的色调，丝绸给予作品柔韧和深沉，水彩溶于暗部添加了更多联想。不同材料交织在一起，是混杂却统一的。

— Han Qin/韩沁

HAN QIN (b.1988, Hangzhou, Zhejiang Province, China) /韩沁 (b. 1988, 中国浙江杭州)

While primarily focusing on digital art, Han's work also extends to printmaking, video, installation and performance art. She earned her B.F.A. and M.F.A. in Printmaking from China Academy of Art (Hangzhou) and her M.F.A. in Digital Arts from Pratt Institute (New York) in 2017. Currently, she lives and works in New York and Hangzhou as an artist, and adjunct professor at Stony Brook University (New York) and China Academy of Art. Han's work has continued to exhibit in the U.S. and China, including Long Island Biennial, The Heckscher Museum of Art, Huntington, New York (2016, 2018); Open books, Connecticut College, New London, Connecticut (2018); Forms and thoughts: The 8th New Star Art Award Shortlisted Artists' Group Exhibition 2017, Deji Art Museum, Nanjing, China, Han Qin: Where is Home, Long Island Museum, Stony Brook, New York (2017) and Changjiang International Photography & Video Biennale, Changjiang Museum of Contemporary Art, Chongqing, China (2017).

Han's work flows from her experience of home and relocation. Moved from China at age 24, she feels the ambivalence between nostalgia and wistfulness of transition. This encouraged her to create this uncertainty and spectacular feeling throughout her work. Interested in the social

phenomenon of groups and individuals move from places to places, she translated the moments of passing through, getting together, migrating and even conflicting.

韩沁的创作媒介跨越多媒体艺术、版画和表演艺术等。她在中国美术学院版画专业取得本科和硕士学位，毕业后赴美就读于普拉特艺术学院（Pratt Institute）数字艺术专业，并在2017年取得艺术硕士。目前，她工作和创作于纽约和杭州，在纽约州立大学石溪分校（SUNY Stony Brook）教授数字艺术，并担任中国美术学院客座教授。她是纽约艺术基金会移民艺术家导师项目艺术家，作品曾在美国，中国等地广泛展出，近期展览包括：长岛双年展（赫克舍美术馆，亨廷顿，纽约州，2016/2018）；开放的书页（康涅狄克学院图书馆，新伦敦，康涅狄克州，2017）；2017第八届新星星艺术奖展览（德基美术馆，中国南京，2017）；长江国际影像双年展（重庆长江当代美术馆，2017）；韩沁：何处是家（长岛博物馆，石溪，纽约州，2017）。

韩沁将她传统美学实践融入到数字艺术创作之中，作品呈现在多种材料上，包括版画、数字媒体、帆布丙烯、视频、装置等。韩沁的创作源自对家国之迁徙的经历。24岁离开中国，她强烈地感受到乡愁与追求之间的矛盾。这使她在整个创作中出现一种飘渺不定而波澜壮阔的视觉感受。她的作品对旅行意义、社会通行、人类迁徙等人们移动、变化的行为提出思考。她将人群穿越空间，人流聚集，迁徙甚至相互冲突的形态变化转化成视觉画面、影像和装置。描述了人性的归属感和人口大迁徙的样貌，并将迁徙和栖息的社会动态艺术化、图案化。

Artist website/艺术家网站：<http://www.han-qin.com>

Guo-Qing Zhang Heaton/张国清

Sand Erosion Boat/沙蚀船

Medium: East Asian lacquer, linen, wood, silver

大漆，亚麻布，塑胶，木材

Size: 18 x72 x24" 2016

Water Erosion Stone/水蚀石

Medium: East Asian lacquer, linen, wood, silver

大漆，漆沙，亚麻布，木材，银粉

Size:40 x36 x26" 2014

I grew up in the rugged wilderness of the Gobi Desert in Western China where humans roam but are rare. In the desert it is not uncommon to come upon an object seemingly crafted by human hands as might be a religious totem or marker, but it is the work of nature. These objects inspire legends and invite the creation of stories to explain how they were shaped and what they mean.

My works are inspired by these natural sculptures. I seek to find a kind of timelessness, but also a subtle numinosity that certain natural formations have. This is not about color, or representation, but rather about primal natural form that reflects nature's magic.

Lacquer is a natural organic material that requires intense intervention by hand to give it shape. My technique is Japanese which has a gentle wetness that soothes for me the arid starkness of my Gobi Desert archetype for the natural world.

My work pleases me in its reverence for nature, while adding to it new forms that might have existed, but are in fact inventions wrought by my small hands.

我在中國甘肅的戈壁沙漠荒野中長大，對大自然中那些被風吹雨蝕的戈壁石，在風中流動的沙丘，超出了任何人工製作的效果，是自然中形成图腾或标记，这种自然界漫长风化自然景色，沉淀激发了传奇与想象，并在作品创作中解释它们的形状和含义。

我的作品受到这些自然界风蚀岩石，流水穿蚀时间感的启发。我试图找到一种永恒的东西，但又找到某些自然形态所具有的微妙的美学意义。

大漆是一种天然有机材料，漆艺是一种需要付出时间和精力，经历反复的研磨退光渐渐呈现出那种浑朴含蓄的美感，它的湿润温和，可以缓解我戈壁沙漠原型对自然世界的干旱。

我的作品对自然的崇敬使我感到高兴，同时又增加了可能已经存在的新形式，但实际上是自身追求自然界的過程。



Guo-Qing Zhang Heaton was born in the northwestern deserts of Gansu, China during the Great Famine of 1958-61. Her grandfather was merchant who transported his wares by caravan to desert oasis cites like Urumuchi.

Upon graduating from high school she was sent down by Mao to a mass collective farm, but after his death in 1976, Guo-Qing was able to obtain one of the first university positions at Beijing Central University of Art (now Tsinghua University's Academy of Arts and Design) just as China re-opened its institutions of higher education following The Great Proletarian Cultural Revolution.

Upon graduating in 1982 she was given a teaching position at the Xi'an University of Fine Art where she taught for 5 years. During this time she completed a major public commission for city of Xi'an and then obtained permission to leave the country to

enter graduate school in Japan in 1987.

She studied under the dry lacquer master Shinkai Osamu of Kobe and graduated top of her class from Kyoto University of Fine Arts in 1991 with a Master of Fine Arts. She then moved to New York City with James Heaton and continued her art career, placing works of both lacquer and brush painting in collections all over the world.

张国清出生于甘肃省西北部的戈壁沙漠，正值中国的1958年至1961年。她的祖父经营着往返于沙漠城市如乌鲁木齐之间的车马商队。

高中毕业后，她被下放到集体农场。1976年文革结束后高考恢复，张国清考入中央工艺美术学院（清华美术学院前身）。

1982年毕业后，她在西安大学美术学院任教五年。在此期间，她完成了西安市的一项大型公共艺术委托项目，然后于1987年得到批准区日本留学。

在日本求学期间，她师从日本神户干漆器大师Shinkai Osamu，于1991年以班级第一名从京都美术大学毕业，获得硕士学位。然后和先生James heaton定居于纽约，继续她的艺术生涯，她创作的漆器和绘画被收藏在世界各地。

Artist website/艺术家网站：<https://guo.pb.online/>

Qian Li/李倩

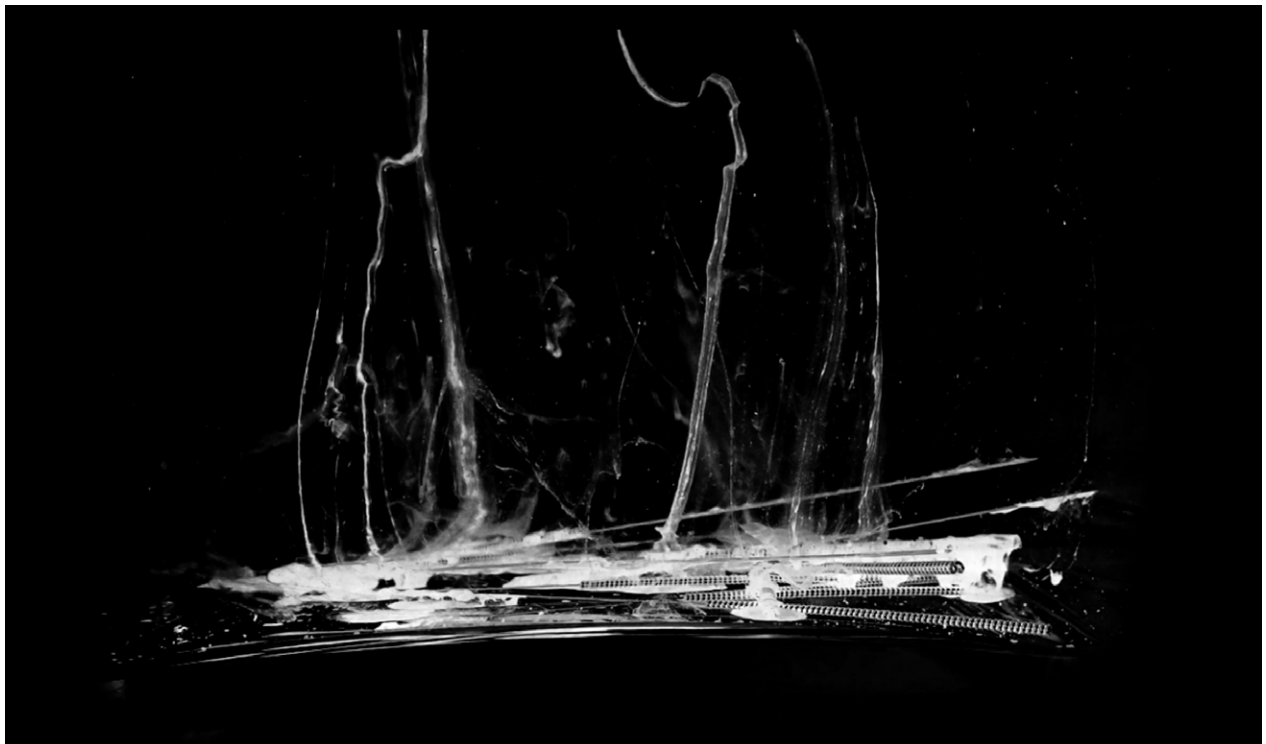
Chapter Nine, 7' 25" , 2016

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

In this video, traditional Chinese acupuncture needles are slowly falling in water, leaving a trace of color and creating a unique landscape. The landscape visually resembles a moving Chinese traditional ink painting. This piece symbolizes the battleground between traditional culture and modern society, hoping traditional art and culture will carry forward, coexist harmoniously with modern society.

第九章, 7' 25" , 2016年

我在一个传统的中国家庭中长大, 过去的15年来, 每次回国都看到国内的巨大变化。商店里充斥着西方风格的衣服, 用品和玩具, 传统中国建筑被铲平盖起高楼。在经济发展的同时, 下一代人对西方文化与时尚的追捧, 对本土文化与思维的不屑一顾令人心痛。中国古老的文化在开放的大潮的冲击下, 民乐, 中医, 民间艺术等等逐渐被人遗忘。传统在现代社会中如何继承? 在年轻人的心目里本土文化



是否还有价值，如何在学习现代的同时也传承传统中的精华。如何通过培养文化自信，让更多的人加入到对传统文化的弘扬中来。

针灸的针缓缓的滑落水中，留下的痕迹形成一幅独特的中国传统水墨风景画。这件作品象征传统文化在现代社会中的现状，希望传统文化会继承发扬，与现代社会和谐共处。

Qian Li is an artist and curator working with interactive installation, video, animation, and mixed media. During the past eight years, she premiered over sixty new pieces of videos and artwork and participated in five solo exhibitions that were widely exhibited both nationally and internationally. Her videos have been shown in Germany, China, Brazil, Serbia, Turkey, Indonesia, Greece, Serbia and many other countries. Qian is a two-time recipient of the Individual Excellence Award and Grant from the Ohio Arts Council, and has been awarded an artist-in-residence at the Headland Center of the Arts, California.

Qian also created interactive video for real-time multimedia performances, including a live performance at the Cleveland Museum of Art. Due to her unique art style, she has received commissions including a large-scale permanent installation for Cuyahoga Community College's Technology Learning Center, as well as the multimedia installation "Wash Away" at the Cleveland Ingenuity festival. The University of Massachusetts Dartmouth honored her with their Distinguished Art Alumni Award. Qian currently is executive committee member of Chinese-American Art Faculty Association and many board member including SPACES Gallery.

Qian has also been very active in the Chinese art scene in recent years and became a cultural ambassador that introduces Chinese contemporary art to the US. She has curated, fundraised and organized China Contemporary Art Exhibitions, "Tradition Re-interpreted" and "Neither East Nor West" in 2015 and 2019.

Qian Li Received BFA from the Academy of Arts and Design, Tsinghua University in Beijing, MFA at University of Massachusetts Dartmouth in Massachusetts. QiannLi is a full professor at Cleveland State University.

中国清华大学美术学院(原中央工艺美术学院), 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, 正教授。

李倩的作品包括互动影像装置, 影像和绘画。她在过去的八年里举办五次个人绘画展览。影像和动画作品展于世界各地包括德国的波鸿国际影视节; 希腊的美登尼国际影视节; 中国的“任我行”新媒体艺术展; 撒比亚的国际影视节; 美国的转换—新媒体艺术节, 波士顿电子艺术节; 巴西的FILE 新媒体艺术节; 匈牙利的信号 来历/关于等。李倩近几年致力于中西文化传播。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。2013年被授予麻省州立大学杰出艺术家奖与奖金。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。作品多次发表于美国画刊/报纸。作品被众多美术馆, 大学, 文化机构, 企业及私人收藏。李倩现任美国华人美术教授协会执行委员, 空间画廊等多项理事职务, 策划与组织大型艺术活动。

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。曾多次获克利夫兰州立大学优秀教师奖。

Artist website/艺术家网站: <http://www.qianli.info/>

Qin Liu/刘勤

#2304

Medium: Part I-Eggshell and human hair. 48" x16" x3"

Part I—蛋壳+人发, 48长16宽3高 (英寸)

Part II-Wool thread, human hair, acupuncture needles. 20" x20"

Part II—羊毛线+人发+针灸针, 20长20宽 (英寸), 2019.



My work “No.2304” is indebted to the American Minimalists whose work I admire greatly such as Donald Judd, Robert Morris, Carl Andre and Richard Serra.

I employ human hair, broken eggshells, and acupuncture needles to create connections between materials and their relationship to meanings and value. Hair, as a basic human trait, is contradictory. It's desirable and disgusting, innocent and sinful, an afterthought and a crowning glory. It symbolizes the deceased and the ideas of impermanence. Eggshells are relics of an organic vessel containing the zygote in which embryos develop. Acupuncture needles represent emotional pain, life force and healing. They all relate the cycle of a living form and link us to our past and present stories. By combining them, I draw on the paradox between life and fragility, permanence and perishability, cathartics, struggles and healings.

作品“序号2304”受启发于美国极简艺术家Donald Judd, Robert Morris, Carl Andre, Richard Serra等，采用头发，破碎的蛋壳和针灸针为载体，探讨孕育和毁灭的相辅相成的关系。

Qin Liu received her MFA in Painting from Savannah College of Art and Design. Liu is a tenured professor of Communication Design in San Antonio College. Before joining SAC, she was a faculty member of Appalachia State University. Liu has also given lectures and presented at diverse academic and conference venues. Currently she lectures at the International Program of College of Communication Design in Gong-xi Academy of Arts in China. Liu's work has been included in several nationally and internationally juried exhibitions, and widely collected by private and public collectors.

刘勤于2003年毕业于萨瓦纳艺术设计学院并获艺术硕士MFA后，开始任教于美国大学，目前为德州圣安东尼奥学院视觉传媒专业终身教授。在进入高校系统前，她从事了多年的专业印刷设计工作。近年来她的作品在世界多个博物馆和画廊展出，包括美国，中国，墨西哥，芬兰，日本，保加利亚等。她的作品也被多个私人机构和公共机构永久收藏。她的诉求来源于聆听，目前的研究方向是应用混合媒介对生命中不可承受之脆弱以及转瞬即逝的探讨和关注。

Artist website/艺术家网站：<https://www.behance.net/Qingliu>

Yida Wang/汪伊达

Layered Ridges/山沃山

Medium: Mixed media on Xuan (Duan) paper album

综合材料、宣纸册页, 2014



De-constructed crags are distributed on the ridges of a folded album resembling mountains rolling into space. The folded album possesses a transformed functionality, with its protrusions, folds and extensions merging into one symbolic representation of expanding ranges. Multiple perspectives are available to the viewer, who may look from above, from the front, the end, or any point on either side, "a unique interpretation of the canonical treatment of distance in terms of the near, the deep and the far away."

《山沃山》是画在连缀的册页上的作品。汪伊达将层峦叠嶂的传统山水进行了解构，并将解构的山峰精心构思、描绘于册页的折叠之处，结构的山峦分布在册页的背脊上，犹如空间中连绵的山脉，它的耸立、曲折和延绵成为群山的象征，展示时将册页打开呈曲折形状，放置于桌面，通过平视或俯瞰的角度产生出新的连绵起伏的山水景象，是对传统山水的平远、高远、深远的另类诠释。这是将山水画从平面形式转换为空间形式的创造性实验，汪伊达利用传统的媒介和形式不着痕迹地转换了传

统，拓展了山水画原本的空间概念和欣赏习惯。

汪伊达，出生于上海，1994年毕业于美国夏威夷州立大学美术系，获硕士学位，1995年至今任教于夏威夷州立大学美术系。汪伊达多年来在美从事艺术创作和教学、研究工作，卓有成效，是一位在海外非常活跃的著名华人女性艺术家和艺术教育工作者。汪伊达的艺术创作结合绘画、电脑技术、装置、录像等多种形式进行，她试图通过各种有效的方式进行自我而独特的艺术表现，她的作品风格鲜明，既反映了自己对中西方文化的深刻认知，也体现了其独特的女性艺术视角。多年来，她在从事美术教育的同时，在美国各大城市著名美术馆及澳大利、日本、马来西亚举办画展。

As a person of Asian origin living in Western society, Yida Wang's work examines cultural influences and transformations that relate to the cross-pollination and disjunction of her bi-cultural existence. The scope of her practices across several areas from representational approaches to conceptual and philosophic explorations; the technical investigations expand from traditional me-

diums to various non-traditional applications and substrates, and the visual presentations include two dimensional drawings and paintings along with three dimensional installations and videos.

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

Her works are featured in professional magazines and publications including NEWVISION (Hebei Fine Art Publishing House, China, 2013), Yida Wang: Mindscape (Zhu Qizhan Art Museum, China, 2012), Deep Breath: 19 Samples of Chinese Contemporary Female Artists (Shanghai Calligraphy and Painting Publishing House, China, 2008), American Artist DRAWING (Interweave Press, America, 2006), Yida Wang: Distance and Dislocation (Shanghai Art Museum, China, 2006), Artist (Artist Press, Taiwan, 2006), ARTWeek (California, America, 2000).

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

Yida Wang, originally from Shanghai, China, received her MFA in drawing and painting from University of Hawaii at Manoa 1994. After having taught as an art Professor for 20 years at the University of Hawai'i at Manoa, in 2014 Yida Wang returns to her studio practice full time in her respective Hawai'i and Shanghai studios.

Artist website/艺术家网站: <https://www.yidawangstudio.com/>

Leah L. Wong / 王丽华



Floating Light / 浮光

Medium: ink, acrylic, hand-cut paper suspended from ceiling

水墨, 亚克力, 手工刻纸

Size: site specific installation, approximately 180" x 30" x 48" / 定域装置
大约 457cm x 76cm x 122cm, 2019

Extended Poetry / 延伸的诗意

Medium: ink, acrylic, hand-cut paper / 水墨, 亚克力, 手工刻纸

Size: 120" x 48" / 304.8cm x 122cm, 2019

Boundary #1 / 边 No. 1

Medium: ink, hand-cut paper 水墨, 手工刻纸

Size: 48" x 30" / 122cm x 76cm, 2017

Boundary #2/ 边 No.2

Medium: ink, hand-cut paper / 水墨, 手工刻纸

Size: 42" x 30" / 107cm x 76cm, 2017

Her current work has evolved from traditional drawing and paper-cutting. Across different media, her work explores the transformation of volume, void, light and shadows. The sense of open-ended lines and space create a dialogue between cultures and concepts.

她的近期作品是从中国传统剪纸和线条形式中演变而来的。在不同的剪纸和形式上寻求传统和当代的有机结合，通过虚实、体积、光源和叠影交叉空间，使作品的创作产生新视觉；通过想象，使艺术与空间有一个无止境的文化与概念的对话。

Leah Lihua Wong was born in Qingdao, China. In 1985, she received her BFA in Oil Painting from Zhejiang Academy of Fine Arts in Hangzhou (now China Academy of Art). In 1999, she was an independent graduate student at The Ohio State University. She earned her MFA in Painting Department from Ohio University in 2004. Currently, she works at Columbus College of Art and Design in Columbus, Ohio, USA.

As an undergraduate, Leah studied with internationally celebrated abstract artist Zao Wou-ki. She taught at Shanghai's Donghua University and Shanghai Theater Academy before moving to the USA in 1993. Since 2006, she has been represented by Sherrie Gallerie in Columbus. Her paintings and installations have received many awards, being exhibited in many solo and group exhibitions in the USA and China. Her works are found in numerous private and corporate collections in America. The artworks are featured in magazines, reviewed by many newspapers and online media.

王丽华出生于青岛。她于1985年毕业于浙江美术学院（现中国美术学院）油画系；1999年在俄亥俄州立大学做独立绘画研究；2004年获美国俄亥俄州立大学艺术硕士学位，现工作于美国哥伦布艺术与科学学院。

在浙江美院读书期间，王丽华参加了国际抽象艺术家赵无极先生的讲习班。毕业后在中国纺织大学（现东华大学）服装系任教2年，1987-1993年在上海戏剧学院舞台美术系任教。1993年秋移居美国。自2006年起，王丽华成为哥伦布市 Sherrie Gallerie签约艺术家。她在美国的画廊和艺术博物馆举办个人画展和群体联展并多次获奖。美国许多私人藏家和企业公司都收藏了她的作品。其创作也得到了众多艺术记者和艺术评论家的关注和评论。

2011年王丽华被纳入香港亚洲艺术文献中国当代艺术文献库。她的剪纸装置《漂浮的记忆》参加了上海当代艺术博物馆2015年《时空书写：抽象艺术在中国》的展览，作品被上海当代艺术博物馆纳入收藏。

王丽华从小就喜欢剪纸。在俄亥俄州立大学攻读研究生的期间，在绘画上碰到的许多问题使她从文化视角上思考她的艺术方向，在历史、传统以及跨文化的体验和影响中寻找自己的艺术语言。

Artist website/艺术家网站：<http://www.leahwong.com/>

会员教学交流

美国文理学院艺术教育面临的挑战

The Challenge of Art Education in Liberal Arts Colleges

Yan Sun

孙焱 Yan Sun, Professor of Art, Muskingum University

充分发挥美国文理学院多学科的优势和特点，将艺术教育有机地融入大学教育体系。我校美术教育传统深厚，利用优厚资源提升美术教育，在五十年代至八十年代发展为黄金时代。

我校建于1837年，有着深厚的文理学院教育体系，培养了很多杰出人士，在美国政经文化领域有很多贡献。文理学院在艺术教育课程设置和学位要求方面与专业艺术设计学院侧重不同。

Give full play to the advantages and characteristics of liberal arts colleges, and integrate art education into the university education system. Muskingum University has a rich tradition in art education and it has been using excellent resources to enhance art education. It had developed into its golden age from the 1950s to the 1980s.

Established in 1837, Muskingum University has a great liberal arts education system. It has numerous distinguished alumni and it has contributed to the fields of politics, economy, and culture in the US by many ways. Different from an art and design college, a liberal arts college has its own emphasis in curriculum and degree requirements.

我1997年到大学，并很快被任命为系主任。随即整顿教学秩序，逐步建立适合当代美术教育的课程，增加本科设计课程和研究生理论课程，精心策划画廊展览，使得美术教育成为文理学院的重要组成部分。

文理学院美术和设计专业学生需要大量学习人文与科学课程，因此，美术和设计主修课程远比专门的美术院校少很多。在不可能增加专业课程的情况下，只能提高课程的含金量，要求教师打造高质量的课程。另外，我将美术工作室开放，使得艺术专业学生在课余时间与周末都可以在工作室创作。我还拨出经费为学生购买美术材料包括颜色、画布、纸笔、陶土、以及雕塑用木材和金属材料等等。

I came to Muskingum University in 1997 and soon was appointed as the Chair of the Art Department. Immediately, I re-arranged the teaching assignments and gradually established a curriculum suitable for contemporary art education. Mainly, I increased undergraduate design courses and graduate theory courses. I also put much emphasis on planning gallery exhibitions. These efforts had made art education an important part of our liberal arts college.

Students majoring in art and design in a liberal arts college are require to take many courses in humanities and science. Therefore, they are not offered the same amount of major courses as those of an art and design college. While it is impossible to increase courses in the major area, I tried to make efforts in enriching the existing courses and require faculty members to develop high-quality courses. The art studio is open to students. This allows art and design majors to create their artworks during spare time and on weekends. I also allocated funds to provide students

with materials, including color, canvas, pen and paper, and clay, as well as wood and metal materials for sculptures.

我总结出以下几点教学体会：

I have summarized my teaching experience:

1. 教师自身的创作和提高至关重要，应不遗余力提升修养。

学生都想选修最好的课程，这就要求我们的专业水平不断提高，而且要与时俱进。教学是教授和学生互动的过程，如何教学是一门深奥的艺术。教授要时常关注国内国际的艺术动态，参加有质量的艺术展览则是提高自身的一个有效途径。

Art creation and professional development are very significant in teaching, so every effort should be made in acquiring quality and skills.

Students want to take the best courses, and that requires our continuous professional development. It also requires that we keep pace with the times. Teaching is a process of interaction between professors and students. Teaching is a type of art. Professors should always pay attention to US and international tendencies in art. I think participating in quality art exhibitions is one of the best ways for faculty development.

2. 理论与实践相得益彰，不可或缺。理论研究需及时总结，不断出版文论著作。

艺术实践和理论两者互相激荡。因此提升理论水平对艺术家的创作至为重要。我和殷泓的研究一方面回溯到古代艺术，专著有《天人合一：中国唐代陵墓石雕刻》；另一方面关注当代艺术的发展，专著有《艺术精神，生命光华：俄亥俄艺术家》专著。

Art theory and creation practice complement each other. An art professor should conduct theoretical research and make conclusions in a timely manner. Publication of papers and books are very important.

Art creation and art theory complement each other. Therefore, academic research is extremely important to art creation. My research with Dr. Hong Yin did focus on ancient art. For instance, we have published the book, "The Unity of Nature and Humanity - Chinese Mausoleum Stone Sculptures in the Tang Dynasty." We also pay attention to the development of contemporary art, and we have published the book, "The Spirit of Art, The Splendor of Life - Artistic Talents in Ohio."

3. 不拘一格利用画廊空间，策划深具特色的多文化展览，成为艺术教育的窗口。

高等院校的画廊空间体现了策划者的眼力和修养。二十多年来我担任画廊主任，所策划不仅有美国著名艺术家各种类别的展览，也包括中国美术家团体和个人的展览。这些展览活跃了校园的学术气氛，带来了多文化的活力。

Use the art gallery space in various ways effectively and design exhibitions with distinctive cultural characteristics, so to make the gallery a window of art education.

The effective use of gallery reflects the vision and cultivation of the curator. I have been the gallery director of our Muskingum University for more than 20 years, curating not only exhibitions of various exhibitions of well-known American artists but also group and solo exhibitions of Chinese artists. These exhibitions enhanced the academic atmosphere on campus and brought in diverse cultural power.

4. 有效利用各类美术馆丰富资源，扩展美术教育空间。

俄亥俄美术馆林立，且馆藏丰富，包括克利夫兰美术馆、阿克伦美术馆、哥伦布美术馆、代顿美术学院、辛辛那提美术馆、以及托来多美术馆。俄亥俄附近还有底特律美术馆卡内基美术馆等。我们很好地利用美术馆作为美术教学的场所，在世界美术史名作前讲解和讨论，使学生获得直观的体验。

Effectively use the rich resources of various art museums to expand the art education space.

Ohio has many nation and world level art museums that have rich collections, including the Cleveland Museum of Art, Akron Art Museum, Columbus Museum of Art, The Dayton Art Institute, Cincinnati Art Museum, and Toledo Museum of Art. Detroit Institute of Arts and Carnegie Museum of Art are not far away. We often teach art classes in museums, so we can explain the artworks to our students in front of masterpieces.

5. 搭建文化交流桥梁，甘当中西文化使者。

我们在中国美院接受了非常严格和正统的美术教育，继而又在美国大学进一步深造，使得我们的眼光相对开放自由，理解中西文化的异同，也乐于在中西文化之间搭建艺术文化交流的桥梁。多年来我们在这些方面不遗余力，甘心情愿做了很多事情，脚步不会停止。

Build a bridge of art and cultural exchange and enhance the exchange between Chinese and Western cultures.

We received very traditional art education and strict training in China, and then studied in American universities. Therefore, we are more open to various ideas and are willing to understand the similarities and differences between Chinese and Western cultures. We are especially very happy to build a bridge of art and cultural exchanges between China and the US. Over the years, we have done our best in these areas and would like to continue.

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