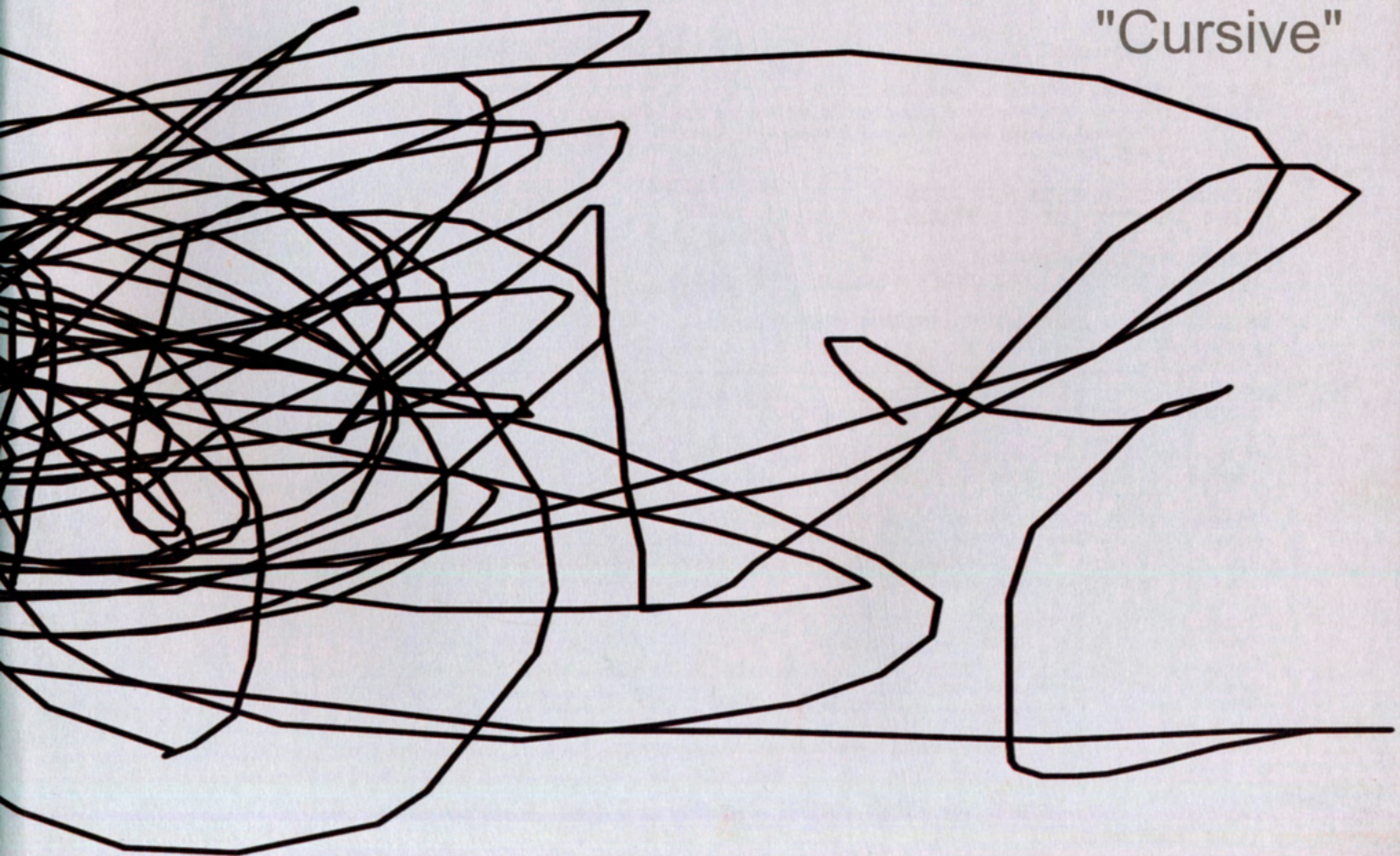


《草草草了事》

"Cursive"



《草草草了事》混合媒體藝術交流展

主辦單位：藝術公社及 Tenri Cultural Institute

統籌：藝術公社行政辦公室

策展人：楊心一博士及 Dr. Thalia Vrachopoulos

藝術家：Jane Ingram Allen, Fei Cui, Sungho Choi, Isabella Gherardi, Julliete Holland,
D Dominick Lombardi, Creighton Michael, Mikyung Kim, David Rubin, J Grace Rim
呂振光, 鄧凝姿

開幕時間：2007年5月5日(星期六)·下午5:00

座談會：2007年5月5日(星期六)·下午5:30 - 7:00

展覽日期：2007年5月6日至5月29日

展覽時間：逢星期二至日·下午2:00至晚上8:00 (逢星期一及公眾假期休息)

地點：香港九龍土瓜灣馬頭角道63號牛棚藝術村12號單位 藝術公社

"Cursive" Mixed Media Art Exchange Exhibition

Presented by: Artist Commune & Tenri Cultural Institute

Organizer: Artist Commune Administrative Office

Curators: Dr. Shin-yi Yang & Dr. Thalia Vrachopoulos

Artists: Jane Ingram Allen, Fei Cui, Sungho Choi, Isabella Gherardi, Julliete Holland,
D Dominick Lombardi, Creighton Michael, Mikyung Kim, David Rubin, J Grace Rim,
LUI Chun Kwong, TANG Ying Chi

Opening: 5:00pm, (Sat) 5th May, 2007.

Artists Talk: 5:30 - 7:00pm, (Sat) 5th May, 2007.

Exhibition Period: 6th May - 29th May, 2007.

Exhibition Time: Tuesday to Sunday, 2:00 - 8:00pm (Close on Mondays & Public Holidays)

Venue: Artist Commune, Unit 12, Cattle Depot Artist Village, 63 Ma Tau Kok Road, Kowloon, Hong Kong

策展人語	Curatorial Text	001
藝術家資料	Info of the Artists	
	Jane Ingram Allen	005
	Fei Cui	007
	Sungho Choi	009
	Isabella Gherardi	011
	D Dominick Lombardi	013
	Creighton Michael	015
	Mikyung Kim	017
	David Rubin	019
	J Grace Rim	021
	呂振光Lui Chun Kwong	023
	鄧凝姿Tang Ying Chi	025
策展人簡介	Bio of Curator	027

***Cursive: D. Dominick Lombardi, Creighton Michael, David Rubin,
Juliet Holland, Cui Fei, J. Grace Rim, Mikyung Kim, Sungho Choi,
Tang Ying Chi, Lui Chun Kwong and J. Ingram-Allen***

Thalia Vrachopoulos, Ph.D and Shinyi Yang, Ph.D
Co-Curators

Cursive refers to written script defined by long flowing, connected lines that developed out of picture symbols into formal writing and then to a demotic style, called cursive. Although writing dates back to Sumerian cuneiform the type of cursive stroke that serves as inspiration and integrative element for this show comes from a later development associated with the Hellenistic demotic Egyptian scripts, written in a flowing style, thereby cursive. In China also when Emperor Qin Shi Huang ordered his Prime Minister Li Si to standardize the writing system in an effort to unify regional communication, a running script was developed. Called caoshu (grass writing or cursive hand), it is a rapid stroke thus it was used for making quick but rough copies and is sub-divided into two parts: zhangcao and jincao . For the sake of this essay it is jincao with which we are concerned in which the characters are written fast and the strokes run together, are sometimes joined and vary in size within the same piece of writing. For the purpose of this exhibition cursive will be defined more broadly to include any lettering deploying dynamic gesture. Featuring the art of eleven artists D. Dominick Lombardi, Creighton Michael, David Rubin, Juliet Holland, Cui Fei, J. Grace Rim, Mikyung Kim, Sungho Choi, Tang Ying Chi, Lui Chun Kwong and J. Ingram-Allen, this show conveys the essential character of cursive writing not as literal reference, but rather as inspiration and synthesis to the varied artistic expressions and media.

D. Dominick Lombardi's Post Apocalyptic Tattoo installation depicts a series of physically distorted characters informed by the "low art" of tattoo that because they appear as genetic hybrids also refer to recent experimentation in genetic engineering. As the artist describes them these "apocalypse survivors, build their self-assured attitudes on the fact that everyone's physical deficiencies are obvious- so no one feels weak, unequal or ashamed." Whether Lombardi's figures are conveyed as drawings, paintings or sculpture they rely heavily on line whose power lies in its running flow and fluid curve. Lombardi's mutant forms seem to roll into themselves like brain convolutions combining into creatures whose appearance ranges from somewhat recognizable humans to flat script designs. As post-apocalyptic survivors in their evolutionary process they've needed to speciate in order to survive their polluted environment to become new forms that in their multi-variance and strength serve as compelling tributes to humanity.

Creighton Michael's dimensional drawing developed out of "episodes of marking activity varying both in duration and intensity that examines in physical terms the process and structure of drawing." In their three-dimensionality his constructed drawings combine shapes composed of hand worked wire, rope, glue, plastic or rubber into drawing entities. While discrete units they are simultaneously viewed as collective harmonies that rhythmically wend and weave their way through cursive paths. Michael's series entitled Squiggle as a subgroup of the Dimensional Drawing category made of rope that has been coated with paper pulp and graphite mix to result in cursive squiggles that can be read as calligraphic strokes or drawing lines. Although more than ephemeral lines in a drawing due to their concrete construction, these linear shapes transition into a time related installation genre. They appear to be in the process of breaking away from their matrix to casually fall and collect on the gallery floor. Consequently, they are not read as fixed signs but rather they're taken to be in constant flux. They are also multi-dimensional not only in their sculpturality but also because of the shadows they project on the white walls that formulate another dimension altogether. Appearing like manifestations of the indefinable these delicate lines fit well into Ouspensky's notion of parallel dimensional existences.

David S. Rubin's curving, branching, flowing drawing line owes its genesis to the automatist practices of 20th Century Surrealism as well as to 19th Century spiritualist practices. The resulting shapes appear as chandelier forms or blood corpuscles or even planetary orbs that at points ebb and recede, or expand and increase, bunching up and dispersing. He conveys the connectivity of all things through images of colorful circular linear shapes that appear to interweave and wend their way through a cosmic journey. Rubin's work can be read in terms of string theory, which is multidimensional containing twisting orbifolds exploded from a Euclidean perspective of three-dimensional space. Starting as points merging with other points to formulate lines these can merge into a plane expanding the coordinated reference. However, rather than describing nature's oneness in terms of geometric considerations, Rubin prefers to situate himself in the less definable interstices between his circular shapes. Consequently, as he describes this state, he loves "being right on the cusp, at that fine point between dualities-where a push one way or the other would be too finite."

Fei Cui's pieces convey the dual nature of Taoism that is simultaneously delicate yet enduring as seen in her variegated curling shapes that can be read as script when observed quickly. Although writing is also a cipher of identity Cui's round, curving, circular forms relate to cursive strokes not only in their continuous thrust but also in their free-flowing characteristics. Cui's references are multivalent for not only do they allude to scholarly texts but also to those natural forms and branches such as those of the grapevine. Cui's forms attain their character from natural vines that mature within their climatic and atmospheric conditions; water flow patterns, rain, sleet, snow, sun and are imprints of nature while also relating to the cursive script and calligraphy. The history of the development of writing in China dates back to 2953 B.C. and Emperor Fu Hsi as the first to innovate the so called "tadpole characters". But, Cui's forms go back to a time before that when the written characters imitated natural forms such as knotted branches or rope knots. Since Taoism was a Pantheistic belief system in which all of nature is imbued with spirit or ch'i and Cui's forms are comprised of branches that emulate lettering, they can be read as the underlying scaffold of the heavenly and earthly planes referred to as the "roots of the clouds." Depending on the amount and quality of an artist's spirit, she can possess more or less energy. According to Chinese art theory, nature and people should contain the essence of the Taoist spirit therefore those without energy are dead and lifeless and cannot be painted. For a natural form to be discernible thereby depictable, it must be spiritually imbued like P'an Ku the primordial being who was transmuted into nature; his blood becoming rivers, his hair the trees, his bones the rocks, and his fleas people. As Lu Cha'i proposed, the main consideration in depicting nature is that the artist's, in this case Cui Fei's "brushstroke must move and turn with abrupt stops sinuous as a dragon."

Jane Ingram Allen's new series works on paper are inspired by her experiences as an American living in Taiwan and as ardent admirer of Chinese calligraphy. Something as simple as the written word can serve as decoration in Asian homes rather than paintings as seen in most western ones. The tendency to appreciate humble materials, handmade objects as well as accidental effects that may arise from artistic working methods is an Asian tendency, and although in general Chinese art is somewhat more formal and symmetrical than Japanese art, it is in the character of Chan or Zen Buddhist ritual which they share, to emphasize these characteristics. Allen is a papermaking artist who visits local flea markets in Taichung where she lives and buys old, weathered, tattered pieces of paper overlain with calligraphic characters in ink. Yellowed with age and exposure these pieces become the background for Allen to begin adding her own writing in an attempt to learn Chinese calligraphy but also to imprint her own brand of marking. To Allen who is familiar with American Abstract Expressionism this is not new territory because of her previous use of the gesture while at the same time the characters are difficult for her to read. Nevertheless Allen appreciates the characters on both formal and expressive levels. While the calligraphic gesture is incorporated into the already existing works, Allen continues building up the surface while maintaining its delicacy. She adds collage elements such as thread, dry plant fibers, or straw in order to continue synthesizing western techniques such as collage with Eastern ink painting.

55Sungho Choi is a conceptual artist whose works often deal with issues of immigration and dual citizenship using writing as his formal vocabulary. For the Cursive exhibition he produced a work entitled Somewhen that incorporates into it two previously done works *Rising*, 1986 and *In-Yeon*, 2006 (each 20x16"). The middle piece entitled *Rising*, 1986 ((208"x 36") is a long horizontal scroll of pencil drawing on tempera coated paper. Somewhen is a site specific installation that runs horizontally on the wall flanked on each side by a painting in colored sand, pebbles, and sumi ink on canvas. As a whole the work conveys an elegant smooth curve comprised of graphite lines reiterating their shape on a flat black surface. Choi was admittedly inspired by the time rings comprising a tree trunk he saw at the Bronx Botanical Gardens. He remembers the excitement he felt upon coming across this form with its simple annual rings that were capable of conveying enormous energy. Somewhen or In-Yeon can mean either "cause" or "occasion" in Korean referring to Karma. Choi explains that when Koreans discuss relationships or connections they speak of them in terms of sand that for them symbolizes the multitude.

Relationships are very important to Koreans whether they be short or long-term friendships, family, or memberships in the same church, or university. Choi conceived of this work as one of a calligraphic series intended to invoke the pictorial ideography of the Yi Dynasty in nineteenth century Korea. As Choi says "Somewhen is an experimental and improvisational, piece but is also, revisable. For the exhibition *Cursive*, I want to present "Rising" as a symbolic or a natural cursive, not a literal one, by locating it between In (cause) and Yeon (occasion). It is a slow moving cursive or a cursive observed through microscopy."

Juliet Holland comes out of an abstract expressionist background with an interest in process and the build up of texture accomplished through repeated layering of painterly layers of oil paint combined with found objects. This style called by some Matterism, became popular in the 1950s with its primary exponent Jean Dubuffet. But, Holland's built up impastos are more related to her desire to come into close contact with the earth rather than following any one particular style. By combining unfamiliar natural materials into her thickly build up *metier*, Holland challenges the status quo as well as standards of beauty and traditional artistic media. Furthermore while scratching into her surfaces she is simultaneously referencing Archaic Greek potters' sgraffito techniques while contesting norms of beauty. It is the writing seen as sgraffito in her paintings that allies her to the Cursive show. In her Constructing Memory series she's courting accident by using found objects but she's also interested in expressing her love of compiling the remnants of history. Using different materials; pastels, chalks, oil paints, pebbles, pumice stone, she intensively works the surfaces layering them until she accumulates a thick surface allusive to a collective history in subtle color. Consequently, Holland challenges traditional notions of painting broadening and redefining its parameters. And the viewer constantly asks is this sculpture or painting? Indeed in its rich *metier* Holland's work attains such thickness that it can not comfortably be categorized either as sculpture or as painting, but rather her work maintains a unique place between the two media.

While Jungwook Grace Rim's *Ban Ya Sim Kyung* fits into the Cursive theme it opposes the production of many other Korean artists in that hers contains an autobiographical element. In general Asian artists especially Korean, have been engaged in treating cultural or philosophical subjects with Taoist or Buddhist references, many of them landscapes. Although Rim's *Ban Ya Sim Kyung* is about a Buddhist prayer having to do with emptying the mind through meditation, it is also about the dualism of the simultaneist yin and yang, being and non being, full and empty. The background of this oil on canvas work is painted with Chinese and Korean characters that refer to the prayer but which are over-painted with white to partially obscure them. Out of the center of the canvas standing out in relief is a huge heart that has been cut out and re-attached to the same canvas via a series of complex criss-cross stitching. The heart is a universal symbol, and in this particular context because of its detachment and re-attachment can be read as heartbreak and healing. This cutting and stitching has a very special significance that offers Rim a sense of familial continuity because her grandmother sewed while the artist as a child watched. The autobiographical quality of Rim's images renders them personal imbuing her work with an intimate level of content that adds to her already richly affirmed social context.

In one way or another most of Mikyung Kim's works, either as painted background or main theme, contain textual references. In the Cursive art works that are part of her calendar series with which she's been working for the past twelve years, Kim accesses Asian characters not as logical readable text but rather as symbols signaling or suggesting their existence. Appearing as very faint lines on a painted background Kim layers her picture plane with registers of objects that can be read as ancient Chinese mirrors or bi disks. Kim's compositional layout appears as boxlike configurations the insides of which are filled with symbols that can be taken as ritualistic cultural symbols or modern fragments. Because of this ambiguity in discerning the object, context becomes indispensable. Kim uses both Korean and English characters thereby incorporating her two cultural identities while simultaneously appealing to the universal. Consequently, Kim's paintings offer us both the temporal domain through their representational content but also a meditative quality through her repetitions and subdued colors. The ritualistic character of counting the days as in a calendar are part of the Korean traditional aesthetic as well as a cultural proclivity with which Kim engages to produce a complex meaning. The individual boxes signify days of the month and can be associated with occasions of special significance such as births, deaths, or celebrations. Kim will sometimes punctuate a painting with a red dot; one dot for the day before, two for today, and three for the day after of an occasion. Consequently, she links herself to her cultural traditions as well as to nature thereby continuing her lineage while examining the temporal.

The artist Tang Ying Chi paints with gestural brushstrokes to produce images of human figures combining them with Chinese characters that ally her work to Cursive thematically. Her Auspicious Man (Tortoise and Crane), 2003 appears to be crying out and struggling perhaps with the existential "why". Sitting on top of his left shoulder is an elegant crane and by his right foot is a turtle rendered in painted line. In Chinese legend the crane is the second most celebrated bird after the phoenix. Cranes symbolize longevity and are considered the bearers of the immortals but are also associated with human affairs. They are endowed with many mythical qualities including the ability to carry the soul to the Western Paradise and according to the Sou Shen Chi the human Ting Ling-wei after studying the black arts changed himself into a crane. The tortoise is associated with endurance, longevity, power and was believed to have acted as attendant to P'an Ku when he was creating the world thus it symbolizes the universe. Like cranes, tortoises also have the ability to transmute and are symbols of longevity. Read in context with the figure executed in linear gesture these two animals could be read as desirable talismanic signs for the benefit of humanity. For her Auspicious Man, Pattern, 2003 Tang uses mixed media and sewing with which to produce a human figure that is accompanied by the written word Fragile in English. The figure appears to be stomping on another form depicted as shadow on the ground which would cause the viewer to read the word fragile as warning. Tang often uses sewn fabrics in her works which represent human anxiety caused by interference by external factors upon the individual. As she explains "The act of eliminating industrial printed patterns by allowing the sewing machine to run freely upon the fabrics is an attempt to resist outside influences."

Lui Chun Kwong also engages with line but his is straight as opposed to the works of other artists in this show. One might say that his is the prehistoric evidence of man's presence that dates back to cave painting especially since he's recording human movements, positions and basic attitudes of behavior. As he explains it "standing is being aware of my position based upon what I see from which I glean my ideas. Drinking is an awareness of media I use from which sensibilities are formed. Walking is an awareness of direction through whose circumstances I can overcome problems. Ploughing a field causes a loss of consciousness during which there's no up or downward direction, no low or high but is a working practice. Standing like a stork, drinking like a cat, walking like a camel, ploughing like a cow, these postures are what I am very much interested in. They are repeated over and over again but the result is no different. Standing on a point, drinking from a square, walking along a line, ploughing in a field; Standing from a point, leading to a square, approaching along a line, forming a field. My work is something like these." His works reflect his philosophy in that they are comprised of lines that allude to human figures at these particular attitudes yet simultaneously access the early markings of man's communication.

Although the individual artists comprising this exhibition fit in some way into the theme of the cursive stroke they expand the limitations of this category by offering us their unique versions, as well as, their interpretation of this form of communication that as seen here is multifaceted and layered in its complexity.

Jane Ingram Allen is an American sculptor/installation artist and hand papermaker. She is originally from Alabama and has been living in Taiwan since January 2004. In 2004 she received a Fulbright Scholar Award for a six-month research project in Taiwan as an artist-in-residence. Her Fulbright grant was extended through July 2005 with sponsorship by the Taiwan Council for Cultural Affairs/National Endowment for Culture and Art. Jane's Fulbright grant project in Taiwan resulted in the publication of a book titled "Made in Taiwan - an American Papermaking Artist's Journey Around Taiwan" that contains documentation of her artwork and residencies in 14 different communities making paper art from 135 different plants of Taiwan. Jane is continuing her work in Taiwan as an independent artist. She has had numerous exhibitions in Taiwan and taught classes and given lectures at universities, art centers and community organizations as well as doing artist in residency projects at such places as the National Museum of Natural Science Botanical Garden, the Taichung Culture Bureau, the Nature Trail Society of Taiwan and Guandu Nature Park.

Jane has also received international artist in residency awards for work in Japan, Nepal, the Philippines, and Brazil. In the USA Jane has been an artist-in-residence at several organizations including the Schuylkill Center for Environmental Education in Philadelphia, PA, Harpers Ferry National Historical Park and the Delaware Center for Contemporary Arts in Wilmington, DE.

Jane has also been an art teacher and professor of art for many years. She has taught drawing, painting, design and other art classes as well as papermaking workshops at many universities, colleges, public schools, museums and art centers. She was the art instructor at the State University of New York in Morrisville, NY, from 1988 - 2001 and an adjunct art professor at the College of Saint Rose in Albany, NY, 2001-04. Jane is also an art critic and writer for SCULPTURE magazine and other art magazines as well as an independent curator. She has initiated an annual outdoor sculpture exhibition at Guandu Nature Park in Taipei, Taiwan, and curated exhibitions of contemporary Taiwanese art for exhibitions in the USA.

Jane has had solo exhibitions of her paper artworks at galleries and museums in New York and throughout the USA as well as internationally. She has done outdoor environmental installations using handmade paper at many public parks, sculpture gardens and in public buildings, plazas and other public spaces. Jane's artworks are primarily site-specific installations that are inspired by nature and created from materials collected in a particular place and time. Many of her works change over time and are focused on environmental issues. She also creates collaborative works and community art projects that involve viewer participation and integrate the process with nature as a partner. For more information, visit her website at www.janeingramallen.com

This new series of works on paper is inspired by my experience as an American living in Taiwan and seeing so much beautiful traditional Chinese calligraphy. Every home may have words on the wall rather than a picture. In Taichung City where I live now, I have begun visiting a local flea market where many people spread out their used goods for sale each morning. Being a papermaking artist I am naturally drawn to the paper items and have begun acquiring old pieces of paper that have ink painting and Chinese calligraphy on them. Most of these are worn, tattered and yellowed with age and exposure. I have incorporated these old bits of writing giving them a new life and adding elements of my own. As I attempt to learn about Chinese calligraphy, I am struck with its economy, grace and expressive power. I have great admiration for a culture where simple writing becomes an art form and the stroke of the master with fluid black ink and traditional brush can express much more than the literal meaning of the character. As a painter who grew up with Abstract Expressionism, this way of making marks is similar yet so foreign. Sometimes I do not understand the meaning of the characters, but can appreciate them as formal and expressive elements. As well as the ink painting I add to the works, I also use thread and other collage elements as additional ways of creating a mark. The paper itself made from plant fibers is another contributing element to the overall effect of the work. I like the idea of putting layer upon layer.



Good Wishes (2007)

混合媒介紙本Mixed media on paper
67 x 34 cm

Fei Cui

EDUCATION:

- 1998-2001 MFA painting, Indiana University of Pennsylvania (IUP), Indiana, PA
- 1989-1993 BFA painting, Zhejiang Academy of Fine Arts, (now China National Academy of Fine Arts), Hangzhou, P.R.China
- 1985-1989 Affiliated High School of Zhejiang Academy of Fine Arts, Hangzhou, P.R.China

SOLO EXHIBITIONS:

- 2003 The Voice of the Voiceless, Gallery 456, New York, NY
- 2000 Master of Fine Arts-thesis exhibition, Kipp Gallery, IUP

SELECTED GROUP EXHIBITIONS: (From 2006)

- 2007 Touched by Women's Hands, Flushing Town Hall, Queens, NY
- 2007 Contemporary Combustion: Chinese Artists in America, New Britain Museum of American Art, Westport, CT (upcoming)
- 2007 Impossible Familiar, Art Gotham Gallery, New York, NY (catalog)
- 2006 The Artworks of 40 Leading Asian Artists, Asian Artworks, New York, NY (catalog)
- 2006 Objects of Desire, Chelsea Art Museum, New York, NY
- 2006 Open Studio, The Elizabeth Foundation for the Arts, New York, NY
- 2006 Contemporary Chinese Visions, Amy Simon Fine Art, Westport, CT
- 2006 Music to my Eyes, Tabla Rasa Gallery, Brooklyn, NY
- 2006 East Transplanted West, The Kean University Art Gallery, Union, NJ (catalog)
- 2006 Emerge 7, Aljira, the Center for Contemporary Art, Newark, NJ (catalog)
- 2006 Transplant/Transculture, Wave Hill, Bronx, NY
- 2006 Wet in Summer, TAMA gallery, NY
- 2006 Nurturing the New'06, CUE foundation, New York, NY
- 2006 Art for Healing, Mushroomarts, New York, NY (catalog)
- 2006 Ides of March 2006, ABC No Rio, New York, NY
- 2006 Well Read, NurtureArt, Brooklyn, NY
- 2006 New Chinese Occidentalism, Ethan Cohen Fine Arts, New York, NY (catalog)
- 2005-06 Artville, 2 x 13 Gallery, New York, NY
- 2005 Open Studio, The Elizabeth Foundation for the Arts, New York, NY
- 2005 Surface Tension, 2 x 13 Gallery, New York, NY
- 2004-05 Queens International 2004, Queens Museum of Art, Queens, NY (catalog)

BIBLIOGRAPHY: (From 2006)

- 2006 Where Brief Works Leave Lasting Impressions, by Laurel Graeber, New York Times, 11/10/2006
- 2006 Art in Review; E7, by Holland Cotter, New York Times, 9/15/2006
- 2006 Tristate Talent Search Hits a High Note, by Benjamin Genocchio, New York Times, 8/5/2006
- 2006 Well Read, New Yorker, May 18, 2006
- 2006 Art & City, by Monika Zhu, National Geographic Traveler, No.6 2006
- 2006 Well Read, by Shane McAdams, The Brooklyn Rail, April 2006
- 2006 The New Directions of Chinese Contemporary Art, by Pan Xinglei, Xing Pao Monthly Magazine, Hong Kong, Jan 2006

GRANTS AND AWARDS: (From 2005)

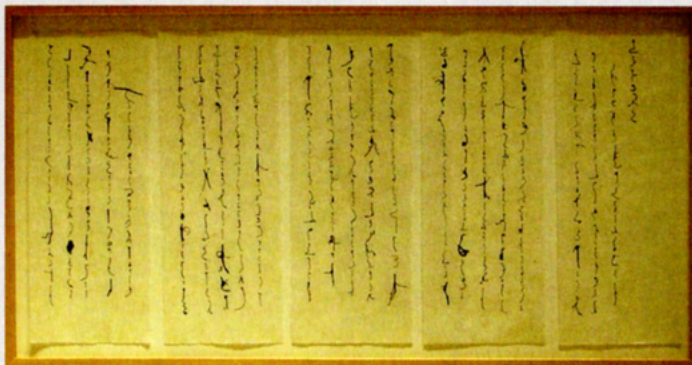
- 2006 Grant, Change, Inc.
- 2006 Grant, Wheeler Foundation
- 2005 Emerge program, Aljira & Creative Capital, Newark, NJ, nominated by Jessica Hough

RELATED PROFESSIONAL EXPERIENCE: (From 2005)

- 2006 Docent, China Institute, New York, NY
- 2006 Museum Educator, Queens Museum of Arts, Queens, NY
- 2006 Workshops: Nature's Letters/ Letras de la naturaleza: Create a personal alphabet from nature, Wave Hill, Bronx, NY
- 2006 Assistant curator, New Chinese Occidentalism, Ethan Cohen Fine Arts, New York, NY
- 2005 Artists Talk Series & Workshop, Queens Museum of Arts & Queens Library, Queens, NY
- 2005 Special Workshops with Queens International 2004 Artists, Queens Museum of Arts, Queens, NY

PUBLICATIONS:

- 2000 An Interview with Zhang Hongtu, www.chinese-art.com/artists/ZhangHongtu/index.htm
- 1996 China National Landscape Selection (catalog), Beijing, P.R.China
- 1996 Wen Yi Bai Jia (magazine), 2/96, National Publication, Jinan, Shandong, P.R.China
- 1995 Bo Yuan (magazine), 12/95, National Publication, Jinan, Shandong, P.R.China
- 1993 New Arts, 54(4), National Journal Publication, Hangzhou, P.R.China
- 1993 New Arts, 53(3), National Journal Publication, Hangzhou, P.R.China
- 1993 New Arts, 53(3), National Journal Publication, Hangzhou, P.R.China



Tracing the Origin III(2003)
數碼影像紙本 Computer generated image on paper
15.24 cm x 40.64cm each

Sungho Choi

EDUCATION

- 1984 M.F.A., Pratt Institute, Brooklyn, NY
- 1980 B.F.A., Hong Ik University, Seoul, Korea

SOLO EXHIBITIONS (in 21 Century)

- 2007 Tenafly Public Library, NJ
The Gallery Oms, NJ
- 1999 Sand Point-Five Sites, Seattle, WA (Individual Outdoor Project)
- 1994 Augusta Savage Memorial Gallery, University of Massachusetts at Amherst, MA

TWO AND THREE PERSONS EXHIBITIONS (in 21 Century)

- 2006 Spi-ritual: Three Artists, with Mi Kyung Kim, Jung Hyang Kim, Gallery Korea, NY
- 2002 Between Places, Salena Gallery, LIU Brooklyn Campus, NY

GROUP EXHIBITIONS (in 21 Century)

- 2006 Winter Invitational: Art In Hand, The Gallery Oms, NJ
Studio Visit, Exit Art, NY
Cause and Occasion, Space World Gallery, NY
- 2005 Artville, 2x13 Gallery, NY
FALLAYAVADA: Bahc Yiso Project and Tribute, The University Art Gallery of UC, Irvine, CA
Parasolka Floats, At the Silk Mill, Union City, NJ
Eight Korean Artists, White Box Gallery, NY (with catalog)
Beyond Acculturation: Stimulus, Response and Mutual Benefit,
Tenri Cultural Institute of New York, NY (with catalog)
New York Eviction Blues, Asian American Art Center, NY
Other America, Exit Art, New York, NY
- 2004 Merging Cultures, Ben Shan Center Galleries, William Patterson University, NJ
- 2003 New York, Paris Artists Exhibition, The 4th Shinsaimdang Art Festival, Gangneung, Korea
At the Crossroads: Celebrating the Centennial of Korean Immigration to the U.S.,
Korean Cultural Service, New York, NY (with catalog)
100 Years, 100 Dreams, Space World, NY (with catalog)
- 2002 26 Metro Artists, Parker Gallery, NJ
Storefront LIVE!: Korean American Small Businesses, Korean American Museum, LA
- 2001 Gestures of Time, Space World, NY
Artexits, Jamaica Center for Arts & Learning, Inc. NY (with catalog)
- 2000 The Impact of Millenium, Space World, NY
Confluence of Cultures, Pratt Institute, NY

AWARDS (in 21 Century)

- 2005 Second Prize, AHL Foundation Annual Contemporary Art Competition
- 2004 Mid-career Artist Exhibition Grant, Korean Cultural Service New York

PROFESSIONAL ACTIVITIES (in 21 Century)

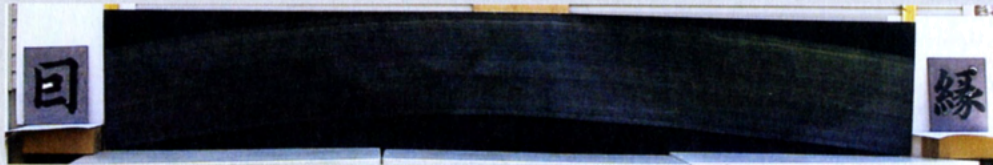
- 2001 Selection Panel for Mid Career Artist Exhibition Series, Asian American Art Center, NY

BIBLIOGRAPHY (in 21 Century)

- Elaine H. Kim, Margo Machida, Sharon Mizota, "Fresh Talk Daring Gazes" University of California Press, 2003, P.55-56, P. 91-93
- Art Forum, Korean American Art in the Year 2000, The Korea Times, NY, January 3, 2000, p. C12-13

PUBLIC COLLECTIONS

- United States Courthouse, Seattle, WA
- Board of Education, NYC
- Mr. David Saltz
- Mr. & Mrs. Houg Chul Lee, Spabelles, NY
- Ms. Crystal Kim, 2x13 Gallery, NY
- Ms. Hyun S. Kim
- Ms. Hye Kyeong Kim



Somewhen (2006)

混合媒介 colored sand, pebble stones, sumi ink
522 x 90cm

Julliete Holland

www.juliethollandart.com

EDUCATION

New York University; New York, New York
Harvard University; Cambridge, Massachusetts
New England School of Art; Boston, Massachusetts

ONE PERSON EXHIBITIONS (in 21 Century)

2005 Hammond Museum, North Salem, New York
2004 Gallery Marya, Osaka, Japan
Gallery LL, Kobe, Japan
Ulla Surland Gallery, Fairfield, Connecticut
2003 Gallery 141, Nagoya, Japan
2002 C.J.G. Projects International Inc., New York, New York, "Sensaku"
Gallery Poem, Tokyo, Japan
2001 Gallery Sakai, Sakai City, Japan
Gallery Marya, Osaka, Japan
2000 Gallery Poem, Tokyo, Japan
C.J.G. Projects International, Provincetown, Massachusetts
Gallery Marya, Osaka, Japan

SELECTED GROUP EXHIBITIONS (in 21 Century)

2005 Gallery Marya, Osaka, Japan, (two person exhibition)
2004 Art Bridge, Kyoto, Japan "Together" in association with Japan Art Forum-Kyoto City Exchange
"Winter Discoveries", New York City, Lamia w York City, Lamia Ink!
2003 Lamia Ink! Art Bridge, Higashi Gura, Japan
Rice/Polak Gallery, Provincetown, Massachusetts
2002 C.J.G. Projects International, New York, New York, "Red"
C.J.G. Lamia Ink! Art Bridge, Sakai City Museum, Japan, "Transformations"
Rice/Polak Gallery, Provincetown, Massachusetts
2001 Norwalk Community College, Norwalk, CT, "Reflections: September 11"
Sakai City Municipal Museum, Sakai City, Japan "Art Bridge 3"
2001 New Wave, Hikone, Japan
Gallery Marya, Osaka, Japan, "International Exchange Exhibition"
Rice/Polak Gallery, Provincetown, Massachusetts, "Feature Exhibition"
Silvermine Guild, New Canaan, Connecticut, "Winter White"
2000 Comtemporary Museum, Baltimore, Maryland, "Snapshots"
Housatonic Museum of Art, Bridgeport, Connecticut, "Building on a Legacy"
Gallery 1100 Madison, New York, New York, "Conflux"
Gallery Sakai, Sakai City, Japan, "Art Bridge"
Silvermine Guild, New Canaan, Connecticut, "Cultural (Ex)Change"
University of Connecticut, Stamford, Connecticut, "Past and Present"

MUSEUM COLLECTIONS

Reading Public Museum, Reading, Pennsylvania
The University of Iowa Museum of Art, Iowa City, Iowa
Housatonic Museum of Art, Bridgeport, Connecticut
San Antonio Museum of Modern Art, San Antonio, Texas
Stamford Museum, Stamford, Connecticut

SELECTED INSTALLATIONS AND COMMISSIONS

United Nations, New York, New York, "Regeneration: Rebuilding Torn Societies"
Equitable Tower, New York, New York, Japan Travel Bureau International, "New Work/Ancient Sources"
NYNEX, White Plains, New York
Performance Art Environmental Set Elements for "SYMPLEGMA" Performed at A.I.R. Gallery and Brecht Forum, New York, New York
M.B.I.A., Armonk, New York, "Fragmented Tablets"
United Jersey Bank, Corporate Headquarters, Princeton, New Jersey
General Electric, Stamford, Connecticut, "Twelve Fragments"
Loctite Corporation, Hartford, Connecticut, "Blue Elements"
Dr. Michael Albom Collection, New York, New York, "Ancient Sources"
R.R. Donnelley & Sons, New York, New York, "Elements"
St. Peter's Church, CitiCorp, New York, New York, "New Clay/Ancient Sources"



OceanArrow12 (2002)
混合媒介紙本Mixed media on paper
40 x 50 cm

D Dominick Lombardi

Selected One-Person Exhibitions: (in 21 Century)

- D. Dominick Lombardi, VanBrunt Gallery, Beacon, NY, 2007.
- The Post Apocalyptic Tattoo, Lunarbase Gallery, Williamsburg, Brooklyn, NY, 2005.
- After the Rain, Delaware Valley Arts Alliance, Narrowsburg, NY, 2003.

Selected Group Exhibitions: (from 2006)

- Singularity in the Communal Tide (Culture + Identity in the Moment, Baird Center's Pierro Gallery, South Orange, NJ, (Curated by Rupert Ravens), 2007.
- Cursive 2, Artist Commune, Curated by Thalia Vrachopoulos and Shin-yi Yang, Hong kong, 2007.
- Red Dot Art Fair, Kasia Kay Art Projects, New York, NY, 2007
- Intelligent Design Project, Silvermine Guild Galleries, New Canaan, CT, 2007.
- Scope Miami 2006, KKAP kasia kay art projects gallery, Miami, FL, 2006
- Aqua Art Miami, Aqua Hotel, Lisa Boyle Gallery, Miami, FL, 2006.
- Strange Brew: Alejandra Villasmil and D. Dominick Lombardi, Repetti Gallery, L. I. C., NY, 2006.
- Quantum Circus, SooVAC, Minneapolis, MN, 2006
- Groovy, First Run, New York, NY, 2006.
- Summer Gallery Exhibition, KKAP kasia kay art projects gallery, Chicago, IL, 2006
- Kaleidoscope, The Basement Gallery, Knoxville, TN, 2006.
- Revisionist History; Getting the Story Straight, Dam/Stuhltrager Gallery, Brooklyn, NY, (curated by Andrea Stanislav) 2006.
- Paul Sharpe Contemporary Art, New York, NY 2006.

Affiliations:

- Member: (AICA) International Association of Art Critics, 2001 - present.
- Board Chair: Castle Gallery/College of New Rochelle, New Rochelle, NY, 1996-8.
- Art Advisor: Pfizer at Doral Arrowwood / Educational Center, Purchase, NY, 1997- 2000.

Selected Curatorial: (in 21 Century)

- Joe Bar, Art Noir, Seattle, WA, 2007.
- Omega Institute Exhibition, Sheraton New York Hotel, Fear is a Four Letter Word, New York, NY, 2007.
- the lab gallery, The Roger Smith Hotel, New York, NY, Speaking in Strings: Ken Butler and Kurt Coble, 2006.
- The Shore Institute of Contemporary Art (SICA), Long Branch, NJ, Critics Select II, 2005.
- the lab gallery, The Roger Smith Hotel, New York, NY, The Reality Show, 2005.
- the lab gallery, The Roger Smith Hotel, New York, NY, East Vs West, 2005.
- The Shore Institute of Contemporary Art, Long Branch, NJ, Over the Top - Under the Rug, 2005.
- Broadway Gallery, New York, NY, FUNKADELICIDE, 2005
- Viscaya Lounge, New York, NY, One Night Stand- The Sex Show, 2005.
- The Shore Institute of Contemporary Art (SICA), Long Branch, NJ, Critics Select, 2005.

Selected Lectures, Panel Discussions and Grant Panelist: (from 2005)

- Guest Lecturer: Intelligent Design Project, Silvermine Guild Galleries, New Canaan, CT, 2007.
- Guest Lecturer: Defining Success, University of Texas at San Antonio, San Antonio, TX, 2006.
- Panelist: 2nd Annual San Antonio WAX (Writers and Artists Exchange), San Antonio, TX, 2005.
- Visiting Artist and Critic: The Post Apocalyptic Tattoo, Virginia Commonwealth University, Richmond, VA, 2005.
- Visiting Artist and Critic: Artist critiques, Silvermine Guild Galleries, New Canaan, CT, 2005.
- Panelist: Character - Scene 1, The Shore Institute of the Contemporary Arts, Long Branch, NJ, 2005.
- Panel Moderator: Critics Select, The Shore Institute of the Contemporary Arts, Long Branch, NJ, 2005.
- Guest Lecturer and Artist: The Post Apocalyptic Tattoo, Branchville Gallery, Branchville, CT, 2005.
- Visiting Artist and Critic: Virginia Commonwealth University, Richmond, VA, 2005.

Selected Books, Grants, Magazines and Awards: (from 2005)

- Emily Hall Tremaine Foundation Grant, Intelligent Design Project (prints), 2006.
- Featured Images and Poem: ANIMAL, Issue 6/Instincts, 2005, pp.102-105.
- Excellence in the Arts award, The First Annual Friends of SICA Awards Dinner, The Shore Institute of Contemporary Arts, Long Branch, NJ, 2005.
- Featured artist/poet: Blurred Vision 1 & 2, Blurred Books, Pod Publishing, NY, 2005. (cover and interior pages)
- Visiting Critic and Artist, Sponsor: Virginia Commonwealth University, Richmond, VA, 2004 & 2005.

Selected Collections:

- Los Angeles County Museum of Art (LACMA), Los Angeles, CA
- Queens Museum of Art, Queens, NY
- The Library of Congress, Washington, D.C.
- Solomon Center for Learning & Technology, Empire State College, SUNY, Saratoga Springs, NY
- Reinhard Dieckert, Cologne, Germany
- Alfred Bioleck, Cologne, Germany
- Herbert E. Nass, New York, NY



16 The Post Apocalyptic Tattoo and Graffoos (2007)

印度水墨紙本 India ink on acid free paper

35.5 x 35.5cm x 16

Creighton Michael

Education:

Washington University, St. Louis, Missouri, M.F.A.; 1978 (Painting/Multi-Media)
Vanderbilt University, Nashville, Tennessee, M.A.; 1976 (Art History)
University of Tennessee, Knoxville, Tennessee, B.F.A. Honors; 1971 (Painting)

Selected Solo Exhibitions: (in 21 Century)

Squigglelinear: Paintings and Installation Works, Center for the Arts, Towson University; Baltimore, Maryland; 2007 travels to the Delaware Center for the Contemporary Arts, Wilmington, Delaware; 2008
Graphite: Drawings and Installation Works, Robischon Gallery, Denver, Colorado; 2006
Paintings: Creighton Michael, Galerie Egelund, Copenhagen, Denmark; 2006
Intersection: Works by Creighton Michael, The Arts Center, St. Petersburg, FL; 2006
VantagePoint IV Creighton Michael: Patterns of Perception, Mint Museums, Charlotte, N.C.; 2005
Creighton Michael: Dialects of Line; selected works 1985-2003, Collaborative Concepts Beacon, NY; 2003
(includes a collaborative installation with composer, John Morton)
Articulated Spaces: Paintings by Creighton Michael, University of Richmond Museums, Richmond, VA.; 2003
Mark To Multiple, The von Liebig Art Center, Naples, FL; 2003
Robischon Gallery, Denver, CO; 2003, 1999, 1997, 1994, 1992, 1990
Creighton Michael: Between, Kenise Barnes Fine Arts, Larchmont, NY; 2002
Haiku/Innuendo: Paintings by Creighton Michael, Neuberger Museum of Art, Purchase, NY.; 2001
Stitch: Works by Creighton Michael (1976-1999), Freedman Gallery, Albright College, Reading, PA; 2001
Visual Matrix: Paintings/Drawings (1997-1999), Elmhurst Art Museum, Elmhurst, IL; 2000

Selected Group Exhibitions: (from 2005)

Leaded: The Materiality and Metamorphosis of Graphite, University of Richmond Museums, Richmond, VA; 2007 travels until 2009
Monumental Drawings, Blue Star Contemporary Art Center, San Antonio, Texas; 2007 (Barbara MacAdam, curator)
Cursive, Artist Commune, Hong Kong, China; 2007
EELight, a collaboration with Bill FitzGibbons, The LAB, New York City; 2006
GRID: Process and Structure, Kreft Gallery, Concordia University, Ann Arbor, MI; 2006, travels to Wooster Arts Space, NYC; 2007
SENSi/aBLE SPACES: Space, Art and the Environment, University of Iceland, Reykjavik, Iceland; 2006
PAGES, I Space, University of Illinois, College of Fine and Applied Arts, Chicago, IL; 2005 (organized by Buzz Spector)
Optical Simulations, Yellow Bird Gallery, Newburgh, New York; 2005
IDEAL: Selections from the American Abstract Artists, Metaphor Contemporary Art, Brooklyn, New York; 2005
In Line, Rockland Center for the Arts, West Nyack, New York; 2005
CURSIVE, Tenri Cultural Institute of New York, NYC; 2005

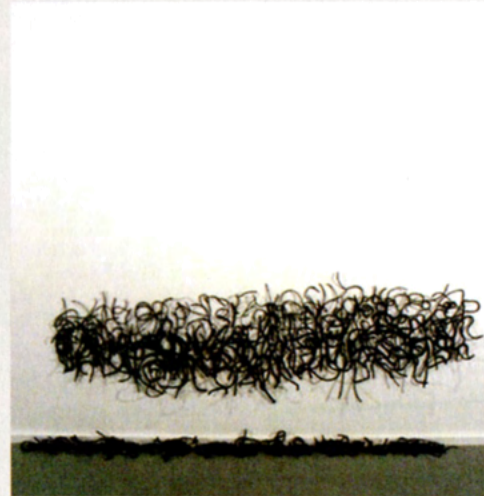
Selected Teaching: (from 2004)

Visiting Assistant Professor, Hunter College, New York, New York, since 2005
Adjunct Faculty, Rhode Island School of Design, Providence, RI; 1986-1997, 2004 (drawing, 2-D design, 3-D design)

Selected Collections:

American Express
AT&T
The Brooklyn Museum
The John and Maxine Belger Family Foundation
David Winton Bell Gallery, Brown University
Denver Art Museum
Neuberger Museum of Art
High Museum of Art
Mint Museum of Art
Munson-Williams-Proctor Institute Museum of Art
National Gallery Art
New York University
Pfizer, Inc
Progressive Corporation
Prudential
R.I.S.D Museum of Art
University of Richmond Museums
Vanderbilt University
Weatherspoon Art Gallery, UNC Greensboro

SQUIGGLElinearB107(2007)
紙、炭精、棉繩Paper, graphite and cotton rope
尺寸可變Dimensions vary according to installation



Mikyung Kim

Born in Seoul, Korea. Works and Lives in New York, since 1979

EDUCATION

- 1983 1983 -----Pratt Institute, New York, M.F.A.
- 1979 Seoul National University, Seoul, Korea, B.F.A.

SELECTED ONE-WOMAN EXHIBITIONS (from 1990)

- 2006 Mt. Pleasant Public Library Gallery, New York "Calendar" Public Art Library Project
- 2001 Edward Williams Gallery, Fairleigh Dickinson University "Wall Installations"
- 1995 Gallery 9, Seoul, Korea "Recent Works"
- 1990 Seomi Gallery, Seoul, Korea "Recent Installations"

SELECTED GROUP EXHIBITIONS (in 21 Century)

- 2007 Permanent Mission of the Republic of Korea to the United Nations, NY "Korea Transfer"
- 2006 Asian American Arts Centre, New York " Three Women Artists / Spiritual Practice"
- 2006 Gallery Korea, New York "Spi-ritual:Three Artists"
- 2005 University of California, Irvine "FALLAYAVADA Bahc Yiso Project "
- 2005 Ssamzie Space, Seoul, Korea "Open Studio Exhibition"
- 2004 Gallery Jung, Seoul, Korea "Dots, Circles, Seoul-New York"
- 2003 Gallery Korea, New York "At the Crossroads"
- 2003 Space World, The Segye Times, New York "100 Years, 100 Dreams"
- 2002 Parker Gallery, New Jersey "26 Metro Artists"
- 2001 Northern Westchester Center for the Arts, New York "Anything Goes"
- 2001 Art Omi, The Fields, Sculpture Park, New York "Modules: Image in the Landscape"
- 2000 Pratt Institute, New York "Cross- Concurrent"

SELECTED BIBLIOGRAPHY AND GRANTS

- 2005 Ssamzie Space, "The Open Studio Exhibition" Exh. Cat., March 23
- 2004 Ssamzie Artist in Residence, Seoul, Korea
- 2003 Wolhee Choe "Punctuating Paradox" Exh. Cat., October
- 2003 Korea Times New York, Jinhae Kim "Exhibitions of the Week" November 15

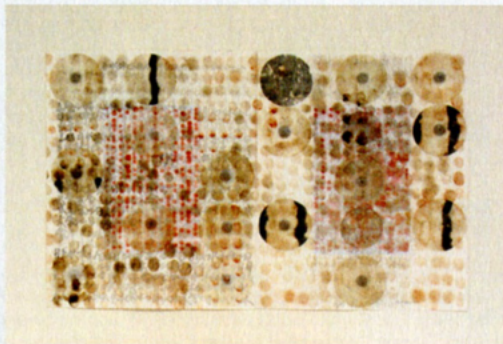
SELECTED COLLECTIONS

- National Museum of contemporary Art, Korea
- Krannert Art Museum, University of Illinois at Urbana-Champaign
- Werner H. Kramarsky, New York
- Mayer, Brown & Platt Co., Chicago
- Chaek-se-sang publishing Company, Korea
- Kedia Incorporation, New York
- Korea Kwang Yang Sa LTD., Korea
- Ssamzie Space, Korea

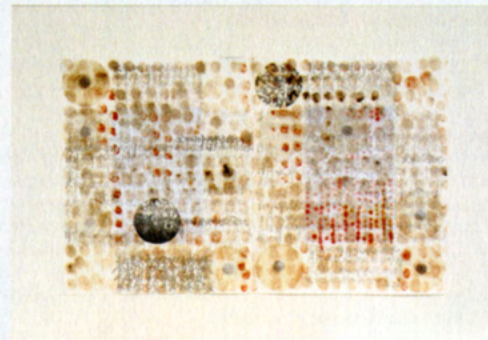
These drawings are the series of "Calendar" which I have been working on for the last twelve years.

Within the series, I attempt to embody specific temporal concept: yesterday, today and tomorrow in a repetitive or serialized fashion. The works are the representation of my own personal experiences. The death of my parents and the birth of my son are the main inspirations for the series: "Calendar" infers the counting of days suggesting the duration of 280 days of pregnancy and my lengthy stay in hospital until his death. In many drawings, a singular red dot refers to yesterday, two dots refer to today and three dots refer to tomorrow.

I try to create links between myself, my lineage and nature to examine my own inquiry into processing of time.



Drawing1 (2006)
混合媒介Rice paper, rubber, ink
56 x 36 cm



Drawing4 (2007)
混合媒介Rice paper, rubber, ink
56 x 36 cm

David Rubin

David S. Rubin has been exhibiting his automatic drawings since 2003, when he was invited to participate in *Drawing Conclusions: Work by Artist-Critics* and *Drawing Conclusions II: Work by Artist-Critics*, at New York Arts Gallery, New York. In 2005, he was in the five-person exhibition, *Cursive*, at the Tenri Cultural Institute, New York and in 2006, he was represented in the exhibition *draw, paper, scissors* at *Domestic Setting*, a contemporary art space in Los Angeles.

Rubin has been an active figure in the contemporary arts field for thirty years. In September 2006 he assumed the position of The Brown Foundation Curator of Contemporary Art at the San Antonio Museum of Art. From 2000-2006, Rubin was Curator of Visual Arts at the Contemporary Arts Center, New Orleans; from 1994-99, he was Curator of Twentieth Century Art at Phoenix Art Museum; from 1990-94 he served as Associate Director/Chief Curator of Cleveland Center for Contemporary Art (now MOCA Cleveland); prior positions include Director of the Freedman Gallery, Albright College, Reading, PA; Director of Exhibitions, San Francisco Art Institute and Adjunct Curator, San Francisco Museum of Modern Art; Director, Santa Monica College Art Gallery; Assistant Director, Galleries of the Claremont Colleges and Assistant Professor of Art History, Scripps College, Claremont, CA.

Since 1980, Rubin has been a member of the International Association of Art Critics. In 1996 he served as U.S. Commissioner for the Cuenca Bienal of Painting in Ecuador. Since 2001, he has been an international juror for the Florence Biennale.

Over the years, Rubin has organized numerous solo and thematic exhibitions. Solo projects have been devoted to Martha Alf, Douglas Bourgeois, Petah Coyne, Jay DeFeo, Al Held, Donald Lipski, Christian Marclay, Ana Mendieta, Dennis Oppenheim, Alison Saar, Martin Puryear, and many others; group exhibitions include *Cruciformed: Images of the Cross Since 1980*; *Old Glory: The American Flag in Contemporary Art*; *It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art*; *Chelsea Rising*; *Birdspace: A Post-Audubon Artists Aviary*, *The Culture of Queer: A Tribute to J.B. Harter*, and *Celebrating Freedom: The Art of Willie Birch*. Currently he is working on the exhibition *Psychedelic: Optical and Visionary Art*, scheduled to open at the San Antonio Museum of Art in October 2008. .

Rubin holds an A.B. in Philosophy from the University of California, Los Angeles and an M.A. in Art History from Harvard University. He was born June 18, 1949 in Los Angeles, California.

My drawings are created using automatism, a method that I became intrigued by as an art history graduate student in the 1970s. In the course of my research on the relationship between Surrealism and early Abstract Expressionism, I interviewed Lee Krasner, Robert Motherwell, Ethel Baziotes, and Gordon Onslow-Ford. I also learned a great deal about Roberto Matta Echaurren, but only met him in the late 1990s (I have always loved the fresh energy and tactility of his drawings of the early 1940s). The culmination of my research, from an art historical standpoint, is the article that I published about the influence of automatism on Jackson Pollock and his circle in the March 1979 issue of *Arts Magazine*.

My recent drawings, thus, are tied to my research of years ago. They are executed rather rapidly and spontaneously while listening to music, using gel, roller, and other colored pens. In the tradition of the automatists, I build a composition by moving around the paper, never planning out what will happen. Over the past few years, I have developed a pictorial vocabulary of various linear forms that move and interweave through space. As I draw, I often feel like I am stringing beads (an influence of New Orleans Mardi Gras culture) through the universe; sometimes it seems as if I'm tying knots, swinging trapezes, shining colored flashlights, splashing water, or ricocheting one thing off another. In 2003, while curating and writing about the exhibition *Birdspace: A Post-Audubon Artists Aviary*, I began to think of the multiple trajectories in my drawings as relating to the flight paths of birds. In essence, I view my drawings as being about the interconnectedness of everything; about points of intersection between materiality and spirituality, tangibility and intangibility. Sometimes I'm looking at this close-up and at other times from a distance. In particular, I love being right on the cusp, at that fine point between dualities-where a push one way or the other would be too finite.

In addition to Matta and Onslow-Ford, I credit Martha Alf, Ross Bleckner, John Torreano, Petah Coyne, Fred Tomaselli, and Al Held as significant influences. Historically, I also owe debts to Franticek Kupka, Wallace Berman, and Barnett Newman. Pollock's comment "I am nature" contributed to my understanding of the placement of human beings (and all things, for that matter) in relation to the universe-at-large.



Connecting (2006)
墨水紙本 Pens on clay coat paper
23 x 30cm

J Grace Rim

www.jgracerim.com,

Solo Exhibitions: (in 21 Century)

- 2004 Richard Sena Gallery, Hudson, New York, USA
- 2002 Eight Floor Artist Corp, NY Arts Magazine Gallery, NY, USA
- 2000 Kavehaz, SoHo, New York, USA

Biennales: (in 21 Century)

- 2004 Lodz Biennale in Poland
- 2001 Biennale Venice 2001, the Markers I, Art Banners by the International Artists' Museum, Poland

Residencies/Grants: (in 21 Century)

- 2005 Emily Harvey Studio Program, Venice, Italy
- 2003 Art Omi International Artists Program, Omi, NY, USA
- 2003 Vermont Studio Center, Johnson, Vermont, USA

Education:

- 2000 MA in Studio Art in Painting, New York University
- 1997 MA Art Department of Hong-ik University, Seoul, Rep. of Korea
- 1996 Post Bacculaureate, Graduate Department of SF Art Institute USA
- 1995 BFA (Bachelor of Fine Arts) in Painting, San Francisco Art Institute
- 1991 Studied at Stanford University (Summer School), the Art Department of Stanford, University, California, USA
- 1985 Studied for MBA (Master in Business Administration), the Notre Dame de Namur, University in Belmont, California, USA
- 1985 BA (Bachelor in Arts) in Business, the Notre Dame de Namur University in Belmont, California, USA

Group Exhibitions: (from 2005)

- 2007 "Divine in Tent" MARKER curated by Doron Polak, Kasel, Germany
- 2007 "Divine in Tent" MARKER curated by Doron Polak, ARTLIFE Gallery, Venice, Italy
- 2007 "Message to the World" LNC Gallery, Philadelphia
- 2006 "Korean Art Month" Two Person Show at 2x13 Gallery, NYC
- 2006 "NOMAD" at SPOOL, Binghamton, New York, USA
- 2005 "Artville" at 2x 13 Gallery, NYC, USA
- 2005 "REVELATION" The Colors and Emotions of Asian Women Artists, " Asian Fusion Gallery of Asian Cultural Center, New York City
- 2005 "An Advent of Art" North Pointe Cultural Art Center, NY, USA
- 2005 "Women in Love" at Tenri (Cultural Institute of New York), USA
- 2005 The Shore Institute of the Contemporary Arts(SICA) Long Branch, New Jersey, USA
- 2005 "SENTIMENT" at 2x13 Gallery, NYC, USA
- 2005 "Beyond Acculturation" at Tenri (Cultural Institute of New York), USA
- 2005 "East Coast to West Coast: An Exhibition of Women Artists, LUX Gallery, Chicago
- 2005 "Neutral" curated by Robert C. Morgan at Roger Smith Gallery, NYC, USA
- 2005 "The Sex Show" at Club VISCAYA, for amfAR (AIDS RESEARCH), New York City
- 2005 "Critics Select," The Shore Institute of the Contemporary Arts(SICA) Long Branch, New Jersey, USA

Art Fair (Art Expo): (in 21 Century)

- 2006 The Affordable Art Fair New York City, 2x13Gallery
- 2002 New York Art Expo: Grace, New York
- 2000 San Francisco Art Expo: Artesanos Art Gallery (Florida), San Francisco, USA

Curating: (in 21 Century)

- 2007: 'Venice + Kassel 2007 Tent Project' Venice, Italy, Kassel, Germany
- 2006: 'Honest Echo' at 2x13 Gallery New York City
- 2001: 'Three Korean Artists' at Caelum Gallery NYC

Collections:

- The International Artists' Museum in Poland
- Francis Greenburger Collection
- Art OMI Collection
- San Francisco Korean Consulate, California, USA



Ban Ya Shim Kyung(2005)
混合媒介 Acrylic, Stitching with Thread on Canvas
185x160cm

呂振光LUI Chun Kwong

一九五六年生於中國廣東，六二年移居香港。八零年國立台灣師範大學文學士，九四年英國倫敦大學金匠學院藝術碩士。呂振光一九八五年加入香港中文大學，現為藝術系副教授。過去二十年，呂氏一直積極參與香港的藝術活動。自一九七八年至今，呂氏於台灣及香港共舉辦了九次個人畫展，參加本港及海外的國際性團體展覽百餘次，其作品廣為本港及海外的公共機構及私人收藏。

著作

- 1982 《呂振光作品集》
- 1986 《呂振光的繪畫》
- 2001 《呂振光：一流山水》
- 2002 《呂振光：圖式表象》

文化藝術服務紀錄

- 1998-1999 任市政局香港藝術館(推廣香港藝術顧問團)名譽顧問
- 1999-2003 香港藝術發展局審批員
- 2000 諾基亞亞太區藝術獎評審委員
- 全澳書畫展覽評審委員
- 藍是藍之當代藝術版展覽評審委員
- 2001 香港藝術雙年展評審委員
- 2001- 香港康樂及文化事務署博物館名譽顧問

Lui was born in Guangdong Province China in 1956. The family moved to Hong Kong in 1962. He graduated with a BA degree at the National Taiwan Normal University in 1980, and a MA degree at Goldsmiths' College, University of London in 1994. He has been teaching at the Chinese University of Hong Kong since 1985 and is currently Associate Professor of Fine Arts. In the past two decades, Lui has organized nine solo-exhibitions in Taiwan and Hong Kong and participated in more than hundred group exhibitions locally and internationally. His work is in public and private collections in Hong Kong and overseas.

Publications

- 1982 Paintings by Lui Chun Kwong
- 1986 Oil, Acrylic and Watercolour Paintings by Lui Chun Kwong
- 2001 Lui Chun Kwong : Yi Liu Shan Shui
- 2002 Lui Chun Kwong : Schema

Cultural and Artistic Services Record

- 1998-1999 Honorary Adviser of the Art Promotion Panel of the Hong Kong Museum of Art
- 1999-2003 Moderator for Visual Arts, Hong Kong Arts Development Council
- 2000 Adjudicator for the Blue is Blue - A Contemporary Art Interpretation Exhibition
- Adjudicator for the Nokia Arts Awards - Asia Pacific 2000
- Adjudicator for the Macau Painting Exhibition
- 2001 Adjudicator for the Hong Kong Biennial 2001
- 2001- Museum Honorary Adviser of the Leisure and Cultural Services Department

我近期的作品既非觀念的探究，亦非情緒的表現。對我來說，兩者是屬於創作活動的片斷，而我現在屢所做的好像並不。從某方面看，我的創作可形容為關於站立、飲食、行走和耕作，它僅是一種基本的態度或行為而已。

立：察覺位置；事物所見，思想能成。
飲：察覺物質；媒介所用，感覺能動。
行：察覺方向；處境所隨，問題能解。
耕：無意識空間；無上無下，無左無右，無高無低，勞作而已！

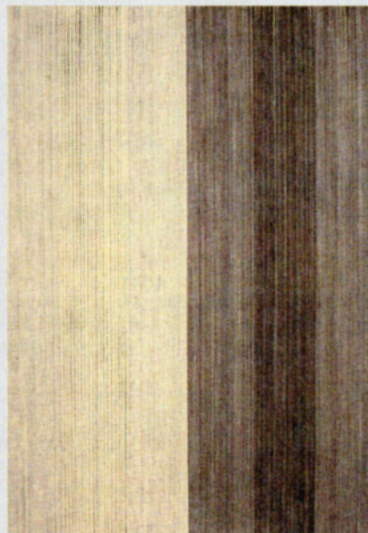
立如鶴，飲如貓，行如駝，耕如牛，我對這些姿態甚感興趣，牠們周而復始的動作，但結果如一。立一點，飲四方，行一線，耕一地；從一點，通四方，往一線，成一地。我的作品大概就是這樣。

My recent work is neither a conceptual explorations nor emotional expressions. For me, both are only the fragments of creativity. In a certain respect, my work is dealing with standing, drinking, walking and ploughing. It merely a basic attitude or behaviour.

Standing : awareness of position;
from things I see, ideas could be formed.
Drinking : awareness of materials;
by media I use, sensibilities could be motivated.
Walking : awareness of direction;
through circumstances I follow, problems could be overcome.
Ploughing : unconsciousness of space;
no up and down, no left and right, no low and high, it is but a working practice!

Standing like a stork, drinking like a cat, walking like a camel, ploughing like a cow, these postures are what I am very much interested in. They are repeated over and over again but the result is no different. Standing on a point, drinking from a square, walking along a line, ploughing in a field; Standing from a point, leading to a square, approaching along a line, forming a field. My work is something like these.

山水第零二零號 *Landscape No. 0210* (2000)
塑膠彩及混合媒介、麻布 Acrylic & Mixed Media on Linen
183 x 122 cm



鄧凝姿獲英國倫敦大學金匠學院純藝術學士，及澳洲皇家墨爾本理工大學純藝術碩士學位。鄧氏為活躍藝術家。作品主要為混合媒介的創作，論及本土身份及創作自主的議題。近期作品為布料車縫工作，涉及範圍有裝置，攝影和與觀眾互動的活動。近期展覽有名為「商業時代的藝術體驗」，由香港文化博物館主辦(2006)及「小動作」，展出於香港的二樓原作畫廊(2007)。

Tang Ying Chi obtained BA and MFA from Goldsmiths' College, University of London in England and Royal Melbourne Institute of Technology University in Australia respectively. She is an active artist; focus on mixed media work in the exploration of local identity and self-autonomy in creativity. Recently, she is working on sewing activities on fabric work, covering areas of installation, photography documentation and interaction with audience. Her recent exhibition in Hong Kong included: 'Megartstore' at Hong Kong Heritage Museum (2006), and 'Small Actions' at Too-art gallery (2007)

作品基本上的意念是有關個人在創作上的自主問題，亦可引伸到生活的層面。不斷運用車衣，把線條縫在透明布料上，可以視作是一種個人持續的行為；而進一步把製作的布料縫製成一種服飾，可用作是鼓勵更多個人的參與，使能製造一個可活動、思考和看世界的私人空間；而布匹上流動的線條表現了個人的視野和追求。藝術家的創作目的無非為自己建立能用來表達和溝通的視覺語言。

The work basically is about personal effort in the hoping of creating more flexibility and self-autonomy in one's creativity and of others matters throughout one's life. The sewing of thread intensively on transparent fabric shows an ongoing activity; and the making of it in result of a piece of clothes for personal use requires a direct contact and experience to make one's own choice. The personal space is also representing a quiet and silent world for oneself. Besides, the free-flowing lines signify a personal vision to seeing the world. The artist, with an attempt to build for her a language in sewing, is for the expression of personal freedom in century of globalization.



隱蔽服 *Veiled clothes* (2006)

尼龍紗、綿線車縫加工布料，共五件

process fabric by cotton thread machine sew on organza.
Total 5 pieces.

尺寸不定 sizes variable

EDUCATION

- Ph.D. May 2006 Cornell University, History of Art & Archaeology Dissertation Title: "Socialism, Globalism, and Playful Sabotage: Their Presentation and Purposes in The Works of Four Contemporary Chinese Artists: Xu Bing, Zhang Peili, Yang Zhenzhong, and Xu Zhen"
- M.A. May 2002 Cornell University, History of Art & Archaeology
- M.A. May 2000 Queens College, City University of New York, Art History Thesis: "Transforming Nature into Landscape - Paul Cezanne's Painting of Mont Sainte-Victoire"
- B.B.A. May 1994 Tamkang University, Taiwan Area of Specialization: Art & Business of Administration

TEACHING EXPERIENCE

- 2006 Adjunct Assistant Professor, Chinese Art, Fall, Parsons School of Design, New York
- 2005 - Present Lecturer, Education Department, The Museum of Modern Art, New York
- 2002 - 2003 Teaching Assistance, Monument in Medieval Art, Spring and Fall (Dr. Robert G. Calkins), Cornell University, New York
- 2001-2002 Teaching Assistance, , Introduction of Modern Art, Spring and Fall (Dr. Judith E. Bernstock), Cornell University, New York

PUBLICATIONS

- Books / Catalogues: - Editor, You So Crazy - Kuang-Yu Tsui's Video Works, (New York: Chelsea Art Museum, 2005).
- Editor, Together with Migrants, (Beijing: UNESCO, 2004).

PROFESSIONAL EXPERIENCE (in 21 Century)

- 2006 - Present Founding Director of Parking Lot Art Center for Contemporary Chinese Art, New York
- 2006 - Present Director of Crystal Foundation Art Department, Flushing, Queens, New York
- 2005 - Present International Board, Rose Goldsen Archive of New Media Art, Cornell University, New York
- 2003 - Present Director, Artist Commune/63 Art Museum, Hong Kong
- 2000 - Present Contributing Writer, NY Arts Magazine, New York
- 2004 Jury, Contemporary Chinese Art Awards (CCAA, Switzerland), Beijing, China
- 2002 - 2003 Curatorial Consultant, BizArt Art Center, Shanghai, China
- 2002, Fall Academic Committee Board, Nanjing Museum, Nanjing, China

CURATORIAL EXPERIENCE

- April 2006 Guest Curator, The Moore Art Space, Miami, Florida "Superman or Stupid Man"
- November - December 2005 Curator, Artist Commune Art Space, Hong Kong "Something Purple: Video Art from Pakistan"
- September 2005 Guest Curator, Chelsea Art Museum, New York "You So Crazy - Kuang-Yu Tsui's Video Works"
- September 2005 Guest Curator, CP Open Biennial, Jakarta, Indonesia "Urban/Culture"
- June 2004 - December 2005 Co-Curator, Chunghwa Telecom, Taipei, Taiwan "Wire/Wireless - A Path to Omnipotence"
- 2004, June Curator, Artist Commune, Hong Kong "Image 2: Asian Video Art"
- 2004, May Curator, Artist Commune, Hong Kong "Image 1: Asian Video Art"
- 2004, February Curator, Ise Cultural Foundation Gallery, New York "Move On - Lin Yilin"
- 2004, January Guest Curator, Chambers Fine Art Gallery, New York "Feverish Unconsciousness"
- 2003, November Curator, Today Gallery, Beijing, China "Together with Migrants" (organized by UNESCO)
- 2003, April - May Co-Curator, BizArt Art Center, Shanghai, China and Vitamin Creative Space, Canton, China "+System: Short Videos from The World 2002-2003"
- 2003, June Guest Curator, Chambers Fine Art Gallery, New York "Alternative Beauty: Hong Lei 1990 to 2000"
- 2002, October Co-Curator, Ise Cultural Foundation Gallery, New York "Making It Home - Three Contemporary Asian Artists"

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