

ZHANG

Expanding Visions of a Shrinking World

HONGTU

Zhang Hongtu Expanding Visions Shrinking

De-nin D. Lee



Zhang Hongtu Expanding Visions Shrinking:

Zhang Hongtu Luchia Meihua Lee, Jerome Silbergeld, 2016-02-05 In this book leading art experts art historians and critics review the life career and artistic development of New York based Chinese artist Zhang Hongtu A pioneer in contemporary Chinese art Zhang created the first example of China Pop art and his oeuvre is as diverse intellectually complex and engaging as it is entertaining From painting and sculpture to computer generated works and multimedia projects Zhang's art is equally rich in terms of China's history and its current events containing profound reflections on China's oldest cultural habits and contemporary preoccupations He provides a model of cross cultural interaction designed to make Asian and Western audiences look more closely at each other and at themselves to recognize the beliefs they hold and the unexamined values they adhere to From his early work in China during the Cultural Revolution to his decades as an artist in New York Zhang reflects the complex attitudes of a scholar artist toward modernity as well as toward Asian and Western societies and himself Placing Zhang in the context of his cultural milieu both in China and in the Chinese immigrant artist community in America this volume's contributors examine his adaptations of classic art to reflect a contemporary sensibility his relation to Cubism and Social Realism his collaboration with the celebrated fashion designer Vivienne Tam and his visual critique of China's current environmental crisis Zhang's work will be on display at the Queens Museum in New York City from October 17 2015 to March 6 2016 Contributors Julia F Andrews Alexandra Chang Tom Finkelpearl Michael Fitzgerald Wu Hung Luchia Meihua Lee Morgan Perkins Kui Yi Shen Jerome Silbergeld Eugenie Tsai Thuy Linh Nguyen Tu Lilly Wei Co published by the Queens Museum and Duke University Press

China—Art—Modernity David Clarke, 2019-01-22 China Art Modernity provides a critical introduction to modern and contemporary Chinese art as a whole It illuminates what is distinctive and significant about the rich range of art created during the tumultuous period of Chinese history from the end of Imperial rule to the present day The story of Chinese art in the twentieth and twenty first centuries is shown to be deeply intertwined with that of the country's broader socio political development with art serving both as a tool for the creation of a new national culture and as a means for critiquing the forms that culture has taken The book's approach is inclusive In addition to treating art within the Chinese Mainland itself during the Republican and Communist eras for instance it also looks at the art of colonial Hong Kong Taiwan and the Chinese diaspora Similarly it gives equal prominence to artists employing tools and idioms of indigenous Chinese origin and those who engage with international styles and contemporary media In this way it writes China into the global story of modern art as a whole at a moment in intellectual history when Western centred stories of modern and contemporary culture are finally being recognized as parochial and inadequate Assuming no previous background knowledge of Chinese history and culture this concise yet comprehensive and richly illustrated book will appeal to those who already have an established interest in modern Chinese art and those for whom this is a novel topic It will be of particular value to students of Chinese art or modern art in general but it is also for those in the

wider reading public with a curiosity about modern China At a time when that country has become a major actor on the world stage in all sorts of ways accessible sources of information concerning its modern visual culture are nevertheless surprisingly scarce As a consequence a fully nuanced picture of China's place in the modern world remains elusive China Art Modernity is a timely remedy for that situation Here is a book that offers a comprehensive account of the dizzying transformations of Chinese art and society in the twentieth and twenty first centuries Breaking free of conventional dichotomies between traditional and modern Chinese and Western that have hobbled earlier studies Clarke's highly original book is exactly what I would assign my own students Anyone eager to understand developments in China within the global history of modern art should read this book Robert E Harrist Jr Columbia University Clarke's book presents a critically astute mapping of the arts of modern and contemporary China It highlights the significance of urban and industrial contexts migration diasporas and the margins of the mainland while imaginatively seeking to inscribe its subject into the broader story of modern art A timely and reliable intervention and indispensable for the student and non specialist reader Shane McCausland SOAS University of London

Eco-Art History in East and Southeast Asia De-nin D. Lee, 2019-01-29 The essays in this anthology examine artwork and sites in East and Southeast Asia through the lens of eco art history In these regions significant anthropogenic changes to terrain watercourses and ecosystems date back millennia as do artwork and artefacts that both conceptualize and modify the natural world The rising interest in earth conscious modes of analysis or eco art history informs this anthology which explores the mutual impact of artistic expressions and local environments in East and Southeast Asia Moreover conceptual tools and case studies focused on these regions impart important insights bearing on the development of eco art history The book includes case studies examining the impact of the Little Ice Age on court painting and systems of representing marine life in the Joseon period in Korea Other contributors consider contemporary artistic strategies such as developing a sustainability aesthetics and focusing attention to non human agents to respond to environmental damage and climate change in the present Additional essays analyse the complicated art historical ecology of heritage sites and question the underlying anthropocentrism in art historical priorities and practices As a whole this anthology argues for the importance of ecological considerations in art history

Zhang Hongtu Luchia Meihua Lee, Jerome Silbergeld, 2016-04-04 In this book leading art experts art historians and critics review the life career and artistic development of New York based Chinese artist Zhang Hongtu A pioneer in contemporary Chinese art Zhang created the first example of China Pop art and his oeuvre is as diverse intellectually complex and engaging as it is entertaining From painting and sculpture to computer generated works and multimedia projects Zhang's art is equally rich in terms of China's history and its current events containing profound reflections on China's oldest cultural habits and contemporary preoccupations He provides a model of cross cultural interaction designed to make Asian and Western audiences look more closely at each other and at themselves to recognize the beliefs they hold and the unexamined values they adhere to From his early work in China

during the Cultural Revolution to his decades as an artist in New York Zhang reflects the complex attitudes of a scholar artist toward modernity as well as toward Asian and Western societies and himself Placing Zhang in the context of his cultural milieu both in China and in the Chinese immigrant artist community in America this volume s contributors examine his adaptations of classic art to reflect a contemporary sensibility his relation to Cubism and Social Realism his collaboration with the celebrated fashion designer Vivienne Tam and his visual critique of China s current environmental crisis Zhang s work will be on display at the Queens Museum in New York City from October 17 2015 to March 6 2016 Contributors Julia F Andrews Alexandra Chang Tom Finkelpearl Michael Fitzgerald Wu Hung Luchia Meihua Lee Morgan Perkins Kui Yi Shen Jerome Silbergeld Eugenie Tsai Thuy Linh Nguyen Tu Lilly Wei Co published by the Queens Museum and Duke University Press

Surrealism and the People's Republic of China Lauren Walden, 2015-11-13 This study investigates cultural exchange between the Surrealist movement and the People s Republic of China 1949 present Surrealist art was officially prohibited under Mao s rule 1949 1976 However the book interrogates potent tensions in clandestinely created surrealist artworks by Zhao Shou and Sha Qi who discovered the movement while studying abroad Furthermore Walden explores how several European Surrealists aligned Chinese calligraphy with automatism as well as Michel Leiris and Marcel Mari n s travels to Maoist China and their diametrically opposed visions of the nation Amidst post socialism the book posits that the 85 New Wave consciously employed Surrealism to process the traumatic Cultural Revolution 1966 1976 and react to newfound societal freedoms Subsequently the volume considers why a new artistic tendency of surrealist pop emerged in the 1990s At present Lauren Walden reveals how Surrealism has become officialised and even promoted by Chinese authorities owing to revolutionary resonances between traditional Chinese art and the western avant garde The book will be of interest to scholars working in art history Chinese studies and Surrealism Chapter 4 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Rewoven Luchia Meihua Lee, 2017-03-16 **Rewoven** Innovative Fiber Art Kaohsiung Taiwan New York USA Curatorial team Luchia Meihua Lee Tseng Fangling Dr Faustino Quintanilla Dr Amy Winter Venues Date QCC Art Gallery CUNY March 16 2017 June 17 2017 Godwin Ternbach Museum Queens College CUNY April 6 2017 May 16 2017 El Muses de Los Sures June 1 June 30 2017 Facilitator Organizer Taiwanese American Arts Council New York Kaohsiung Museum of Fine Arts Taiwan This exhibition catalogue showcases 24 artists whose extraordinary creativity and commitment to nature environmental and social issues are addressed in a convergence of painted woven netted sewn assembled and installed artworks Artists draw upon natural synthetic industrial and waste materials from bamboo and silk to Styrofoam bubble wrap plastic and paper wrappings and insulated and stainless steel wire These artists leave craft far behind to cross the boundary into contemporary strategies that transform diverse materials into works of whimsy wisdom and beauty They address the critical issue of the endangered earth and its inhabitants in abstract and figurative terms of philosophical literary

cosmic and quotidian dimensions

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