



A WOMAN'S VIEW

New Chinese Art

University Galleries

WILLIAM PATERSON UNIVERSITY



A WOMAN'S VIEW

New Chinese Art

✿ Cui Xiuwen

✿ Huang Ying

✿ Lin Tianmiao

✿ Tao Aimin



CUI XIUWEN

Existential Emptiness, No. 3

2009 • Detail

IN THE LAST THREE DECADES,

Chinese women artists have experienced a crucial transformation in expressing themselves in a freer more liberated manner and style. As China introduced economic reform and moved toward openness in 1978, women artists were gradually exposed to both Western contemporary art and the feminist movement. They became aware of their identities as individuals and as women, and began to experiment with new ways of expression from a female artist's point of view. The artists in this exhibition have developed their unique styles to probe women's psychological and spiritual life, women's position as independent individuals, and women's intellectual capacity of dealing with problems and philosophical issues such as humanity and the universe, reality and illusion, and more.

CUI XIUWEN 崔岫闻

The artist uses an innocent and lovely girl as a model to express feelings and ideas, forming her unique signature style. The familiar subject and composition of Leonardo da Vinci's painting, *The Last Supper* (1495–1498) acquires a new face and context. Thirteen figures of the same nine-year old Chinese girl recount a

story of Chinese youth from the 1950s to the 1970s, whose red ties represent the collective ideal of Chinese Communist Young Pioneers. School children ranging from seven to twelve years old wore the red tie as a badge of honor. It symbolized revolution, blood shedding, and sacrifice, and encouraged students to follow the footsteps of those who sacrificed their lives in the revolutions to overthrow the feudalist system and National government, and establish a new Communist China. Being a “red-tie” herself once, the artist had the image of the red tie against a white shirt imprinted in her mind so deeply that she was inspired to draw upon this particular memory in her art. Her painting, like *The Last Supper*, is about belief and noble sacrifice; but unlike the former, one little girl (or perhaps a collective generation), not a grown savior, carries all the burdens of doubt, pain, betrayal, and history itself. The artwork on view here is one component of a large multi-media installation of oil painting, photography and video. Its title, “San Jie,” or Three Worlds, refers to either the Buddhist or Christian notion of Heaven, Earth, and Hell.

A similar girl appears in the series of photographs, “Essential Emptiness.” The artist eliminates all colors except black and white. This time, the girl has a companion, a doll in her own image and

size. The girl wears a white shirt or coat and short black skirt, but the doll in most cases appears naked. The two figures are set playing together in a landscape, often with heavy snow and a vast empty sky. They lie, or kneel, or stand, far from each other, in the snow, or bury themselves under the snow, or the girl pulls her alter ego out of the snow. Sometimes, the girl carries her doll walking through a large forest or an empty country road. All of the images conjure a feeling of mysterious loneliness. Is this loneliness a reflection of the spiritual emptiness of present-day society? Here, the artist engages in spiritual and philosophical contemplation about the relationship between the individual human being and the universe, reality and illusion. The girl's double selves – genuine and fake, real and imaginary, living and inanimate, etc., seem to reinforce the Buddhist worldview that the world is illusive; the absolute emptiness is its ultimate truth. Aesthetically, the artist emulates the traditional Chinese ink painting style to achieve simple beauty and spacious emptiness.

“...the artist constructs a binary opposition of men and women, strong hard fortress and soft human body, and culture and nature, but in a seemingly reversal role-play.”

LIN TIANMIAO 林天苗

Living in both China and the United States, Lin combines the Western idea of conceptual art and her childhood experience with textiles from her early years in China. As is evident in many of her works, silk and cotton threads are her preferred media. In the three portraits from the “Focus” series, the artist printed a black and white photograph of her own bald head on cloth. In one

piece, she sewed simple stitches over the image, and in another, she tied on hundreds of thread balls to cover the entire face and neck. The images vary in focus. One is very blurry as if fading away through time; and the other is clearer, but still not sharply focused. None of the images indicate gender, or express emotion. The one with thread balls conceals all the facial details. The artist refrains from calling the images “self-portraits.” Instead, she portrays genderless and concealed individuals, whose identities are vague and blurred between man and woman, or the Self and Other. The balls may also suggest numerous threads of thoughts emerging from one's head, or simply a mass of tumors that damage one's brain and mind.

Wrapped with cotton threads, *Family Portrait* is a group of picture frames in different shapes and sizes, but devoid of images. Perhaps the work suggests old images that have faded over time, or a lost memory, or an intentionally voided memory as a way to cut off the family ties, or a nostalgic expression of homesickness. The off-white color, dusty look, and packed state make the frames seem ancient and unusable. The audience is given enough space to imagine, and to contemplate.

TAO AIMIN 陶艾民

In her video *Vein*, Tao tells a story of a nearly century old woman who lived from 1912 to 2011. Forced to bind her feet at age nine, married at nineteen, she gave birth to her first child at twenty-two, and lost her husband in her eighties. “Old Lady Wang” lived the life of an ordinary woman as millions of others in China, who were diligent, hard-working, tough, and satisfied despite the suffering they endured. The artist happened to rent a room from the woman and became mesmerized by her long and simple life, and therefore videotaped the last few years of Wang's life. Her face full of wrinkles, her lingering steps, her hands shaking as she sews, the warm dumplings on the table, peeling wallpaper, a ticking old clock, small shoes on the windowsill, turnips in the garden, falling persimmons from the tree, and the sight of the old woman's back

as she slowly walks away in distance all became images of beauty and the sublime in human life in the eyes of the artist. The artist uses three projections simultaneously on three walls, thus creating an overwhelmingly powerful effect.

In *Women's Writing — Rhetoric*, Tao inscribes textiles with ancient women's writing, a system invented and practiced by women in the southern province of Hunan (where the artist was born and raised). The writing often consisted of poems in short sentences with five or seven words in a line, written or embroidered on handkerchiefs, a kind of women's “secret messages” about love and life, shared among them. The artist copied some poems in an ancient calligraphic style of the oracle-bone inscription of 1200 BCE (which might be the inspiration for the women's script). Tao wrote on a hand-woven cloth used for steam cooking by local women, imitating the manner the women sew or embroider the scripts, linking common Chinese women's daily mundane life and their pursuit of spiritual and intellectual life in a unique way. The artist also used some random characters to compose her works.

HUANG YING 黄莺

In her series of digital photographs, Huang uses her own body as the main subject in expressing concepts. The “Metamorphosis” series focuses on a female human body and a giant dragonfly. The two are always overlapping and partially replacing each other, as if one is transforming into the other, or both transforming themselves into a new form of life. The theme of transformation and the cycle of life is not new in art, and the use of insects as a symbol of the reincarnation of human life first appeared in prehistoric Chinese culture when people placed jade-carved cicadas in the mouths of the deceased. The artist, however, has made the concept more contemporary, complex, and even Kafkaesque. In *Metamorphosis No.5*, Huang depicts a woman's face with an open mouth and protruding tongue, and a huge dragonfly taking the place of the nose and mouth, whose long body overlaps and extends the tongue. Rather than a symbol of a new life cycle, the image suggests disgust with the current condition and a strange

sexual desire. In *Metamorphosis No.13*, the artist presents a sensually beautiful nude female body with multiple arms and legs, a dragonfly replacing the head, face, and neck, and its long phallic shaped body thrusting through the middle of the female body. The image contains sensuality, sexuality, and the transformation of a human into an insect or vice versa, and clearly of one Self into an alien Other.

Occasionally, the dragonfly-woman appears in an icy mystical landscape. In *My Mirrored Realm No.10*, Huang depicts a similar setting, adding a nude woman falling from the sky and yet another collapsing on a bridge fence, creating a surreal realm. The series deals with a larger theme concerning humans and the environment, and the real and the surreal. Throughout the series, lonely nude female individuals appear in cold and isolated landscapes full of snow, ice, and frigid water. In *My Mirrored Realm No.7*, Huang envisions a vast ocean with floating icebergs mixed with wreckages, and a few nude women, one struggling in the ice water, one climbing out of the wreckage on the ice, and one lying safely in the middle of a cubic building in the center of an island. The scene recalls the Great Deluge and Noah's Ark, but with a very different connotation. It seems like a story of women's survival in a catastrophic environment, rather than that of a savior's rescuing act, yet still evoking the origin of humanity. The similarly lonely and nude women are also found crawling on the Great Wall in *My Mirrored Realm No.11*. Their bodies are imprinted with stains from the bricks of the wall, like ghosts moving out of the wall. The Great Wall is the symbol of China's stronghold and masculine power. Here, the artist constructs a binary opposition of men and women, strong hard fortress and soft human body, and culture and nature, but in a seemingly reversal role-play. By placing female figures in a great cultural and historical background, the artist has created a new myth. ❀

女性视角 - 中国新艺术

张禾

在过去的三十多年中，中国女艺术家在用较为自由的方式和风格表达自我方面经历了脱胎换骨的嬗变。随着1978年开始的经济改革和开放政策，女艺术家们逐渐接触到西方国家的当代艺术观和妇女观。她们开始意识到作为女性的自我和作为独立艺术家的自我，并且开始从一个女性艺术家的视角尝试不同的新的表现方式。这次参展的几位艺术家用她们各自独特的手法探索女人的心理和精神生活，女人作为独立的个人，以及女人在对待日常生活和对人类和宇宙、现实和虚无等哲学问题的思考。

崔岫闻

这位艺术家代表性风格是用一个天真可爱的小女孩作模特，表达各种的情感和思想。人们所熟悉的达芬奇的《最后的晚餐》，在艺术家手下变换了一付完全不同的面孔和情境。十三个人物由一个九岁中国女孩面孔表示，讲述着一个中国二十世纪五十至七十年代的故事。这些带着红领巾的孩子们代表了当时中国共产主义少年先锋队的集体理想。“红领巾”对小学和初中七岁至十二岁的孩子是一种荣誉，也是个人作为集体的一分子的认同。它象征革命，流血，和牺牲；鼓励学生们踏着先烈的脚步前进。曾经也带过红领巾的艺术家，对红领巾和白衬衫的鲜明对比有着深刻的印象，所以在艺术作品中不断使用这一特殊的记忆形象。她的画作跟《最后的晚餐》一样是关于信仰和高尚的牺牲精神的主题；不同的是，她的画里让一个年幼的小女孩（或者她的整个同龄群体？）、而不是成年的救世主，来承担所有的疑虑、痛苦、背叛，甚至历史本身的重荷。展出的这幅油画稿是艺术家一件大型的装置作品《三界》的一部分。整个作品由油画，摄影图片，和摄像影像组成。题目带有佛教或基督教“天上、人间、地域”的意味。

类似的一个女孩也出现在《真空》系列中。这组作品去掉了色彩，仅用黑白图片效果。这次女孩有了一个伴儿，一个跟她同样相貌、同样大小尺寸的玩偶。女孩身穿白衬衣或者白大衣，黑短裙，但是玩偶却时常赤身裸体。两个女孩出现在室外场景中，往往是空旷的大雪天地。她们有时躺或跪在雪地上，有时站或坐在雪地里，有时把自己埋在雪里，但都相距很远；有时，真的女孩

会把玩偶女孩从雪堆里拖出来，或抱着玩偶在大森林和空寂的郊外小路上行走。所有的图象都给人一种神秘的孤独感。这种孤独是现代社会精神空虚的反映？还是对所有人的存在主义的评判？这里，艺术家似乎在对人类和宇宙、现实和虚幻的关系作精神和哲学的思考。女孩的两个自我：真的和假的，真实地和不真实的，活的和死的，等等，似乎在强调佛教的世界观：世界是虚幻的；绝对的空才是终极真理。在美感方面，艺术家使用了中国传统水墨画的风格，给作品增添了简洁抽象和“空”的感受。

林天苗

艺术家在中国和美国都生活过，她的作品综合了西方概念艺术的理念和自己生活中和纺织物打交道的经验。如她大多数作品所示，纺织用的丝线和棉线是她的主要艺术表现形式。展品中的三幅“自画像”来自她的系列作品《焦点》。艺术家把自己剃光头的黑白照片头像印在画布上，其中的一幅用普通平针的乱针脚绣满画面，焦距不是很清楚；还有一幅密密麻麻地缝满了线团，线团自上而下变得越来越大。第三幅是一张特别模糊、似乎由于年代久远而褪色的图像。这三张头像没有一张表明人物的性别，也没有表情。扎满线团的那张甚至掩盖了全部面部细节。她没有把这些头像称作“自画像”。看起来艺术家有意表现没有性别、身份模糊、隐藏自己面目的人，或者那些介于或混淆于“男人”和“女人”、“自我”和“他人”之间的人。那些线团可以看做一个人思想的千头万绪；也可以看做是长满肿瘤的脑袋破坏了人的思想。

《家庭肖像》是一组用棉线缠绕起来的相框，里面没有任何肖像。也许这幅作品是想表示已经褪了色的老旧的照片？或一帧失去的记忆？或一帧故意抹去的记忆以示和家庭关系的断绝？或怀念家乡的表达？那发旧的白色，看似落满灰尘的样子，和打包封存似的状态，都使这些相框看上去久远和无法使用。这里，观众可以尽情去想象的思想。

陶艾民

陶的影像作品《脉》讲述了一位世纪老妇人的故事。老人出生于1912年，逝世于进入百岁前的2011年。九岁起开始裹脚，十九岁结婚，二十二岁生下第一个孩子，八十多岁时失去老伴，老人王玉清度过了跟中国千千万万个勤俭耐劳、坚韧不拔、受磨难但同

时也感到满足的普通妇女一样的生活。艺术家偶然租赁了老人的房屋住，观察到她漫长而又简单的生活，被此强烈地吸引，因而用摄像机记录下了老人生命中最后几年的生活情景。那付堆满皱纹的面孔，蹒跚的脚步，缝纫时颤抖的双手，饭桌上热腾腾的饺子，斑驳脱落的墙纸，滴答作响的老钟，窗台上的小脚鞋，菜园里的萝卜，掉在树下的柿子，还有老人渐渐远去的背影，这些在艺术家眼里均成为生活的美和崇高的图像。艺术家用三个镜头同时投射在三面墙壁上，营造了强有力的震撼效果。《女书－修辞》描绘了一种数百年前发明于湖南江永的女书文字。女书通常是写成五字或七字一行的诗句，描画或刺绣在手帕上，内容大多表述女人们的爱情和生活，一般只流传于女人之间。艺术家使用了公元前1200年左右中国甲骨文字体（有人认为女书起源于甲骨文）的书法，并模仿在手帕上刺绣文字的情况，把一些完整的诗书写在民间妇女自织的、蒸笼里用的粗布上，由此把普通妇女的世俗生活和她们对精神生活及思想的追求巧妙地结合在一起。展出的几幅作品中也有随意的文字组合。

黄莺

黄莺的数码影像制作以她自己的身体为主要载体来表现各种理念。系列作品《嬗》用女人体和巨大的蜻蜓相互重合和替代，表达一种生命形状向另外一种形状的嬗变，或者两个不同的生命形式同时在向一个新的生命形式转化。生命的嬗变和循环往复主题在艺术中并非少见；中国的史前文化中就已经出现把玉雕的蝉放入死者的口中表明希望再生的愿望。但是艺术家在这里把这一观念表达得更为现代和复杂，甚至带有卡夫卡式的荒谬。《嬗》No.5 表现了一个女人头像，大张着嘴巴，舌头伸出很长；其鼻子和嘴巴被一只大蜻蜓的上半身覆盖，蜻蜓的长尾巴与人的舌头重合，并使其延长很多。这里，观者基本上看不到对生命再生的祈望，却是一种对嬗变现状的厌恶和一种奇怪的对性的渴望。《嬗》No.13 描绘了一个性感美丽的女人体，伸展着多只胳膊和多条腿，一只巨大的蜻蜓占据了头脸和脖子，男性生殖器般的长身子纵穿女人体。这幅图像包含了性感，性，和人向昆虫、昆虫向人，以及人的“自我”向异己的“他人”的嬗变。这个蜻蜓女人偶尔也出现在冰冷神秘的景色中。《仙境》No.10表现的就是这种状况，同时天上还飘落着一个女人体，地下一座小桥栏杆上爬着另一个女人体，创造出一种超现实的境界。这组

作品选用了较宏观的主题：人类和环境，现实和超现实的关系。它们几乎都是一些孤独的裸体女人出现在寒冷孤寂的环境中，到处是冰雪和冰水。在No.7里，在一个巨大的冰洋上，漂浮着大片的浮冰和毁坏的船只或房屋残片；一个女人正在冰水里挣扎；一个已经钻出残骸爬上大片浮冰；还有一个安全地躺在浮冰或陆地的正中一座房屋里。这幅画面令人想起大洪水和诺亚方舟的故事，但却有着非常不同的内涵。这是一个有关女人在毁灭性灾难环境中生存的故事，而不是哪位救世主拯救行为；不过仍然让人想到“宇宙之初”的情景。同样孤独的裸体女人也出现在长城上。她们从砖墙里和砖地上显现出来，身上印着砖墙的痕迹，就像一群钻出墙缝的幽灵。长城，中国坚强堡垒和男人权利的象征，上面爬着一群裸体女人，这幅图景突出了几组对立面：男人和女人，强硬的堡垒和柔软的人体，文化的建造和人的自然属性，等等，但似乎有了和性别两元论相反的涵义。把女人体放在文化和历史这样的大背景中，艺术家创造了一个新的神话。✿

Cui Xiuwen

ILLUSTRATIONS



Existential Emptiness, No. 7 • 2009
C-print
40 1/4 x 32 1/8 inches
Courtesy of Eli Klein Fine Art



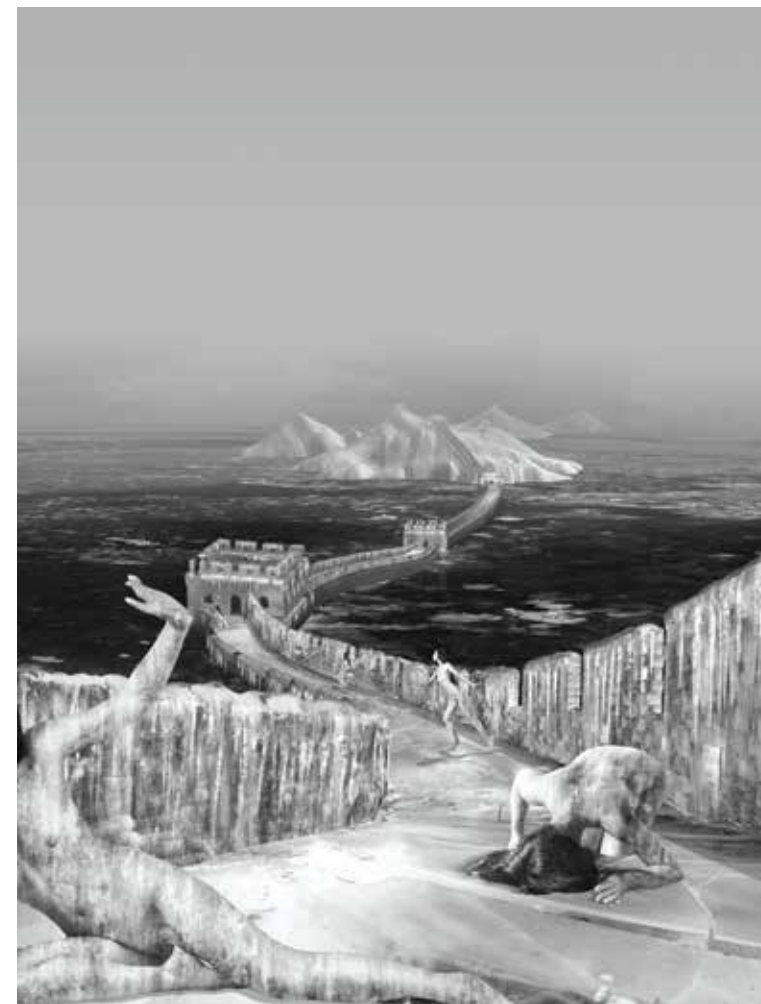
Existential Emptiness, No. 3 • 2009
C-print
33 1/2 x 177 1/2 inches
Courtesy of Eli Klein Fine Art



Last Supper • 2003
C-print
20 x 80 inches
Collection of Larry Warsh



Metamorphosis No. 5 • 2011
Digital print
44 x 30 inches
Courtesy of the artist



My Mirrored Realm No. 11 • 2011
Digital print
106 x 78 inches
Courtesy of the artist

Lin Tianmiao



“Focus Series” • 2002
Thread and digital
print on canvas
3 works, 60 x 50 inches each
Collection of Larry Warsh

Tao Aimin



Vein • 2006
Three-channel video installation
Courtesy of the artist



Women's Writing—Rhetoric • 2012
Ink on fabric
5 works, approximately 16 x 20 inches each
Courtesy of the artist



ARTIST BIOGRAPHIES

✿ **CUI XIUWEN** was born in 1970 in Harbin, China. She currently lives and works in Beijing, China. She received her B.A. from the Northeast Normal University, Jilin, China in 1990, and her M.F.A. from the Central Academy of the Fine Arts, Beijing in 1996. She had solo exhibitions at Kiang Projects, Atlanta, GA (2011); Eli Klein Fine Art, New York, NY (2011); Blindspot Gallery, Hong Kong (2011); the Florence Museum, Italy (2007); and the Museum of Contemporary Art, Bordeaux, France (2004). She has participated in international group exhibitions at the Shanghai Art Museum, China (2012); the Paul J. Getty Museum, Los Angeles, CA (2011); the National Museum of Contemporary Art, Gwacheon, Korea (2007); MoMA PS1, Long Island City, NY (2006); the Museum of Contemporary Art, Sydney (2005); the International Center for Photography, New York, NY (2004); the Victoria and Albert Museum, London (2004); and the Centre Pompidou, Paris (2003).

✿ **HUANG YING** was born in 1971 in Hunan, China, and currently lives and works in Beijing, China. She studied photography at the Beijing Film Academy and oil painting at the Central Academy of Fine Arts, Beijing. She has exhibited her work in solo exhibitions at the Today Art Museum, Beijing (2012); and at the Liquor Factory International Art Complex, Beijing (2006); and has participated in group shows at the Iberia Center for Contemporary Art, Beijing (2012); the Minsheng Art Museum, Shanghai (2012); the Enjoy Museum of Art, Beijing (2012); the Wenxuan Art Museum, Chengdu (2011); the Songzhuang Art Museum, Beijing (2010); Inter Gallery, Beijing (2009); the White Box Museum of Art, Beijing (2009); the Guan Shanyue Art Museum, Shenzhen (2007); the Wall Art Gallery, Beijing (2007); and the Shanghai Art Museum (2006).

✿ **LIN TIANMIAO** was born in 1961 in Taiyuan, Shanxi, China, and currently lives and works in Beijing, China. She studied at the Capital Normal University, Beijing, and at the Art Student League in New York, NY. She had solo exhibitions at the Asia Society, New York, NY (2012) and in Beijing at the Courtyard Gallery (2002), and the Central Academy of Fine Arts, Beijing (1997). Her work has been included in group exhibitions at the Museum of Modern Art, New York, NY (2008); the Brooklyn Museum, NY (2007); the Asia Society Museum, New York, NY (2006); Gallery d'Arte Moderna, Bologna, Italy (2004); the Cleveland Center for Contemporary Art, OH (2001); the National Gallery of Australia, Canberra (2000); the Institute of Contemporary Art, London (1999); the Mexico Museum of Contemporary Art, Mexico City (1999); and the San Francisco Museum of Modern Art, CA (1999). In 2002, she participated in the Ireland Biennale, Kwunju Biennale, Fukuoka Asian Art Triennale, and Shanghai Biennale as well as the Echigo-Tsumari Art Triennial, Japan (2003). Her work is represented in the collections of International Center for Photography, New York, NY; Fukuoka Museum of Asian Art, Japan; Hong Kong Museum of Art; and Santa Barbara Museum of Art, CA.

✿ **TAO AIMIN** was born in 1974 in Hunan, China. She currently lives and works in Beijing, China. She graduated from the Fine Arts Department of the National Huaqiao University in Fujian in 1999. She had solo shows in Beijing at the OneMoon Art Gallery (2010); the Long March Space (2006); and the Corridor Gallery of the Central Academy of Fine Arts, Beijing (2001). She has participated in group exhibitions at Tree Gallery, Songzhuang, Beijing (2012); Yue Gallery, Beijing (2012); the Leonard Pearlstein Gallery, Drexel University, Philadelphia, PA (2011); the Today Art Museum, Beijing (2010); the Songzhuang Art Museum, Beijing (2010); the Wuhan Art Museum, Hubei, China (2009); the Chengdu Museum of Modern Art, Chengdu, China (2009); the National Taiwan Museum of Fine Art, Taichung, Taiwan (2009); the National Museum of Art, Beijing (2009); Imagine Gallery, Beijing (2009); Fabien Fryns Fine Art, Los Angeles, CA (2008); F2 Gallery, Beijing (2008); Deborah Colton Gallery, Houston, TX (2007); and the Kunsten Museum of Modern Art, Aalborg, Denmark (2005).



WORKS IN EXHIBITION

CUI XIUWEN
Last Supper • 2003
C-print
20 x 80 inches
Collection of Larry Warsh

CUI XIUWEN
Existential Emptiness, No. 3 • 2009
C-print
33 1/2 x 177 1/8 inches
Courtesy of Eli Klein Fine Art

CUI XIUWEN
Existential Emptiness, No. 7 • 2009
C-print
40 1/4 x 32 1/8 inches
Courtesy of Eli Klein Fine Art

CUI XIUWEN
Existential Emptiness, No. 9 • 2009
C-print
66 7/8 x 40 1/2 inches
Courtesy of Eli Klein Fine Art

HUANG YING
Metamorphosis No. 5 • 2011
Digital print
44 x 30 inches
Courtesy of the artist

HUANG YING
Metamorphosis No. 13 • 2011
Digital print
59 x 59 inches
Courtesy of the artist

HUANG YING
My Mirrored Realm No. 7 • 2011
Digital print
78 x 165 inches
Courtesy of the artist

HUANG YING
My Mirrored Realm No. 10 • 2011
Digital print
79 x 44 inches
Courtesy of the artist

HUANG YING
My Mirrored Realm No. 11 • 2011
Digital print
106 x 78 inches
Courtesy of the artist

LIN TIANMIAO
Family Portrait • 1998
Cotton thread, frames (traditional oil painting frames bound with cotton thread) Seven individual works, dimensions variable:
24 x 36 inches, 18 x 18 inches, 33 1/2 x 37 inches, 25 x 25 inches (2 pieces) and 17 1/2 x 60 1/2 inches (2 pieces)
Collection of Larry Warsh

LIN TIANMIAO
Focus Series • 2002
Thread and digital print on canvas
60 x 50 inches, 3 individual works
Collection of Larry Warsh

TAO AIMIN
Vein • 2006
Three-channel video installation
Courtesy of the artist

TAO AIMIN
Women's Writing—Rhetoric • 2002
Ink on fabric
5 works, approximately
16 x 20 inches each
Courtesy of the artist

✿ This catalogue is published in conjunction with the exhibition, *A Woman's View: New Chinese Art*, organized by the University Galleries, William Paterson University, and on view March 4 – April 12, 2013. Curated by Zhang-He, William Paterson associate professor of art and Kristen Evangelista, director of University Galleries, this exhibition was presented in conjunction with the University's 2013 Annual Cross-Cultural Arts Festival, which was held from March 7 – April 30, 2013.

✿ © 2013 University Galleries, William Paterson University. All rights reserved. No part of this book may be reproduced in any form without written permission from the publisher.

✿ Published by the University Galleries
Ben Shahn Center for the Visual Arts,
William Paterson University
300 Pompton Road
Wayne, NJ 07470
<http://www.wpunj.edu/coac/gallery/>

✿ Kristen Evangelista • Director
Emily Johnsen • Program Assistant

EDITING

Emily Johnsen

TRANSLATION

Zhang He

DESIGN

Thomas G. Uhlein

PRINTING

Grandview Printing • Totawa, New Jersey

ACKNOWLEDGEMENTS

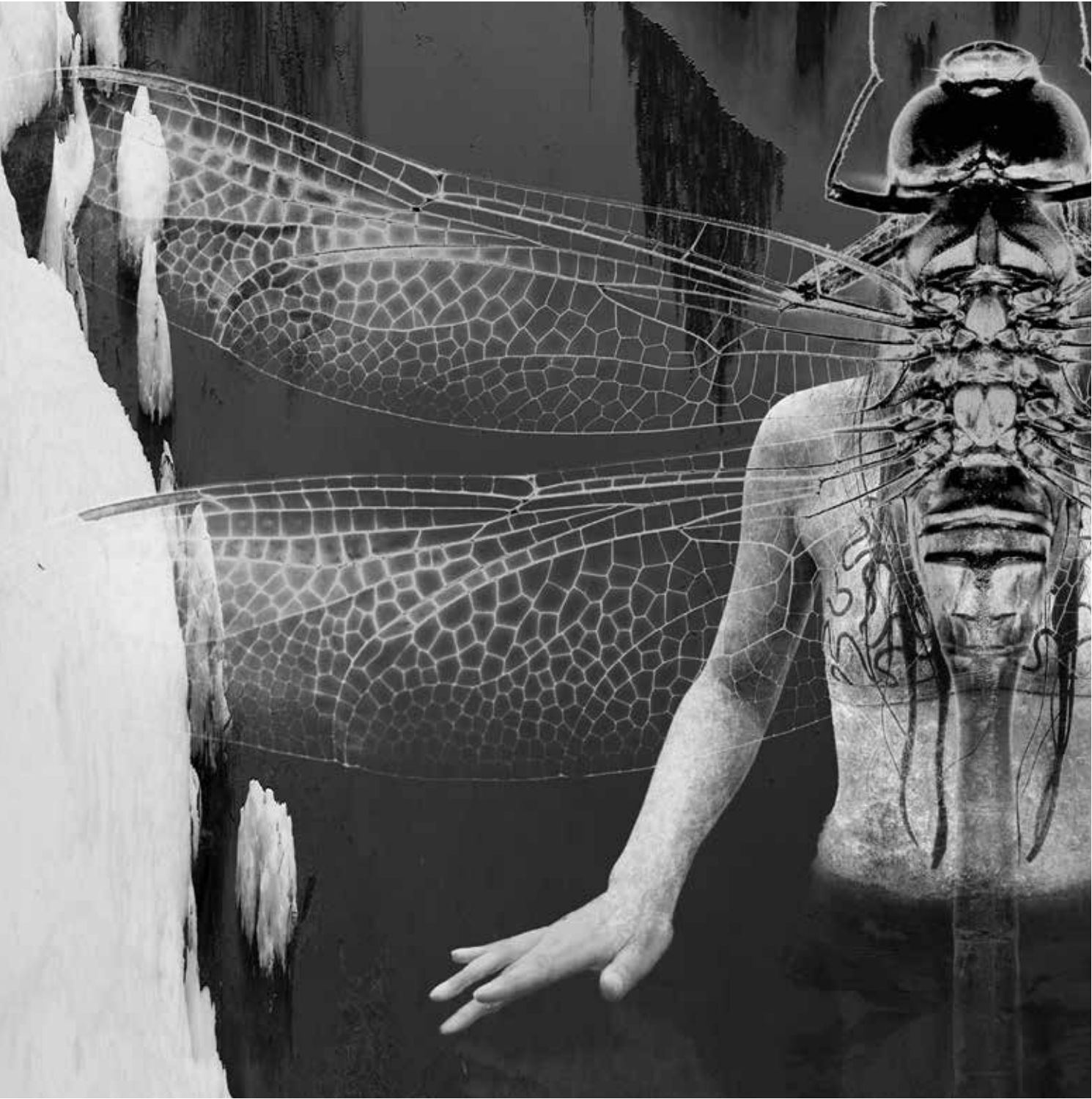
With special thanks to exhibition co-curator Zhang He for her insightful scholarship, thorough research, and unwavering dedication to this exhibition.

The University Galleries would like to thank the artists, exhibition lenders, and the William Paterson University faculty, staff, and students who made this exhibition and publication possible including: Cui Xuiwen, Huang Ying, Lin Tianmiao, Tao Aimin, AW Asia and Larry Warsh, Eli Klein Fine Art, Dr. Alejandro Anreus, Dr. Stephen Hahn, Dr. Imafidon Olaye, and Professor Thomas Uhlein.

Thanks also to Program Assistant Emily Johnsen and student assistants: Alysha Bartunek, Eudomar Lopez, Deivi Peralta, Kimberly Pertuz, and Rebecca Weiss.

University Galleries
WILLIAM PATERSON UNIVERSITY

This exhibition was made possible in part by funds from the New Jersey State council on the Arts/Department of State, a Partner Agency of the National Endowment of the Arts.



University Galleries

WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for the Visual Arts
300 Pompton Road • Wayne, NJ 07470
www.wpunj.edu/coac/gallery

