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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

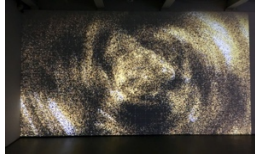
2019年11月23日——2020年1月10日

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/阳

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, recontextualized 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 Multimidia Festival, Greece; Galerie Protégé, 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

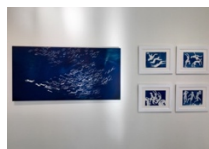
"Seeing" plays materiality in the realm of ceramic to create a double-sided work with a glazed side and an achromatically painted side. Although painted side forms readable image, the glazed side in black color carries the soul of the work to encourage audience seeing of self even inner self through 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，作品涉及两维、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 handmade 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的过程。

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 reopened its institutions of higher education following The Great Proletarian Cultural Revolution.

Upon graduating in 1982 she was given a teaching position at the X'ian 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

In this video, acupuncture needles are slowly falling in water, leaving a trace of color and creating a unique landscape. 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

在过去的15年中，每次回到中国，环境的改变都会触动我。原始风景和古老的建筑迅速消失，高楼大厦和玻璃楼起次比浮。我很高兴祖国的崛起，同时也有担忧。在这个视频里，针灸的针缓缓的滑落水中，留下的痕迹形成一幅独特的水墨风景画。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。

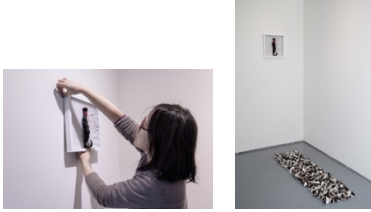
李倩的作品包括互动影像装置·影像和绘画。她在过去的八年里举办五次个人绘画展览。影像和动画作品展于世界各地包括德国的波鸿国际影视节; 希腊的美登尼国际影视节; 中国的"任我行"新媒体艺术展; 撒比亚的国际影视节; 美国的转换-新媒体艺术节·波士顿电子艺术节; 巴西的FILE 新媒体艺术节; 匈牙利的信号 来历/关于等。李倩近几年致力于中西文化传播。她在2015年策划的 - "传统重译", 和2019年策划的 - "无问东西"美术展览, 把中国当代艺术家杰出作品展现给美国观众。

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.qiandesign.com/>





## 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亚、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 mediums 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 Watis 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设计学院。

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/>