

RENMIN UNIVERSITY OF CHINA  
SCHOOL OF ARTS  
FACULTY EXHIBITION



KEAN UNIVERSITY



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Karl and Helen Burger Gallery  
Maxine and Jack Lane Center for Academic Success





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June 5 - September 20, 2013

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*Yellow River Boatmen Photographic Series, 2007, 300 x 120 cm. prints*

## Introduction

### Renmin University School of Arts Faculty Exhibition

In recent years as China has rapidly become an economic superpower, the nation's influence on the global landscape has been monumental. Artists naturally reflect on these enormous global changes that are evident in the areas of economy, environment, culture and technology. Additionally, the world of education is shifting on a global scale as students and faculty are no longer bound by geography, as they were just a generation ago. And as communication has become more fluid and accessible, artists are expanding their audience. Kean University is pleased to engage these new opportunities and to host the Renmin University School of Arts Faculty Exhibition at the Karl and Helen Burger Gallery, June 5 through September 20, 2013.

Under the direction of Dean Xu Wei Xin, the Renmin Faculty Exhibition brings together a cohesive group of 30 visual artists from China representing our changing world. These artists inhabit the new creative climate where influences can come from any time or any place, traditional or not. The exhibition is a visual presentation of this art phenomenon against the background of globalization. It is tangible evidence of the growing relationship between two different worlds, and the invaluable cultural exchange that can occur as a result.

Also known as The People's University, Renmin is one of the most prestigious universities in China and has produced many influential figures in China's reform and development. It is located in the modern capital of Beijing. Kean University, 25 km from New York City, started out a century and a half ago as a regional teacher's college and is now at the forefront of this new wave of international education. Under the leadership of President Dawood Farahi, Kean University is building a new American style 300-acre campus in Zhejiang Province. Chinese and American students are already studying at Kean's Wenzhou campus. This form of learning will serve as a key force in strengthening the cultural exchange and educational relationship between the United States and China.

On behalf of Kean University and the College of Visual and Performing Arts, I wish to thank each participating artist for the wonderful artworks they have created and shared for this show. Many thanks to Dean Xu Wei Xin, Keyang Tang, Li Xiaonan and Daniel Krause of Renmin University for their generous efforts. I especially want to thank Kean University President Dawood Farahi, our Vice President Dr. Jeffery Toney, and Dean of the College of Visual and Performing Arts, Dr. George Arasimowicz, all of whom together made this possible.

**Neil Tetkowski**

Director of University Galleries

## 人民大学艺术学院教师交流展

随着中国近年迅速成为经济上的超级力量，她在国际舞台上的影响力也日益变得举足轻重。自然而然地，中国艺术家们的作品也开始反映经济，环境，文化和科技上的日新月异。于此同时，由于学生与教师不再像上一代人那样被地理所局限，中国教育界也在全球范围悄然变化。今天，传播与沟通更加方便、更加顺畅了，艺术家们作品也开始走向世界。非常高兴肯恩大学能够借此机会在Karl and Helen Burger美术馆举办人民大学艺术学院教师作品展。

作为中国声誉最高的大学之一，人民大学坐落于现代化的首都北京, 它孕育了很多中国的改革与发展中具有影响力的人物。距纽约25公里的肯恩大学，其前身为一所成立于一个半世纪之前的地方师范学院，而如今它已走在国际教育浪潮的前端。在Dawood Farahi校长的领导下，肯恩大学目前正在建设位于浙江省占地面积达300英亩的美式新校区。目前，已有中国和美国学生就读于温州校区。这种教学方式将成为加强中美文化交流和教育关系的关键力量。

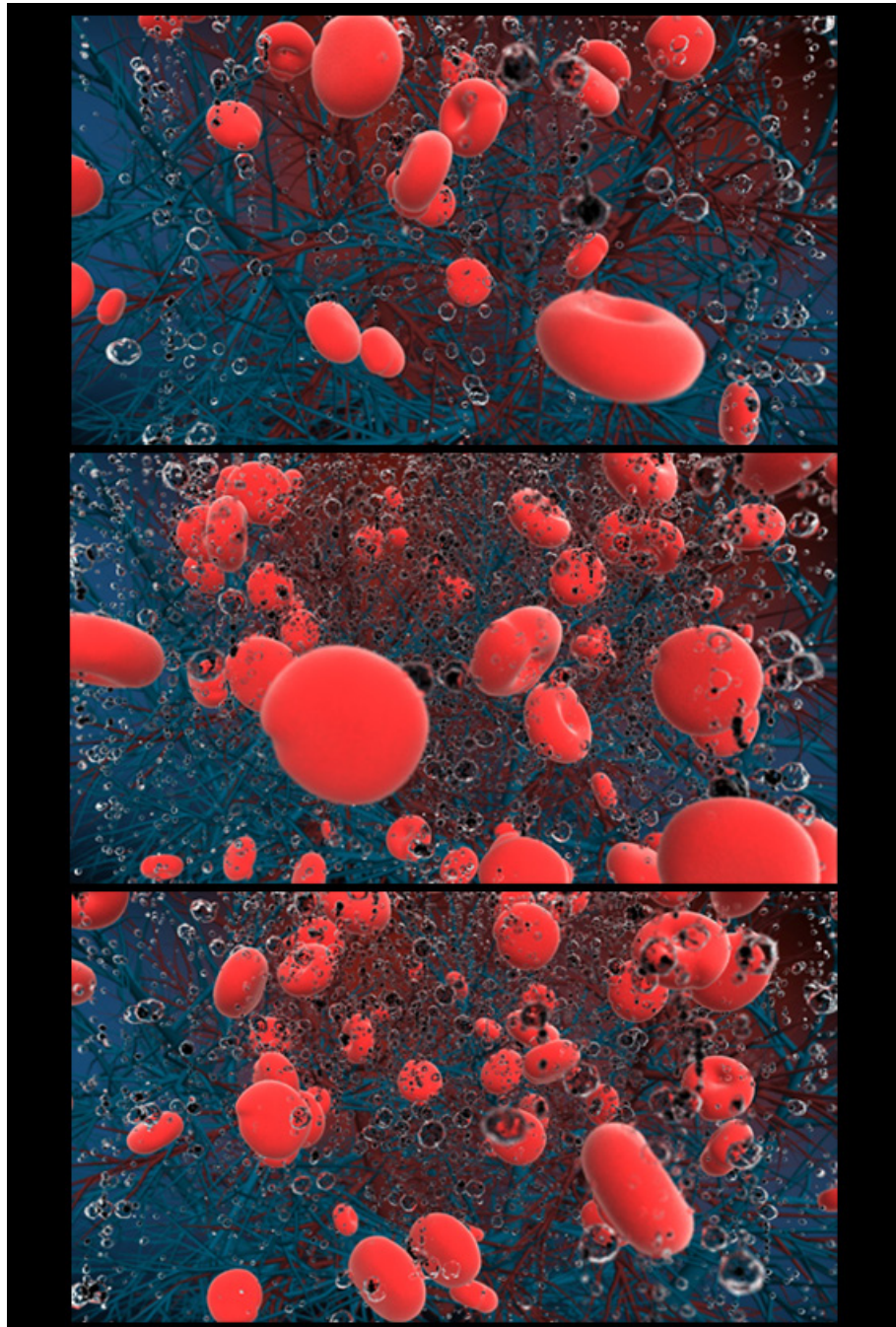
我代表肯恩大学视觉与表演艺术学院，感谢每一位分享自己精彩作品的参展艺术家。更对人民大学徐唯辛院长、唐克扬和丹尼尔·克劳斯的慷慨努力表示感谢。我也特别感谢肯恩大学的校长Dawood Farahi、副校长Jeffery Toney博士和视觉与表演艺术学院的院长George Arasimowicz博士，此次展览因他们的努力得以实现。

Neil Tetkowski教授

大学美术馆主任

英文





*Water Moon Mirror Flower* (video still), 2012, 3 minutes, 34 seconds, video

## 当代中国人

当世界高度关注发展中的中国的时候，“中国人”在世界的心目中是什么形象？毋庸置疑，这样的新的中国人形象应该是丰富而多样化的，其中既掺杂了人们对于“新兴经济体”的敬畏和好奇，也一定继承和沉淀了一个古老文明给予人们的长期印象。在这个展览中，每位参展艺术家将以自己喜欢的方式带来一位（或一幅作品中的多位）“中国人”。它们不拘概念、风格、形象、手法；共通的地方，是这样的“中国人”和简单的文化套式无关，它关乎一种当代的“文化情绪”的自然设定——不同的人，在不同的文化时空中会产生不同的文化情绪，借用李欧梵教授的说法，它使得观众可以把握住蕴藏于生活戏剧中的某种“核心感情，一种感动我们的原汁”。

由对这种“核心感情”的品鉴，我们也许可以发展出一种在今天依然有其意义的文化间的对话方式。藉由中国人面貌传递出的“文化情绪”，不可避免地联系着一种对话的姿态，某种意义上，“中国人”这个统摄一切的界定，也只是在中西文化的碰撞和交流中才逐渐变得不可避免，它的源头可以追溯到欧洲启蒙主义运动中兴起的“中国热”，甚至更远。如果说今天的“中国人”和过去有什么显著的不同，那么它无疑变得更具体了，更少一种笼统的、脸谱化的表达，它更注重观察的角度和情境，而非观察的对象自身。

换言之，这里所呈现的“中国人”不仅仅是艺术家对于他们的师友，亲人的描绘，也是他们的自画像；它既是一种肖像体裁，又是关于“中国人”在当代的生活处境的。在这里我们不止是空洞地谈论民族的“本性”（nature），也不奢谈我们可以把握所有的中华民族既成的“特点”。如果我们将人类的文明繁荣不仅归功于形而上的神学，而是看成一种思考愿景和现实基础共同作用的结果，那么对这样的“中国人”的描绘就不仅仅是一个童话，它既是一种交流的方式，也是一种文明对自己未来的态度。

唐克扬

## Chinese Now!

At this time, when there is much interest in the development of China, what kind of image do the Chinese people have in the eyes of the world? Needless to say, this new image of the Chinese is one of richness and diversity, including a mix of both awe for an emerging economy and long-term impressions deriving from an ancient civilization.

In this exhibition, each of the participating artists has used his or her chosen art form to bring one or more so-called Chinese people to life without being confined to any single concept, style, image, or form. The only thing these “Chinese people” have in common is that they have nothing to do with cultural stereotypes. This exhibition is about the setting of contemporary cultural sensibilities, because different people in different cultural times and places will form different cultural responses. In the words of Professor Leo Ou-fan Lee, this concept allows the audience to grasp certain “core feelings, the stuff that moves us,” feelings that are inherent in the drama of life. By letting these core feelings guide us, we may be able to develop an intercultural dialogue that has meaning for today.

There is a kind of cultural sensibility associated with the Chinese, that is closely linked with a certain form of dialogue. In a sense, one could say that the sweeping definition of “Chinese” gradually became inevitable through the collision and exchange of Chinese and Western cultures. The origin of the concept can be traced back to the rise of the China “fever” in the Enlightenment movement in eighteenth-century Europe, and perhaps even earlier than that. Now if we say that today’s Chinese are significantly different from the Chinese of the past, this definition becomes more specific, less of a general profiling and more focused on the angle of observation and context instead of on the observed object itself.

In other words, the “Chinese” presented here by the artists are not just depictions of their teachers, friends, or loved ones; they are also the artists’ own self-portraits. Here we observe more than just the “nature” of a people, and we do not claim to grasp all the features that we associate with the Chinese nation. If we attribute human civilization and prosperity as the result of both wishful thinking and reality, then our depiction of the “Chinese” is not just a fairy tale, but a means of communication that reflects a people’s attitude toward their own future.

**Dr. Tang, Keyang**

# 徐唯辛

## Xu Weixin



*Republic Intellectual Wang Guowei, 2012, 250 x 200 cm., oil on canvas*

中国需要涉及重大问题和形式新颖的当代艺术作品。艺术家是实践者，更是思想者。

Contemporary art in China needs to adopt new forms and to address major issues. Artists should be active, but even more so they must be thinkers.



易变与异化之关系是本作品关涉的主题。生存具有一种无言的荒诞性。这种荒诞性表现在我们所处的时代与社会环境的各个层面。建构于庞大而又无形的语境运作系统之中的主体同时又时刻处于被挤压和排斥状态，意欲回避却又毫无退路。种种矛盾在不断催生灵魂的无助感。曾经，东方传统二元观念指出一条出路，而如今每个人都无可逃遁地被社会性裹挟而入，挣扎于越来越狭隘的生存空间。



Yi, 2010, 40 x 40 x 40 cm., plaster

The relationship between volatility and alienation is the main theme of this work. Survival possesses a kind of wordless absurdity. This absurdity shows in the times we live in and in our social environment at all levels. Being constructed in the context of a huge and invisible operating system, the subject is all the while being squeezed and pressured, wishing to evade, but there is no way to escape. Constant contradictions spawn feelings of helplessness. Once the traditional Oriental binary concepts pointed a way out, but now each being is trapped and struggles with an increasingly narrow survival space.



# 李晓宇

## Li Xiaoyu



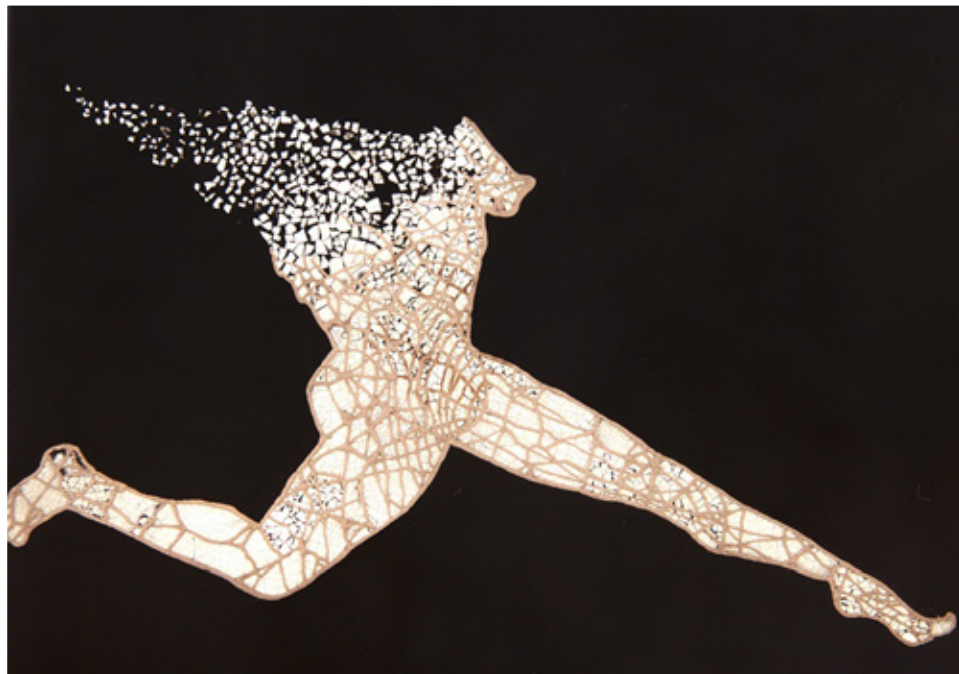
*This Moment*, 2012, 41 x 41 cm., oil on canvas

In real society, relationships between people are varied and complex, as conveyed in scenes like this picture. Each viewer will have his own interpretation as to the meaning of the scene in *This Moment*.

现实社会中，人与人之间的关系纷繁复杂，像画面中传达的这种场景，可能随时都会出现，至于“这一刻”的场景是意味着什么？每个人有自己的解读。

# 马玉 Ma Yu

作品采用传统漆艺的材料与技法，从女性的视角表达对生命的关注与思考。



This work uses traditional lacquer-work materials and techniques to express concerns and thoughts about life from a woman's perspective.

Above: *Escape*, 2010, 12 x 9 x 0.5 cm., eggshell, gold gilt

Left: *Pregnant* 2010, 2 x 9 x 0.5 cm., flat screws, inlaid gilding

# 王家增

## Wang Jiazeng



*Industrial Diary 222*, 2010, 180 x 250 cm., acrylic on canvas

My works, which are mainly grouped under the name “Industrial Diary,” are fragmented and yet interrelated scenes, representations of the industrial age and urban living conditions: retrospection - viewing - reflection. While denying “industrial” negation and in the midst of an emotional development of moderation/doubt, the works use “tricks” to reflect on the history and perception of social reality. In the hustle and bustle of our times, the city is rapidly changing and reinventing itself, while people self-righteously pursue happiness. Our heads are filled with “thought” provided by advertising; the city is artificially bright day and night; and we all hold the same position as we run madly forward. I hope that my work is a reminder to listen and learn from the depths of history, listen to the soul’s sound of silence.

我的作品，大多以《工业日记》命名，以片断似的、又相互关联的场景，表述对工业时代和都市生存状况的回想一观看一反思。在对“工业”否定—中庸—怀疑的情绪演变中，用“技巧”来进行对历史的省察与对社会现实的感知。在这喧嚣的时代，城市以推倒重来的决绝在快速变迁，人们在自以为是地追求幸福。我们的脑袋中堆满了广告赋予的“思想”，人造的光明让我们不分昼夜，我们以共同的姿态向前狂奔。我希望用作品来提示：喧嚣之中，让我们倾听来自历史深处、心灵深处的静默之声。



# 王克举 Wang Keju

新疆喀什既有原生的自然壮丽，又有古朴而深厚的历史文化，是一个新奇而古老的西域。画中采用了以线面交错并置的手法，表现喀什土楼异域风貌。



*Kashi - Geer Street*, 2010, 70 x 60 x 40 cm., oil on canvas

Kashi in Xinjiang has both stunning natural beauty and quaint and deep history and culture. It is a novel yet ancient Western region. My painting techniques use staggered lines and surfaces to show traditional Kashi housing (Tulou) and the exotic character of the area.

# 闫平 Yan Ping



*Pipa Xing*, 2012, 50 x 60 cm., oil on canvas

The best way to identify a noble soul is to observe its attitude toward suffering. Real sorrow is not spoken but is a kind of hidden burden, an elegant but strong aspect of sadness. A good painter should live in two realities—one in reality, the other in the reality of the painting. In the former, he is himself watching others. In the second, he communicates beauty, affecting others. Yan Ping quietly lives in two realities. She portrays the most beautiful side of nature and humanity, using color and lines and leaving out the sadness and complaints on the other side of the canvas. — Huang Fei

鉴别一个高贵灵魂的最好方式，是看他对苦难的态度。真正的悲伤是不能说的，是一种隐忍，是优雅坚硬的面对。一个有宽大大情怀的画者，应该生活在两个现实中，一个在现实的现实中，一个在画上的现实中。在第一个现实中，他做好他自己，观察着他人。在第二个现实中，他传达着美好，影响着他人。闫平在两个现实中，自如宁静地活着。她把自然和人性中最美的一面用色彩和线条表现了出来，把悲伤和抱怨留在了画布的后面。

黄扉



王老先生是一个普通的模特，以前的下岗工人，现住在河北燕郊，为了挣微薄的糊口钱而常要奔波往复于北京的许多学校。我对这些平凡的草根阶层有着深深的同情。

我厌恶当下大行其道的众多人物作品中虚伪的矫情式的表达；或低俗的对人性的侮辱和贬损，并以此为招摇。在我所有人物作品中，描绘的都是生活中的平凡人，而我所做的——一直是力图恢复这些人身上所蕴含的爱与尊严。



*Old Mr. Wang*, 2012, 60 x 90 cm., oil on canvas

Mr. Wang is based on a very common model. Formerly a laid-off worker, he now lives in Hebei Yanjiao District and travels between many schools in the capital in order to earn subsistence money. I have a deep sympathy for grass-roots people like him. I loathe many of the currently popular character artworks, with their hypocritical portrayals; they seem almost a vulgar insult to the humanity of their subjects and are used to make a profit. All of my character works depict ordinary people, and I have tried to re-create the love and dignity of these people in my work.

# 朱兴国

## Zhu Xingguo



*Tribute to Watteau — Z Portrait*, 2009-2010, 180 x 150 cm., oil on canvas

我的生活相对简单，画画、教学和家庭。画画是专业、教学是工作，都离不开和西方美术史上的大师经典作品打交道，分析研究这些作品成为每天的日常生活。利用一些置换、解构与重构来变奏传统的经典作品成为我一个阶段的创作方法论，最终呈现的是我的思考以及这个时代审美的特质。这也是我对心中所仰慕大师致以敬意的最好方式。

My life is fairly simple—painting, teaching, and family life. Painting is my profession, teaching is my work, and both are inseparable from the classic works of Western art history. The analysis of these works is part of my everyday life. Juxtaposition, deconstruction and reconstruction of these classic works have become key methodologies in my creative process. The final result portrays what I think and reflects the aesthetic values of this era. This is also the best way I can pay tribute to the great masters I admire.

中国画是对人的形象及其精神之表达，中国传统绘画中的花鸟画和山水画都是以体现人的精神为宗旨的，与其说描绘花鸟、山水本身，毋宁说是对人的形象及其内在精神的写照。因此从来有别于西方绘画中的风景画和花卉静物画。。山水画的新题材——水墨都市着重突出不同文化背景中城市以及人的形象、精神面貌及其内涵表现。



*Beijing in Spring*, 2013, 136 x 680 cm., ink on rice paper

Chinese painting is the expression of the image and spirit of humans. The purpose of bird-and-flower paintings and landscapes in traditional Chinese paintings is to embody the human spirit rather than to depict flowers and birds or the landscape itself; it is meant to be the portrayal of the image of people's inner spirit and is therefore distinct from Western landscapes and floral still lifes. Chinese landscape painting has a new theme: the urban city in ink, it highlights the image of the city as well as people from different cultural backgrounds.



# 高毅 Gao Yi



*Three Girls*, 2010, 50 x 65 cm., color on paper

Traditional does not mean clear lines or clean brush strokes; it indicates a kind of temperament, a mark of having grown up in China. One can stand many times in front of the ancient artworks with no intention of copying their compositions and moods, and yet they move one to self-expression. This is important. Many years ago, I was in the art museum at Harvard University, and I happened to stroll into the China exhibit. I was deeply moved by the Chinese Buddhist art; the sculptures, silent, whole, non-theist, caused my imagination to run free. Standing in an art museum of a foreign country, I was touched by the depth and seeming distance of these artworks. All of a sudden I became alert. Every time I wander into a Western museum and see the clear lines and lifelike stares of these sculptures, I am reminded how powerful in expression our art is. Our statues are a manifestation of Oriental character, tenderness, mystery, and much more. Changes in our era have seen the world change as one; they convey something wonderful about humanity. Expression should be more than just materials and form. To this end, the water and ink are the culmination of features, no lines; just the interaction between ink and water is a surprise and causes excitement each time it is viewed. Only those with a sensitivity to life and feeling can boldly guide the journey of the ink, draw their own pictures.

传统不意味着一个清晰的点线或者笔法，那是一种气质，一种在中国成长的印迹。岁月即时尚的不断更迭，那生命记忆中的时尚，是女性服饰的变化。时代尤变，但世态的表现渐次如一，它们都传达人类的某种美好。表达应该是不分材质的，什么样的形式能表达殆尽就是最合适的。为此，水与墨应该是极尽特色，根本没有线条，只是水墨之间的簇拥，那其中的意外惊喜，每次都使人尽兴。只有生命里有过那样对生活真切而细腻的感受的人，才能大胆地修改笔墨的章程，画自己的图式。

2008年5.12地震灾难发生后，就一直想动笔画些什么！却困惑于如何用写实的绘画来表达这一切.....

各种传媒曾经呈现的惨烈画面不忍再看，但那段时间又始终忍不住关注着电视、网络、纸质媒体上所有地震的相关报道，尤其是那些在地震中逝去的幼小生命，他们是所有人心中之最痛.....

我用独幅或是组合水墨的画面专注于那些曾经鲜活的幼小生命，因为他们此刻已在天堂，化作了夜空中的星星.....

因此，我把最近开始画的这个系列的题目叫做“天上星星”。今天，这幅历时三个月的作品完成了，淡粉的色调、远离现实的表现，仅仅是为了表达对于这些过早无辜失去生命的孩子们的纪念。



Since the May 12 earthquake in 2008, I have wanted to paint something about the subject, but I was confused as to how to use realistic painting to express it. The media presented many tragic pictures. Especially painful were the stories of all the young lives that were lost in the earthquake. It didn't seem appropriate to use my usual realist style of painting to portray all of this, the media were so strong, direct, and shocking that the traditional expression of painting seemed pale by comparison. I used single pieces or combination ink scenes to focus on those young lives that once were; because they are now in heaven, they are now transformed into the stars in the sky. This is why I recently started painting the series entitled "Stars in the Sky." I wanted the scenes to steer away from grief, sorrow, regret, even anger, as this was my own psychological need at the moment. The pale tones are a distancing from realist expression, just in order to memorialize the young children who lost their lives prematurely.



# 吴冰

## Wu Bing



*Flock of Birds*, 2013, 68 x 34 cm., colored ink on rice paper

密密的草丛，飞  
鸣食宿的禽鸟，  
自由和谐的生态  
是我们理想的世界。

Thick hedges, birds feeding and flying to and from  
their nests, a free and harmonious ecology: this is  
our ideal world.

# 王水清 Wang Shuiqing

兼收并蓄的中国人又一次经历重大变革。君臣、父子、男尊女卑饱含着千年的惯性穿行于平等、爱的海洋；痛楚的生存极限不断拷问道德底线和法律建立；中庸受到个性的洗礼；看客正在成为公民；进一步追求生命和尊严的中国人将又一次绽放在这个星球。



*XiaoAi*, 2009, 65 x 65 cm., ink on silk

The eclectic Chinese people are once again undergoing a major transformation. Ruler and subject, father and son, sexism—these concepts and habits that have existed for a millennium are now being interwoven with concepts like equality and love. The pressures of survival are constantly pushing the limits of our moral bottom line and the establishment of our laws; moderation is undergoing the baptism of individuality; spectators are transforming into citizens; the further pursuit of the life and dignity of the Chinese people on this planet will once again flourish.

# 雷子人 Lei Ziren



*Mei Bei Figure Series, 2008, 100 x 170 cm., ink on paper*

“中国人”他们的祖辈见过皇帝，他们的父辈帮助过毛泽东，他们穷困默然生活在社会主义中国，留守在一座名为“中国历史文化名村”的南方小镇，他们居住的老房子精美绝伦，但一年比一年空荡，能见许多残破的陈年燕窝。



Chinese people — their ancestors saw the emperor, their parents helped Mao Tsetung, they live a difficult and silent life in socialist China. They stay in a small southern town named “Chinese history and culture.” The old house where they live is exquisite, but year after year it gets emptier, and one can see battered and aged dwellings.

# 郭轶丹 Guo Yidan

工笔肖像画的一次尝试，试图从平凡的人肖像写真中体现朴素和普遍的人性。



*Ethnic Minority Youth*, 2006, 51 x 40 cm., ink on paper

I used a fine pen to create a portrait of a common person, to reflect simple and universal features of humanity.



# 陈传席

## Chen Chuanxi



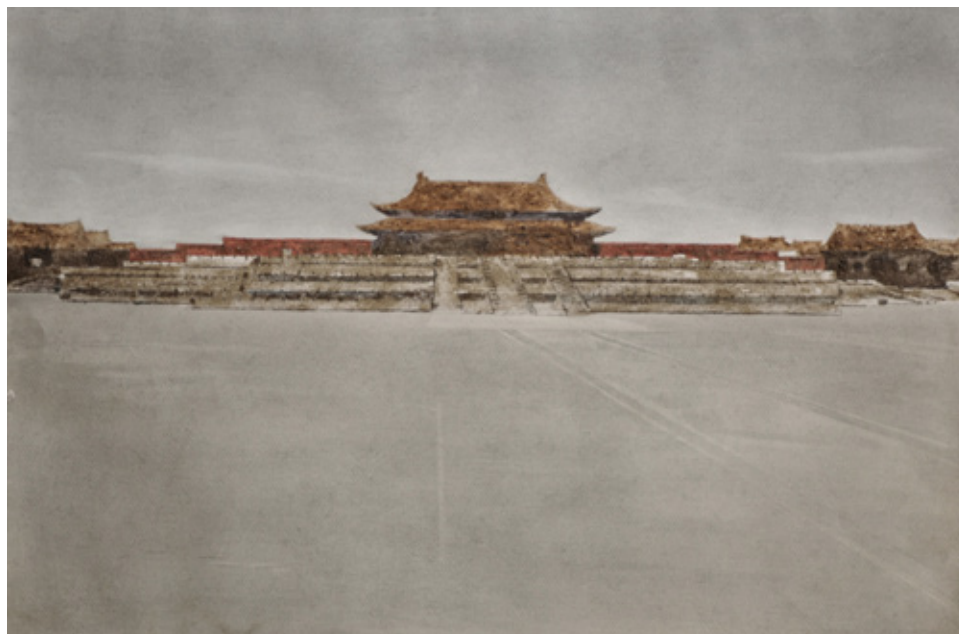
*Plum Wife Crane Son*, 2010, 68 x 136 cm., ink on paper

北宋著名诗人林逋（967-1028），号和靖先生，一生不做官，不娶妻，居杭州西湖孤山上。种梅、养鹤写诗，人称“梅妻鹤子”。后世传为佳话。他的诗以咏梅花最有名，其次是歌咏西湖风景。

The poet Lin Bo (literary name Mr. He Jing) (967-1028) from the Northern Song period, lived his whole life without becoming a government official. He never took a wife and he lived on a lonely mountain in West Lake (Xihu), Hangzhou. He planted plum trees, kept cranes, and wrote poetry. People called him “plum wife crane son.” Later this expression came to be thought of as a way to praise someone. His most famous poem is “Sing for the Plum Blossom”; he is also well known for his poems about the scenery of West Lake (Xihu).



太和殿为故宫三大殿中之最大者，辉煌的木构建筑是中国人的骄傲。‘太和’也称作‘大和’、天地间冲和之气的解释。表述人的精神、元气和心理状态；太平、和睦的意思。尘埃下是辉煌的历史，但于今天仍有积极的意义。



*Taihe*, 2010, 70 x 50 cm., gouache on paper

The Hall of Supreme Harmony (Tai he) is the largest of the three large halls in the Forbidden City, and its brilliant wooden architecture is the pride of the Chinese people. *Tai he* also means *Da he*, an explanation of the conflict and harmony that exists between heaven and earth. It expresses the human spirit and vitality; *Tai ping* means harmony. Its glory may be buried under the dust of history, but it still has an active meaning for us today.

# 焦振涛

## Jiao Zhentao



*Flower of Life -01 Series, 2012, 50 x 80 cm., toner on paper*

有一种说法，炎黄子孙自称“华夏”民族，是因为古语中“华”即“花”，《说文解字》中“華，从艸”，所指的就是“花”，整个华夏民族都离不开花。文人雅士应用自然界中饱含生命的花草，抒发胸中逸气。中国人生命之花淡定清灵。

There is a saying that Chinese people named their country China because of the word's similarity in ancient Chinese to the word flower. This indicates that the ancient Chinese race had a deep attachment to flowers. The ancient literati used flowers found in nature to express fullness of life. The flower of life of the Chinese people is a tranquil and clear spirit.

# 刘明才

## Liu Mingcai

这是数年前在外出写生中，我所画的自己的一名学生，外光下黑白的强烈对比，与人物安静内敛的性格相呼应，欲借此表现当代年轻人，在压力日盛的现实生活中，所展现出坚定沉稳自信的一面。



*Backlight*, 2005, 60 x 50 cm., oil on canvas

This is a painting I made of one of my students several years ago. The light from outside provides a dark contrast, which echoes the quiet introverted character of the subject. It was my desire to portray show a firmly confident side of contemporary youth, despite the increasing pressure of reality all around.



# 赵前

## Zhao Qian



时间正改变着中国这个古老的国度，但却并没有改变中国人的本心：他们依然朴素、坚强、百折不挠。尤其是那些身处边远地区的中国人，他们照旧依赖自然，敬畏天地，仿佛历史并没有从他们身上流过。



Time is changing China, the ancient kingdom, but it has not altered the mind of the Chinese people. They are still plain, strong and indomitable. Especially those Chinese who live in remote areas who continue in their dependence on nature. They are in awe of heaven and earth. It is almost as if history does not flow from them.

*Yellow River Boatmen Photographic Series,*  
2007, 300 x 120 cm. prints



## 郑晓红 Zheng Xiaohong

“阴静”与“阳动”这两种不同的审美倾向，在对待色彩和造型的态度上，形成了完全不同的自律性。中国人以“阴静”为主导觉悟，关注内在色彩与造型的本性与稳定性；而西方以“阳动”为特征，关注外在色彩与造型的变化多彩的丰富性。本作品结合了中国人“阴静”的色彩与造型结构，以孕育生命的花朵与女性之生命本源为创作主题，在色彩上是中国传统的“墨分五色”与西方七色体系的完美结合，是融合了中西文化的作品创作。

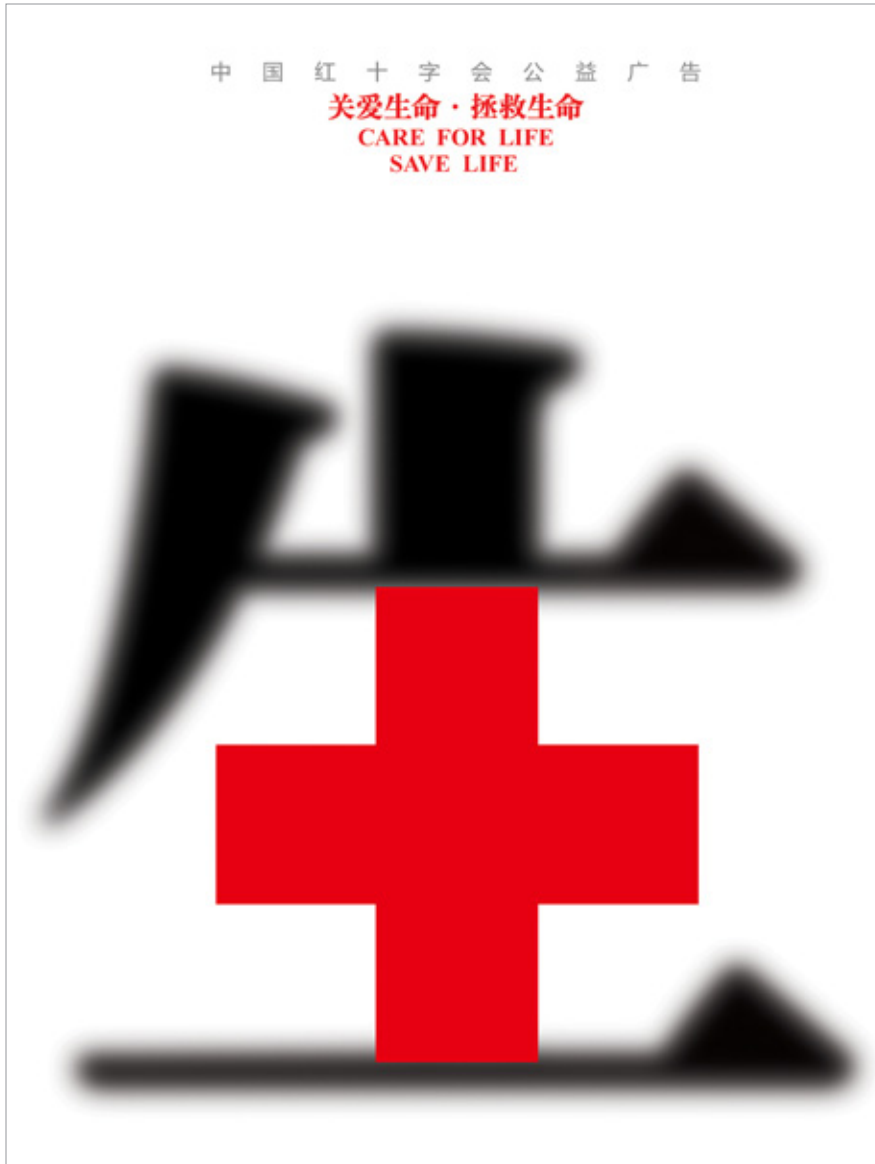


*Rainbow*, 2010, 90 x 90 cm., metal melting

“Subdued calm” (*yin jing*) and “Bold dynamic” (*yang dong*) are two different aesthetic tendencies: one’s attitude toward the treatment of color and shape forms a completely different kind of self-discipline. Chinese people are led by *yin jing* awareness; they focus on the inherent nature and stability of the inner color and shape; whereas in Western art *yang dong* is a main characteristic, in which emphasis is placed on colorful richness and changes in the external color and shape. This work is a combination of the color and structure of the Chinese *yin jing*. It draws from flowers and the life in women for its creative theme. It uses the traditional Chinese five-color system and the Western seven-color system, and in this way it is a fusion of East-West aesthetics.

# 祝东平

## Zhu Dongping



*China Red Cross Poster, 2012, 65 x 90 cm., poster*

中国人使用的文字是中文汉字。可以说汉字是中国和中国人的象征与符号。汉字“生”有生命、生存、生机、生息、生活等意，而其中“生命”是人类一切之本。用汉字“生”作为中国红十字会公益广告设计元素，将红十字图标植入并替代“生”字的核心部分，更加直接地从形与意两方面解读了中国红十字会关爱生命、拯救生命的职能。

Chinese people use Chinese characters in writing. One could say that Chinese characters are a symbol of China and the Chinese people. The character for *sheng* is used in the words “life,” “survival,” “vitality,” “interest,” “live,” among others, in which “life” is the essence of humanity. Incorporating the word *sheng* into the Red Cross advertisement design, I took out the Red Cross icon and substituted the word *sheng* as the central part of the piece. This way I can more directly show my interpretation of the form and meaning of the Chinese Red Cross’s function—care for and the saving of life.

“以茶会友”是最具有中国特色的茶文化。喝茶喝的不是水，而是滋味，时间长了，甚至喝的都不是茶的滋味，而是内心和人生的滋味。然而与现代最流行的电子通讯设备手机相遇，还是颇耐人寻味的。



*“He” + “He”*, 2013, 65 x 90 cm., rice paper

“Meeting friends for tea” is a part of tea culture that has strong Chinese characteristics. When you drink tea, it isn’t water that you are drinking, but a flavor, and over time you’re not just drinking the taste of the tea, but the heart and taste of life. However, when tea culture encounters the most popular modern communication device of our time — the cell phone — it gives quite an interesting perspective.

# 吴长江

## Wu Changjiang



*Son of the Plateau*, 1994, 5 x 39 cm., copperplate etching

Beginning in the 1980s, I went more than thirty times to the Qinghai-Tibet Plateau region to do real-life painting. Climbing the plateau, I pursued pure art and life and felt the interdependence of man and nature.

I strive in my works to create a unique artistic and spiritual world. I seek to demonstrate the grand and magnificent scenery of the snow-covered Qinghai-Tibet plateau and the simple goodness of the Tibetan people, as well as to show how in a rapidly developing society the plateau is a rare “spiritual home.”

从上世纪80年代开始，我曾30余次赴青藏高原写生创作，在这片高原上不断攀登，追寻艺术与生命的纯真、人与自然的相互依存，力求在作品中创造一个独特的艺术与精神世界，力求表现青藏高原雄奇瑰丽的雪域风光、藏族同胞淳朴善良的民风民俗以及高速发展的现代社会中那一片不可多得“精神家园”。



# 郑晓华

## Zheng Xiaohua

“蛰”出自《易·系辞下》：“龙蛇之蛰，以存身也”。虞注：“蛰，潜藏也。”作者构思时，正值3月5日，是中国二十四节气中的“惊蛰”。按中国历法，这一天开始，春雷暗运，天气回暖，蛰伏地下冬眠的昆虫将惊醒，回到它们的缤纷五彩的世界，大地由此而恢复生机。所以“蛰”是一个告诫人自省，又给人带来美好希望的汉字，故书之。



*Chinese Characters Imagery Series 1: Hibernation*, 2013, 68 x 68 cm., ink on rice paper

“Hibernation” is mentioned in the Chinese classical work *Yi-Xicixia*, which states: “even dragons and snakes must hibernate to survive.” The artist found his creative theme while reflecting that March 5 coincided with the twenty-four Chinese terms for the sun; it is a time of spring, an “awakening.” According to the Chinese calendar, this is the day when the weather becomes warm, the spring thunder showers roll through, and all the little creatures that lie dormant underground wake up again to their colorful world: the earth comes back to life. Therefore, “hibernation” is an exhortation to introspection, but it also infuses the Chinese characters with a feeling of hope.

# 段天然

## Duan Tianran



*Water Moon Mirror Flower* (video still), 2012, 3 minutes, 34 seconds, video

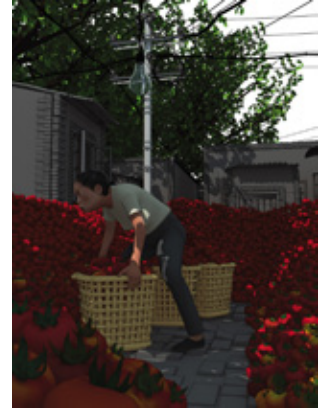
“Water in the moon, flower in the mirror” comes from the traditional Chinese philosophy of nothingness. The water on the moon and the flower in the mirror are more of a beautiful illusion, an aesthetic ideal that is impossible to create in real life. This work is an exploration and experimentation using a series of flowing lines, intended to be viewed to the accompaniment of traditional Chinese string and wind music. We can see a metamorphosis of the images, a shattered but fascinating world of “flowers in a mirror.”

“水中月，镜中花”来自中国传统哲学思想中的虚无世界观。水中之月和镜中之花皆为可望而不可触及的美丽幻象。这部作品通过对一系列水纹流动样式的探索和实验，配以重新演绎的丝竹之乐，在幻化的影像中展现了一个破碎但迷人的镜花世界。

# 郭春宁

## Guo Chunning

针对本次展览，  
本人提供两个作  
品，都是动态影  
像作品。《番茄  
酱》关注对于  
1984年中国的  
记忆。《易异与  
境态》关注中国  
人对生命、疾病  
和死亡的哲学思  
考。



Left and bottom right: *Change-Change* (video still), 2012, 3 minutes, 30 seconds  
Above right: *Tomato Sauce* (video still), 2012, 6 minutes, 48 seconds

I am providing two works for this exhibition. They are both animated works. *Tomato Sauce* focuses on memories of China in 1984. *Change-Change* is concerned with thoughts on the Chinese people's philosophy of life, illness, and death.

# 丹尼尔

## Daniel Krause



*The Artisan*, 2008, 95 x ?? cm. bronze

我从1979年开始从事简化的人物画。2005年，当时我在北京，开始一边听音乐一边作画。这些作品现在以三维的方式被重新呈现出来。“艺术家”系列作品是“移动的中国”系列中的作品，这些任务是中国改革开放过程中的人物。他们抓住了正在觉醒过程中的中国。

I have been drawing stick figures with simple lines since 1979. In 2005 while in China, I started drawing these figures while listening to live musicians. The drawings are now transformed into three-dimensional sculptures with Xi An paper puppet transcendence. *The Artisan* is one of these line drawings that are part of my “China On The Move” series. They are people that represent the opening up of China, “Gai Ge Kai Fang.” They catch the speeding life of an awakening China.



水彩画清新、静宜，如小夜曲，不张扬，不狂躁。

老子说：水“居善地，心善渊，与善仁，言善信”，“利万物而不争”，使人心清静与踏实，故这种外来的绘画形式与中国艺术的传统精神不谋而和。

水的流动所产生的干与湿、静与动、轻与重、隐与露、有形无形、似与不似等变化凸显水的品质，使作画者较难控制，却是它的魅力所在，可以达到“言有尽而意无穷”的审美趣味



*Female Body*, 2010, 53 X 37 cm., watercolor on paper

Lao-tzu said that the water always flows down, so it knows how to choose a good place to settle. The water is so pure and clean that it forms a mirror that can reflect life. The water treats all the members on the earth the same is always honest, inside and outside. The water enables people to remain quiet and sure, so this sort of foreign painting form (watercolor) has the same inner spirit as traditional Chinese art.

The dry and wet, the still and moving, the heavy and light, the hidden and exposed, the tangible and intangible, the likeness and unlikeness caused by the streaming of the water make it difficult for the artist to control it. That is also the charisma of the water.

## Artist Biography



Xu Weixin was born in 1958 in Urumqi, Xinjiang. He graduated in 1988 from the Oil Painting Department of the Zhejiang Institute of Fine Arts with a master's degree. He is currently a professor and executive dean at Renmin University's School of Arts; a member of the Oil Painting Art Committee of the China Artist's Association; director of the China Oil Painting Society; and a scholar of Russian in the History Department of UC Berkeley.

His early work included rustic frontier-style landscapes, which won numerous awards at exhibitions. In recent years he has turned his attention to social and historical themes, and his works reflect this change in content and form. He says: "Modern art must not only be new in form but must also involve important questions." His series *History of China, Great Masses: 1966-1976* is an installation made up of a sequence of huge portraits of one hundred people from the time of the Cultural Revolution, together with short written histories and film footage. He uses phenomenological reductionism to fight the loss of memory, proposing that ordinary people were also responsible for the Holocaust, which was like a ten-year Cultural Revolution. He also exhibited in "History of China, Great Masses: 1966-1976" in 2007 at the Today Art Museum in Beijing. In May 2011, he had a solo exhibition, "China's Image: Portrait in Circulation," at the Fairbank Research Center of Harvard University.

In October 2012 he was in the "Seven Miners" exhibition at the University of Chicago, Beijing Center, a show curated by Wu Hung. Representative works include *Nang Room*, *Suyou Tea Pavilion*, *Work Shed*, *Work Picture*, and the Miner's Portrait series.



Chen Haobo was born in March 1974 in Jinan, Shandong Province. In 1997 he graduated from the Shandong Art Institute sculpture department and in 2002 from the Russian Repin Academy of Fine Arts' Kuba Denisov studio.

In 2004 he planned the "20th Century Russian Realist Painting Exhibition" at the Millennium Art Museum. His current position is deputy director of the Renmin University of China School of Arts Foundation Courses Office.

Chen Haobo has been interviewed numerous times for the prominent Chinese art magazine *Oriental Art-Finance*, and in 2010 he published "The Soviet Union in the 20th Century: Historical Themes Creative Arts" in *Art* magazine.



Li Xiaoyu was born July 12, 1979. In May 2001, he studied sketching at the Glasgow School of Art in Scotland, and in 2005 he graduated from China Central Academy of Fine Arts Oil Painting Department under the tutelage of Professors Jin Shangyi and Sun Weimin. He is now a PhD candidate at China Central Academy of Fine Arts, Fine Arts Research Institute, under tutelage of Professor Jin Shangyi. He teaches oil painting at the Renmin University Art Institute and is a member of the Chinese Artists Association.



Ma Yu (full name Ma Yuting) is a teacher of painting at Renmin University Art Institute. She was born in 1978 in Guilin, Guangxi province, and graduated in 2000 from the Sculpture Department of the Guangxi Art Institute. In 2006 she earned her master's degree from the Sculpture Department of the Academy of Art & Design, Tsinghua University. From 2009 to 2010 she was a visiting fellow at Tokyo National University of Fine Arts and Music. Her professional fields are sculpture and lacquer ware.



Born 1963 in Shenyang, Liaoning province, Wang Jiazeng graduated in 1992 from Luxun Academy of Fine Art. A former professor and mentor to graduate students at the Lu Xun Academy of Fine Arts, he is currently professor at the School of Arts, Renmin University of China. He has had eleven solo exhibitions at Today Art Museum in Beijing and the Enjoy Museum of Art. He has received seven National Level awards, and more than thirty of his works have been collected by the National Art Museum of China, Shanghai Art Museum, Guangdong Museum of Art, among others. He has written four publications on art.



Wang Keju was born in 1956 in Qingdao, Shandong province. He graduated in 1983 from Shandong University of Arts. In 1989 he studied at the Central Academy of Fine Arts, where he concentrated on advanced oil painting in 2002. He is currently a professor at the School of Art, Renmin University of China.



Yan Ping was born in Jinan city, Shandong province. She is a professor at Renmin University of China and a mentor of graduate students. In addition, she is director of the China Artists Association and of the Chinese Oil Painters Society, and a member of the Oil Painting Art Committee of the Chinese Artists Association.



Wu Xutao is a teacher in the painting department at Renmin University of China and a member of the China Artists Association. He graduated in 1994 from the Fine Arts School affiliated with the China Central Academy of Fine Arts, and after he graduated in 1998 from the Central Academy of Fine Arts with a bachelor of art degree, he stayed on to become a teacher. In 2001 he obtained a master's degree from the Central Academy of Fine Arts. From 2003 to the present, he has worked at Renmin University of China School of Arts.



Zhu Xingguo, born in 1982 in Linzi, Shandong province, is a teacher at the School of Arts at the Renmin University of China. In 2003 his work was chosen for "Our Era," the third academic exhibition of Chinese oil paintings. His works have been shown in Beijing and Shandong, among other cities, and he participated in the 2012 "Art Beijing" Expo.



Chen Hao is an assistant professor in the Painting Department at the Renmin University School of Arts, the director of Chinese Painting and Calligraphy Department, a mentor of graduate students, and director at China International Painting and Calligraphy Research Association, as well as an honorary consultant at Taiwan China Art Association. He was born in 1971 in Beijing and graduated in 1998 with a master's degree from the Central Academy of Fine Arts. In 2004 he received his PhD from the philosophy department of Renmin University of China; as an art major, he studied under Professor Xu Qingping. In 2009-10 he was a visiting scholar at the University of Denver School of Art and Art History and a painter in residence. He is the author of "Research on Urban Ink Painting," "Sentiments on the Yan Garden Ink-Painting," and other publications.

His works have been collected by the National Museum of China, Yale University, Harvard University, Mr. Li Ka-shing of Hong Kong, the U.S. Congresswoman Judy May Chu, the governor of Colorado John Hickenlooper, and French Finance Minister Pierre Moscovici.





Gao Yi was born 1965 in Beijing and from 1980 to 1984 studied at Beijing Arts and Crafts School. In 1986-90 he studied in the Chinese Painting Department of Central Academy of Fine Arts and in 1991-95 was a graduate student in the Arts Department of Plastic Arts, Hannover, Germany. He lived in Germany and worked as a free-lance artist from 1995 to 2001. In 2005 he graduated with a PhD from the Philosophy Department of Renmin University of China. He is currently an associate professor at the School of Arts of Renmin University of China and a member of the Chinese Artists Association.



Huang Huasan is a professor at Renmin University of China School of Arts, an assistant to the institute's president, head of the Painting Department, and a member of the China Artists Association. He was born in 1966 in Chengdu, Sichuan province. From 1980 to 1984 he studied at the Fine Arts School affiliated with China Central Academy of Fine Arts and in 1988 graduated with a bachelor's degree from the Central Academy of Fine Arts Painting Department. In 1990 he earned his master's degree at the Chinese Painting Department of the Central Academy of Fine Arts. He was a graduate student from 1991 to 1995 at the Fachhochschule of Hannover University in Germany. He worked as a free-lance artist in Hannover from 1995 to 2000. He now works in the Art Institute of Renmin University of China.



Wu Bing graduated in 2008 from the Chinese National Academy of Arts and was awarded a creative doctorate degree in bird-and-flower painting. He is currently an associate professor at Renmin University of China School of Arts, a graduate student instructor, and a member of the China Artists Association.

His works have been shown at the Eighth, Ninth, and Tenth National Art Exhibitions hosted by the Chinese Ministry of Culture and the Chinese Artists Association, as well as the Second National Bird-and-Flower Painting Exhibition and the Sixth National Sports Art Exhibition. He has been a recipient of the second Art Jincai Award and has shown his work nationally more than twenty times. His works won second place in the National Chinese Painting Exhibition. He has participated in the Second National Minorities Art Exhibition and New Century Chinese Painting Exhibition, and he received the 50th Anniversary Art Exhibition Award of Excellence. He participated in the First, Second, and Third Chinese Artists Association Members Exhibitions. As a participant in the "Cross-Strait Fine Arts Doctoral Students Creative Exchange Exhibition," he was nominated for entry at the Commemoration of Guo Wei-qu's 100th birthday of the country's leading bird-and-flower painting Exhibition.



Wang Shuiqing has been a teacher at Renmin University of China School of Arts since 2002. From 1992 to 1996, she studied at the Fine Arts Department of Henan University and was awarded a bachelor's degree; in 2002 she earned her master's degree at the Fine Arts Department of the National Academy of Chinese Theatre Arts. In 2007–8 she studied in the advanced creative class at the Central Academy of Fine Arts and in 2012 began studying for a PhD in fine arts. Wang Shuiqing has participated in numerous national exhibitions and won awards; her works have been published in “Fine Arts” and “Era Collection” magazines.



Lei Ziren is a teacher at Renmin University of China's School of Arts, a literature and art PhD. He was born in 1976 in Jiangxi and in 1989 began studying and working at the Central Academy of Fine Arts and Tsinghua University's Academy of Art & Design. He started working at Renmin University of China in 2012.



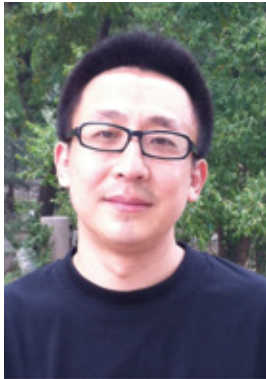
Guo Yidan, is a teacher at Renmin University of China School of Arts. Graduated in 1998 from Central Academy of Fine Arts Painting Department with a bachelor's degree in literature. In 2005 she completed graduate studies in aesthetics in the philosophy department of Renmin University of China. Her work *Musical Journey* has been collected by the China Artists Association, the National Art Museum of China, and other organizations. In 2010, her Chinese-style painting *Stranger* was published in the authoritative “Art” magazine.



Chen Chuanxi is a head professor at Renmin University of China, a PhD instructor, and a member of the Theory Committee of the Chinese Artists Association. A master of history and theory, as well as poetry, he has written 51 publications. His achievements in painting and calligraphy are also well known and highly praised for their classic style. Chen Chuanxi's paintings have been added to the “Chinese Painting Yearbook.”



Chen Jiong, assistant professor at School of Arts of Renmin University of China, holds a doctorate from the Central Academy of Fine Arts. He serves as executive director of the Chinese Society of Arts and Crafts Fiber Art Committee. He has had solo exhibitions in USA, Korea, France, and Malaysia. He is responsible for the unified image design of the Ministry of Public Security nationwide police station building facades and for the unified image design of the Chinese People's Court building facades. Chen Jiong was also in charge of the design of the emblem of Chinese law.



Jiao Zhentao was born in 1972 in Beijing and from 1993 to 1997 studied at the Central Academy of Fine Arts. From 2001 to 2004 he studied at the Academy of Art & Design of Tsinghua University. Since 2004 he has been a teacher at the School of Arts of Renmin University of China.



Liu Mingcai was born in 1972 in Pengxi, Sichuan province, and in 2004 received his master's degree from the Central Academy of Fine Arts Painting Department No. 1 Studio. He is currently an assistant professor at Renmin University of China School of Arts, deputy director of the Department of Painting, and a member of the China Artists Association.



Born 1959 in Guangzhou, Guangdong province, Zhao Qian graduated from Shanxi University's Art Department. In 1980-2002 he worked as an animated film director at the Beijing Science and Education Film Studio (CCTV10 Channel). He is currently deputy director of the Renmin University of China School of Arts's Department of Design, an associate professor, a graduate student instructor; he is responsible for those who major in the discipline of animation.



Zheng Xiaohong is a teacher at Renmin University of China School of Arts, a member of the China Artists Association, and a member of the Japanese dyeing Textile Design Association (TDA). In 1999 she received her master's degree in dyeing design from Tama Art University School, Japan. She has worked as a textile designer at Hishinuma Design Firm in Japan and was a researcher at Watanabe Textile Art Studio and a visiting fellow at the Research Institute of Hamano, Japan. She published "Zheng Xiaohong Fiber Art Collection." Her photographs have been selected for the 11th National Art Exhibition and the Shanghai Art Fair International Contemporary Art Exhibition, and her fiber works were included in "The Movement of Fiber – Era Changes" show at the Asian Fiber Art Exhibition. She won the first Pleats Competition Award for Excellent Design in Japan and the Outstanding Award of the National Textile Design Competition in China.



Zhu Dongping is a professor in the Design Department of Renmin University of China School of Arts, the planning director of Renmin University Institute of Culture and Arts, and a member of the China Artists Association. In 1982 he graduated from Capital Normal University with a bachelor's degree and later received his master's degree from Tsinghua University. In 2000 he received funding under Tsinghua University's "International Academic Exchange Support Project" to go to South Korea for one year of research. He was formerly an associate professor at Tsinghua University's Academy of Arts & Design and deputy director of Tsinghua University's Interior Design Research Center. He has participated in both domestic and international design exhibitions, and his works have won numerous awards. He is the author of several theoretical papers and educational books on professional design. Collections of his works have also been published.



Wu Wenyue was born in Shanghai. In 1999 she received her master's degree from the Central Academy of Fine Arts. In 2001 she studied graphic design at Contrapunkt in Copenhagen, Denmark. Since 2002 she has taught at the Renmin University's School of Arts. In 2011 she received PhD from Renmin University of China, School of Philosophy.





Wu Changjiang, born in 1954 in Tianjin, graduated in 1982 from the Central Academy of Fine Arts. He is the executive vice chairman of the Chinese Artists Association, a member of the Twelfth Session of CPPCC National Committee, Honorary Dean of the School of Arts of Renmin University of China, professor at the Central Academy of Fine Arts, and executive director of the China Tibetan Culture Protection and Development Association.

Wu Changjiang has had more than twenty solo exhibitions in various domestic and international cities, including Madrid, Granada, Tokyo, Hitachi, Kyoto, Osaka, Kobe, and Yokohama. Seventeen collections of his work have been published, and he has written more than twenty academic works. He won the International Youth Art Encouragement Prize, the Norwegian International Print Exhibition Jury Prize, the 10th National Print Exhibition Prize (bronze), the Thirteenth National Print Exhibition Prize (bronze), and the 80-90's Era Excellent Printmaker 'Lu Xun Printmaking Award'. His works are in the collections of the National Art Museum of China, the British Museum, the Ashmolean Museum at Oxford University, the Autonomous University of Madrid, the Japan Hitachi local museum, and a number of other public art institutions.



Zheng Xiaohua was born 1963, a native of Jinyun, Jiangsu province. He has a PhD in calligraphy and is specially funded by the State Council for his work. He is currently party secretary and vice president of the School of Arts of Renmin University of China, a graduate instructor, and professor. He is also a director at the Chinese Calligraphy Association and secretary-general of the Academic Committee.



Duan Tianran graduated from the University of Southern California Film Institute with a major in digital and animated art. He was twice awarded the full Annenberg scholarship by the university. His works *Water Moon Mirror Flower* and *Between Shadows* were nominated for the American Student's Oscar Final Competition Unit and have been shown in major film festivals around the world, including the Hiroshima Animation Festival and the Ann Arbor Film Festival. His works have been reviewed by a number of international media, including the *World Journal*.



Guo Chunling is a teacher in the design department of Renmin University of China. Born in 1978 in Ha'erbin, Heilongjiang province, she was awarded a master's degree in visual communication from the Central Academy of Fine Arts in 2003. In 2010 she became a PhD candidate majoring in aesthetics at Renmin University of China's School of Philosophy. In 2011 she was a visiting scholar at the Vancouver Film School in Canada, where she majored in media. Her work *Flowers in the Mirror* was shown in the Tokyo CG Art Exhibition in Japan. Her work *Hyphen* was shown in the South Korea Teachers' Art Exchange Exhibition. *Yi - Yi* has been exhibited at the National Art Museum of China. The first edition of her work *Tomato Sauce* was collected by the White Rabbit Art Gallery, Australia, and she has been invited to participate in the World Design Congress held in Beijing. *Tomato Sauce* was also selected for the 2011 Brazil Anima Mundi International Animation Festival and the 2013 International Animation Festival in Stuttgart, Germany.



Daniel M. Krause was born in 1964 in Chicago, Illinois, U.S.A. In 1976 he moved to Los Angeles, California. In 1987 he earned a bachelor of art degree in the Visual Arts (Studio Sculpture) and Microbiology at the University of San Diego. In 1987 he moved to Beijing and enrolled in 1988 at Guangzhou Academy of Fine Arts, where he received his master's degree in fine art sculpture in 1993. In 2006 he taught contemporary metal fabrication, contemporary Western sculpture theory, and the history of twentieth-century sculpture at the Guangzhou Academy. He was selected to run with the Olympic torch in Guangzhou City. In 2011 he moved his family and studio to Beijing and in 2012 he joined the People's University of China School of Art.



Hong Tao was born in 1952 and graduated from the Art Department of Capital Normal University. He is currently a professor and a mentor to graduate students at Renmin University's School of Arts and a member of Animation & Comic Committee of China Artists Association. His primary focus is the study and creation of illustrated comics.

**Opposite: Zheng Xiaohua, Art**

**Back Cover: Guo Chunling, *Change-Change* (video still), 2012, 3 minutes, 30 seconds**





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